

# UNIT VI

## COMMUNICATION AND EXTENSION

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## INTRODUCTION

In India, there is a concerted effort to reach higher levels of development and to ensure that benefits of development reach all, including the vast rural population. Today's "information society" needs to tackle this crucial challenge by using the discipline of *Communication and Extension* to create awareness, sensitise, educate and empower the masses. Communication and Extension Education is crucial ingredients in the country's endeavours to respond to the needs of families and communities for promoting their development.

This discipline provides a core curriculum that integrates theory and practice in development, media and communication. It allows students to analyse development policies and the role of mass media and journalism in the process of development. In recent years, national and international donors and development agencies have increasingly worked to share information about their policies and activities through websites, publications, video and inter-active multi-media. Non-governmental organisations have become more sophisticated in using a variety of media and communication strategies. With globalisation, the need to understand international development issues has increased. In order to sensitise society about the needs of the disadvantaged, use of advocacy is gaining popularity. Advocacy involves lobbying with governments and multilateral bodies to build alliances and networks, and to inform supporters.

Consequently there is an increasing demand for staff with skills in media and communication, offering a range of career avenues for graduates of this programme. Specialising in Communication and Development will prepare students to work in the communication and information departments of national and international development agencies, extension and advisory services in the public, commercial and not-for-profit sectors. Besides this, a person may choose to have an independent career in development communication.

In the year 2000, world leaders had set eight broad time-bound development goals. These are commonly known as Millennium Development Goals (MDGs). The MDGs are global but are adapted by each country to suit specific local, development needs. They provide a framework for the entire international community to work together towards a common end – ensuring that human development reaches everyone, everywhere.

Today, with the perspectives of the Millennium Development Goals, extension programmes are planned to address the challenges India is facing such as poverty alleviation, enhancing food security, improvement of health and sanitation, non formal education, environmental conservation and gender equity and these continue to be the major goals

of extension programmes. Extension educators are required to extend critical information, transfer new technologies and build skills and capacities of different stakeholders, in Development Programmes, with Non-Governmental Organisations, education and research institutes and as entrepreneurs. Over time, extension programmes have changed and evolved new methodologies and strategies to meet the challenges.

Various organisations like government ministry/department, international agencies, non-governmental organisations, voluntary agencies or even corporate bodies involved in corporate social responsibility activities require persons who can provide direct technical assistance and support for devising appropriate Social Behaviour Change Communication (SBCC) strategies, interventions, tools and training to support programs of health, HIV/AIDS, natural resource management and social development.

Communication and Extension which is one of the domains of HEFS, is taught in numerous colleges and universities across the country. In different institutions, different names may be used for this domain, such as Education Extension or Extension Education, Extension and Development Communication, Home-Science and Communication Management, Development Communication and Extension, Extension and Communication. While the core of the subject remains same, the emphasis and coverage determine the nomenclature.

# DEVELOPMENT COMMUNICATION AND JOURNALISM

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## LEARNING OBJECTIVES

After completing this chapter, the learner will be able to–

- understand the importance of development communication and journalism for social change and development
  - identify the skills required for a career in communication and journalism
  - comprehend the scope of this discipline and the career options available.
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## INTRODUCTION

Communication is an integral part of our social and professional life. On television, radio and newspapers, you must have heard, seen or read about the issues related to health, environment, consumption, poverty and other topics, besides news. Have you ever wondered who writes about such issues? Have you also sensed that mass media wield the power to investigate and question what is happening, where and why? These issues point to a special concern in our society regarding the role played by media in journalism. Development Journalism is a social activity and through various media, the journalist communicates feelings of the community to the community. The importance of journalism comes from

the people's right to opinion and expression since right to opinion and expression would not be a reality without the print media. People today depend greatly on the Press for being informed. Journalism is taken as an inseparable part of any democratic system. The Press plays a vital role in democratic society. People's participation is the foundation of democracy. Press is called the fourth pillar of democracy. The theory and practice of development communication and journalism continues to evolve today. It is characterised by conceptual flexibility.

## SIGNIFICANCE

How does communication help in working towards development? It creates awareness about available technologies and mobilises people to use them for the betterment of society. It links Government agencies, NGOs and people. Development communication and Development Journalism are important fields of study that sensitise students to the process of development and train them to write and/or speak about issues related to equitable and impartial society. Development Communication and Journalism aim at equipping students, current and prospective journalists, campaigners and media professionals to deepen their knowledge and practical skills on development issues.

## BASIC CONCEPTS

**Development** means positive changes in the socio-economic and cultural lives of the majority of people on a permanent basis without exploitation or violence. Development in most parts of the world calls for intensive efforts to tackle the problems of mass illiteracy, population, malnutrition, poor health, hunger and pollution, etc.

**Development Journalism** is a relatively newer concept. It has come into existence after the colonial era ended. Prior to independence, reporting used to be done about issues like struggles, fights, assassinations, disasters, wars and whatever the colonial rulers chose to communicate. The newly liberated countries like India were undergoing a lot of expansion in development activities. The newsmen and journalists had to take notice of these activities. Now, development journalism focusses on success stories of people who have adopted new technologies, tried new methods and helped the society. It seeks to describe the people at work in new projects and processes.

**Development Communication** is utilising the power of communication as a catalyst for social development. It is the practice of systematically

applying the processes, strategies, and principles of communication to bring about positive social change. The term “Development Communication” was first coined in 1972 by Quebral . It is the ‘art and science of human communication’ used for facilitating development of a disadvantaged society in a planned manner to ensure equity and achievement of individual potential.

Development communication has the following essential features:

- It is oriented to socio-economic development and happiness of the people and community at large.
- It aims at giving information and educating the community.
- It combines suitable mass media and interpersonal communication channels for greater impact.
- It is based on the audience characteristics and their environment.

Development communication is a two way process of communication between those who have information and those who are ignorant. It assumes that people who face the problem have the innate ability to find solutions. They may need help or assistance in seeking resources. It views motivation as the key element. It tries to build dialogue between people and development agencies. Therefore, it is a social process designed to seek a common understanding or consensus among all the participants in development leading to concerted action.

Now you will read about some of the outstanding examples of Development Communication initiatives in India. Similar initiatives have been carried out in other parts of the world too, especially in developing countries like Brazil, Peru, Indonesia, Bangladesh and many others. This will help you not only to understand how the development communication efforts use technologies and means of mass communication but also employ them chiefly for development purposes involving local people and find sustainable solutions for the future. This will also give you an idea about the future scope of this area and what kinds of job opportunities are available to the students interested in this field.

We will learn about Journalism, Campaigns on Radio/Television/Print media/Video as means of Development Communication in order to enable you to appreciate and be informed about similar attempts on other mass media channels for prevention of smoking, tuberculosis, HIV/AIDS and for promotion of literacy, immunisation, safe child birth and consumer awareness through campaigns like ‘*Jago Grahak Jago*’.

Given below is an example of a multi media campaign with coordination between all the participants or stakeholders aimed at breaking silence about HIV/AIDS in rural areas of India.

## RED RIBBON EXPRESS (RRE)



RRE was a nationwide communication campaign for generating awareness about HIV/AIDS. A specially designed train traversed over 9,000 km a year, covering 180 districts/halt stations, and held programmes and activities in 43,200 villages. It comprised of seven coaches, equipped with educational material, primarily on HIV/AIDS, interactive touch screens and 3-D models, services in the context of HIV-TB co-infection, an LCD projector and platform for folk performances, counselling cabins and two doctors' cabins for providing counselling and treatment.



RRE started its journey from Kanyakumari, followed the 'parikrama' style and halted at 180 stations and covered almost all the states of India. During the halt at each station the performing artists divided themselves into different groups. Each group had orators and performers who went to different villages to undertake Information Education Communication (IEC) activities such as street plays, folk songs, stories and group counselling sessions. Locally mobilised youth groups joined the team from the trains.

The Project was implemented by National AIDS Control Organisation (NACO), Nehru Yuva Kendra Sangathan (NYKS) and International Agencies such as UNICEF and UNAIDS, in cooperation with Indian Railways.

It aimed to:

- Spread information regarding primary prevention services
- Develop an understanding of the disease, to reduce stigma and discrimination against people with AIDS
- Enhance people's knowledge about preventive measures, health habits and lifestyle.

Many methods are used in this field. In this unit, let us review some selected methods.

**1. Campaign** is a combination of the usage of different communication methods and materials such as meetings, tours, newspaper articles, leaflets and exhibitions about a theme for a predefined period of time. It is a well organised and intensive activity. A campaign creates public awareness and provides specific message. Use of dramatics through different channels ensures attention and interest. It lasts in the memory of the people and stimulates action. It creates conducive environment for adoption of practices.

#### ACTIVITY 1

List any two issues for which campaigns have been initiated. Briefly describe the methods and materials used for the campaign. Were you part of that campaign? If yes, in what capacity?

**2. Radio and Television** are the most popular, cheapest and convenient mass mediums that can be used for development purposes. The field of broadcast journalism has distinct advantage over print media, as it can be used to reach out to more people, particularly those with poor literacy levels. It also has an advantage over television as it is available at



a comparatively lower cost. Radio is the most accessible mass medium. It is a mobile medium i.e. it can move with the listener at work or rest.

Radio programmes are presented in the form of news, interviews, discussions, documentaries, drama, quiz etc. News cover many different topics in a short time. Interesting facts and stories of current human interest are broadcast at regular intervals. Public Service Announcement (PSA) is a brief 10-60 second message between programs, generally in the form of jingles. They provide information or suggestions for action. These are basically advertisement of some idea or a message for public good like 'obey traffic rules' or 'say no to tobacco' and more. These are generally found to be quite effective because of their catchy slogan(s) and repeated broadcasts.

The earlier limitation of radios (of not receiving feedback) is overcome with the newer interactive format and local radio called community radio which has been successfully used as a people's medium. Owing to the popularity of radio as medium of communication, All India Radio has introduced a new concept of 'local radio station' in which broadcast journalism professionals have an important role to play. With a small investment, a radio station can be set up with broadcasting possible in a limited area. It is run and managed by local people and the contents are for local use in their local dialect. The local radio station generally supports local programmes of development. It gives opportunity to people to participate and express their views and display their talents. Radio thus becomes the voice of the people, a catalyst for people's development, and encourages youth to prepare for a career in DCJ (Development Communication Journalism).

Community Radio sector is a pathway to a career in the radio broadcasting industry. Participatory content development and appraisal along with rapport formation with the community become important prerequisites for a successful community radio initiative. NGOs and educational institutions are given license to set up a local community radio station to broadcast information on developmental aspects. Participation of local community is encouraged. There have been some successful attempts in using community radio in different parts of the country. Some examples are Community radio being operated in Vanasthali Vidyapeeth (Rajasthan), Self Employed Women's Association (SEWA) (Gujarat), Delhi University (DU) FM in North Delhi and many such others that are helping communities in voicing their problems and finding solutions.

**ACTIVITY 2**

Plan and list the programmes you would broadcast for your listeners from a campus radio of your school or colony.

In September 2004, India launched Education Satellite (**EDUSAT**) which was the first Indian satellite built exclusively to serve the educational sector. EDUSAT is used to meet the demand for an interactive satellite-based distance education system in India.

Television today offers a variety of programmes through several channels, international, national and local levels. Some of the programmes have scope for people to participate in the form of talk shows, reality shows, competitions, etc. Other programmes of immense educational value like 'Kyunki Jeena isi Ka Nam hai' and 'Aap ki Kacheri Kiran Ke Saath' can be viewed on private channels. These indicate the scope of education and entertainment to be harnessed together for common good.

### ACTIVITY 3

Prepare an exhaustive list of programmes/jingles on different national and local channels which try to generate awareness among masses on issues related to Health, Sanitation, Food, Literacy, Environment, Pollution, Energy conservation or any kind of donations. Additionally, encourage students to plan and conduct a quiz.

**3. Print media** The bulk of news appearing in the national and regional dailies is urban in its approach. In general, reports on agriculture, problems of rural areas, and other development concerns remain low in priority. Newspapers and periodicals operating in rural areas, covering local themes are few. Still the power of press cannot be denied. Though limited to a very few good examples, it is a medium of continuous education.

Given below is an example of an experiment '**Project Village Chhatera**', which is considered a success story.

The Project Village Chhatera was started in 1969 and focussed its attention on a small village Chatera in Northwest Delhi. The Hindustan Times started a regular fortnightly column describing the lives of the people. A team of enterprising reporters wrote with sensitivity giving detailed stories of the situation in the village. They wrote about the Village Chaupal, aspirations of people, livelihood issues and festivities. The problems of electricity, water supply and deficit rainfall etc. were reported with photographs. It proved to be a catalyst in bringing various services and benefits. Solutions to problems were available due to attention of the local leaders. The print coverage brought machines, bridges, roads and banks into the project area.

There is a dearth of DCJ professionals who write with passion and sensitivity for rural poor. This is one area which can be taken up by Communication and Extension students to demonstrate the impact of Press on development. Print journalists can cover different stories and send to the editors of different dailies. Their working day may involve interviewing people, attending press conferences or making phone calls and sending emails to create story leads. For development journalists, the internet is a valuable research tool and without a basic level of computer literacy, one is unable to work satisfactorily.

**ACTIVITY 4**

Identify a newsletter or a small newspaper in circulation in your area. Find more details about its circulation, contributors and editorial board.

**ACTIVITY 5**

Write or express your opinion about an issue concerning people living in your colony, village or locality.

#### **4. Information, and Communication Technologies (ICTs)**

is an umbrella term that includes computer hardware and software, digital broadcast and telecommunications technologies. ICTs have been used for informing people. In both poor and wealthy countries, mobile phone use has enabled and facilitated the expansion of markets, social business and public services. An entire range of economic services, enabled by mobile phones, have enabled banking and financial transactions, marketing and distribution, employment and public services. ICTs are proving to be economically, socially and politically transformative.

A more direct approach to the use of ICTs aimed at bettering the lives of the poor is through the setting up of tele-centres. Many projects were started in India over the last decade or so and there is a sizeable research literature on the topic, some of which will be summarised here. For example:

- The Sustainable Access in Rural India (SARI) project in the state of Tamilnadu: Some 80 tele-centre kiosks were set up offering a range of services including basic computer education, e-mail, web browsing and various e-government services including the provision of certificates.
- Empowering Women at the Grassroots: SEWA and ICTs

The Self Employed Women’s Association (SEWA) is a union of several thousand poor women working in the informal sector in India. SEWA’s aim is to achieve full employment and self-reliance for women workers by focussing both on work and support in other related areas like income, food and social security (health, childcare and shelter). Having understood the effect of poor access to information on poverty, SEWA embarked on a journey to include ICTs within its work. The vision was to make ICTs a tool for empowering its ever-increasing numbers of grassroots members. It now runs programmes which develop women’s abilities in the use of computers, radio, television, video, telephone, fax machines, mobile phones and satellite communication. Community Learning Centres (CLCs) have been set up in rural areas, and focus on IT training to build the capacity of members including areas such as electrical, mechanical and IT engineering. Besides savings in time and cost, this medium enables the members of SEWA to achieve quick and easy communication and problem-solving across districts.

## KNOWLEDGE AND SKILLS REQUIRED FOR A CAREER IN THIS FIELD

*Cognitive skills* are required to be able to comprehend an issue. *Creative skills* are required to project the issues and concepts in a creative way to attract attention and make an impact. Any student with skills in media designing, production and technical instrument handling will have an advantage while undertaking assignments or jobs with media houses and advertising agencies.

*Technical skills* - Those interested to work as a development filmmaker, need to know camera techniques and video production apart from content development and implementation. Apart from these, skill in editing comes handy for marketing management.

DCJ professionals need to learn the technical skills to operate equipment correctly to optimise their presentations. They need to learn laws and regulations about what they can and cannot do. Developing presentation techniques to deliver smooth and entertaining programs along with interviewing techniques are important. They need to learn about the computers used to operate the station, basic radio production skills using suitable software and how to write a creative brief that effectively communicates. A development communication student as an apprentice

generally gains real experience at writing a radio spot and having it recorded and scheduled for airplay. For a career in DCJ, a combination of journalistic and presentation skills are required. Interest in current affairs and local conditions, hands-on experience in radio, the ability to communicate and knowledge of music are useful.

*Questioning ability* helps to look into the finer details of any issue. Passion for adventure and travel are added advantages because travel to the remotest parts of the country would help to gather unique and interesting stories.

*Ability to work with diverse groups* is imperative for a development communication student. S/he needs to be people centric to understand people's viewpoint on issues affecting their lives and find solutions which will work for them. For this, it is important to know the principles of social work. The guiding principle has to be 'helping people help themselves'. Also, acquiring and practising leadership skills helps to be successful. If a person is keen on being a development communication specialist, the person should be a good listener too, to write with sensitivity. Excellent interpersonal skills, ability to interact professionally with staff, partners and consultants are the demands of present day work culture.

*Language and computer skills* are very essential. Command in any one language is important and includes speaking, writing and reading with an ability to write technical reports and documents. Basic computer skills in using Microsoft Office applications, including Word, Excel and PowerPoint are desirable for success.

## SCOPE AND CAREER AVENUES IN DEVELOPMENT COMMUNICATION

This field employs a variety of media and communication techniques to address issues like information dissemination and education, behavior change, social marketing, media advocacy, communication for social change, and participatory development communication. Thus, this field has a wide scope in terms of content and use. Undertaking training, advisory and action projects that help build up the communication capabilities and resources of people in the development process also fall in the scope of study.

A development communication specialist can take up a variety of career paths in the social sector like media houses, government and non-government organisations. Since large scale projects are run by Government departments with the help of international agencies, employment

opportunities are satisfying both economically and psychologically.

Some more options can be summarised as:

- *Development Journalist* in Print, TV, Radio, community media, traditional media, radio jockeying and anchors
- *Research scholar* in research organisations to study aspects/ issues in gender and development, environment, consumption behaviour, health, agriculture and livelihood issues etc.
- *Trainer* to train grassroots level and field functionaries, policy makers, and officers of corporate houses
- *Freelancer and consultant* for organisations.

Thus it is clear that Development Communication offers a vast range of careers and will diversify in the future too.

### KEY TERMS

Development communication, mass communication, campaign, community radio, print media, Information, communication technologies ICTs, questioning.

### REVIEW QUESTIONS

1. What is Development Communication? And what is its role in development?
2. What are the essential features of Development Communication?
3. What is a Campaign? Design a slogan for a campaign on any issue of your choice.
4. How is community radio different from All India Radio?
5. Take one newspaper from your school library. Look for news related to environment. Discuss in the class the visibility of news related to cinema, life styles and development and the possible reasons.
6. 'ICTs are the future vehicles of development'. Comment.

## PRACTICAL 1

- Theme:** Study of Radio Public Service Announcement (PSA)
- Task:** Listen and record PSA on radio for its content, relevance, impact and technique.
- Purpose:** Gain an insight into how radio as a mass media is able to create awareness through Public Service Announcements.
- Procedure:** Divide the class into four groups for analysis of radio PSA. The student group listens to the recorded PSA and then analyses it based on the parameters provided. After the analysis scoring can be given to analyse the quality of a PSA.

### Analyse the recorded PSA on the following parameters

Topic/Message	
Date and Time	
Duration	
Techniques used	E.g. Dialogue with humor/Jingle
Channel	
Target Group	
Medium of Instruction	
Objectives	

	Excellent(3)	Good(2)	Average(1)	Poor(0)
Suitability of the day/date/time				
Engage the listener				
Create Interest				
Promote Awareness				
Motivate Audience				
Selection of voice over				
Clarity of message				
Clarity of sound recording				
Appropriateness of sound effects				
Mention the source or originator of the PSA				

Total Score= \_\_\_\_/30

Discussion could be held to examine the contribution made by radio in creating awareness about social issues through PSAs.

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## **UNIT- 6: MEDIA AND PRIVACY**

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### **Unit Structure**

- 6.1. Learning objectives
- 6.2. Introduction
- 6.3. Media and Intrusion into Privacy
  - 6.3.1. Privacy under International Law
  - 6.3.2. Privacy and Indian Legal Provisions
- 6.4. Sensationalism
  - 6.4.1. Sensationalism: Development of the Concept
  - 6.4.2. Sensationalism in Electronic Media
- 6.5. Sting Operations
  - 6.5.1. Operation West End: Tehelka.com
  - 6.5.2. Sting operations in Movies, Novels, Comics and TV Serial
- 6.6. Paparazzi
  - 6.6.1. Paparazzi and Celebrities: Two Way Traffic
  - 6.6.2. Restrictions on Paparazzi and Laws
- 6.7. Yellow Journalism
  - 6.7.1. Yellow Journalism Today
- 6.8. Let us sum up
- 6.9. Answers to check your progress
- 6.10. Further Readings
- 6.11. Possible questions

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### **6.1. Learning objectives**

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After going through this unit you will be able to:

- Discuss media's intrusion into privacy and legal provisions
- explain media's sensationalism
- define sting operations by media
- discuss the concept of Paparazzi
- explain the concept of Yellow Journalism



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## 6.2. Introduction

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Every individual has a right to privacy as part of her/his overall right to live with dignity. The right against unsanctioned invasion of privacy by the government, corporations or individuals is part of many countries' privacy laws, and in some countries in their constitutions. Almost all countries have laws which in some way limit privacy. Not only that, right to privacy has been a part of international laws since late 1940s. Intrusion or invasion on the privacy of individuals is not permissible unless there is a genuine public interest. The right to privacy is implicit in the right to life and liberty guaranteed to the citizens of India by the Article 21. In recent times when privacy of individuals are under threat, media's intrusion into the privacy zones has been increasing day by day in the forms of – Sensationalism, Sting Operation, Paparazzi and Yellow Journalism -- in this way or the other.

In this unit you will be introduced to the concept of privacy along with the concept of sensationalism, and its impact on the electronic media, concept of sting operation, paparazzi and restrictions imposed by law and finally the concept of yellow journalism.



### LET US KNOW

**Yellow Journalism:** Journalism that exploits, distorts, or exaggerates the news to create sensations and attract readers.

– Answers.com

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## 6.3. Media and Intrusion into Privacy

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Privacy is the state of being free from unwanted intrusion, being closely related to anonymity. Every individual has a right to privacy as part of her/his overall right to live with dignity. The term 'privacy' has been coined by Thomas Cooley, the American scholar who defined it simply as a "right to be left alone" and its object is to protect one's inviolate personality. Since then

some aspects of the right of the individual to be free from and protected against highly offensive publicity, concerning private life, affairs and activities, which do not impinge upon public interest, has been recognised in several countries. It may be called media's invasion into privacy when a reporter physically intrudes into a private area to get a story or picture, when a reporter publishes a story or photograph about someone that is false but not defamatory, when a reporter discloses something about an individual's private affairs that is true but also offensive to the individual's of ordinary sensibilities, when a reporter uses someone's name or picture in an advertisement or for similar purposes of trade.

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### **6.3.1. Privacy under International Law**

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The right against unsanctioned invasion of privacy by the government, corporations or individuals is part of many countries' privacy laws, and in some countries it is also incorporated in their constitutions. Almost all countries have laws which in some way limit privacy. Not only that, right to privacy has been part of international laws since late 1940s. Privacy law is the area of law concerning the protecting and preserving of privacy rights of individuals. While there is no universally accepted privacy law among all countries, some organisations promote certain concepts to be enforced by individual countries. For example, Article 12 of the Universal Declaration of Human Rights (UDHR) and Article 12 of the International Covenant on Civil and Political Rights (ICCPR) state:

*No one shall be subjected to arbitrary interference with his privacy, family, home or correspondence, nor to attacks upon his honor and reputation. Everyone has the right to the protection of the law against such interference or attacks.*

For Europe, Article 8 of the European Convention on Human Rights guarantees the right to respect for private and family life, one's home and correspondence. Article 8 of the Convention provides a right to respect for one's "private and family life, his home and his correspondence", subject to certain restrictions that are "in accordance with law" and "necessary in a democratic society". This article clearly provides a right to be free of unlawful searches, but the Court has given the protection for "private and family life" that this Article provides a broad interpretation, taking, for instance, that

prohibition of private consensual homosexual acts violates this Article. This may be compared to the jurisprudence of the United States Supreme Court, which has also adopted a somewhat broad interpretation of the right to privacy.

The 1997 Code of Practice for Media in the UK under Section 4 deals with privacy when it states: Intrusions and enquiries into an individual's private life without his or her consent including the use of long-lens photography to take pictures of people on private property without their consent are not generally acceptable and publication can only be justified when in the public interest.

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### **6.3.2. Privacy and Indian Legal Provisions**

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It has been described as the right of the individual to be protected against intrusion into his personal life or affairs, or those of his family, by direct physical means or by publication of information. The public generally feel that media too often simply run over people's lives. For that reason and others, public confidence and respect for the press is relatively low. The perception that media peek in windows, roam around private citizens who have been thrust into the public limelight and intrude into private spaces in pursuit of a story is based partly on fact and partly on fiction.

Intrusion or invasion on the privacy of individuals is not permissible unless there is a genuine public interest. The right to privacy is implicit in the right to life and liberty guaranteed to the citizens of India by Article 21. A citizen has a right to safeguard the privacy of his own, his family, marriage, procreation, motherhood, child-bearing and education and other matters. None can publish anything concerning the above matters without permission, whether truthful or otherwise and whether laudatory or critical. If media does so it would be violating right to privacy of an individual and would be liable in an action for damages. This rule is, however, subject to exception, that any publication concerning the aforesaid aspects becomes unobjectionable if such publication is based upon the public records including court records. This is for the reason that once a matter becomes a matter of public record, the right to privacy no longer subsists and it becomes a legitimate subject for comment by the media. But again in the interest of decency an exception

to this rule may also be framed. For example, if a female is the victim of sexual assault, kidnap, abduction etc. the offence should not be given such publicity as will result in the victim. If a newspaper publishes a report or if a motion picture is made alleging that a particular woman was raped, it is held to be defamatory publication of the victim. The reason is the prevailing social atmosphere and the stigma attached to a helpless woman suffering the wrong and consequences thereto. The Indian criminal law was amended in 1986 in tune with the western criminal law which penalises the publication of rape victim's identity. Section 228A of Indian Penal Code imposes two year punishment with or without penalty for revealing the name and identity of the victim only to protect the victim from further victimization. It is the manifestation of the right to privacy and right to reputation of the victim and the duty of the state and society to protect her from further onslaught of rights, which form a significant part of Article 21 of the Constitution.

People's right to know and freedom of the press to impart information about the working of the government and its functionaries are facts of the fundamental guarantee as stated in the Article 19 (i)(a) of the Constitution, and the said right is an essential ingredient of personal liberty. But in case of a clash between the public official's privacy and the public's right to know about his personal affairs which is having a bearing on the due discharge of his official duties, the privacy of the public official's may be exposed by the media. However, it is equally obvious that in matters of personal privacy which are not relevant to the discharge of his official duties, the public official enjoys the same protection as any other citizen.

The courts usually protect the press against invasion of privacy suits when it is reporting matters of legitimate public interest. However, there are exceptions. One is when a reporter invades someone's privacy by entering private property to get a story. One cannot trespass on a private property to get a story or take a picture even if it is newsworthy. The courts will not protect a reporter when he is a trespasser. Two, the court will also not protect a reporter if he invades someone's privacy out of carelessness.

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#### **6.4. Sensationalism**

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Sensationalism is especially applied to something that is unusual or atypical. It is a manner by which it can grab attention and involves extreme

controversy. The term is commonly used in reference to the media. Critics of media- bias of all political rank and colour often charge the media with engaging in sensationalism in their reporting and conduct. That is, the notion that media outlets often choose to report heavily on stories which have value or attention-grabbing names or events, rather than reporting on more pressing issues to the general public.

In an extreme case of sensationalism, the media would report the news if it makes a good story, without much regard for the factual accuracy. Thus, a press release including ridiculous and false pseudo-scientific claims issued by a controversial group is guaranteed a lot of media coverage. Such stories are often perceived (rightfully, or mistakenly) as partisan or biased due to the sensational nature in which they are reported. A media piece may report on a political figure in a biased way or present one side of an issue while deriding another, or neutrally, it may simply include sensational aspects such as zealots or doomsayers.

Complex subjects and affairs are often subject to sensationalism. Exciting and emotionally charged aspects can be drawn out without providing elements such as pertinent background, investigative, or contextual information needed for the viewer to form his or her opinion on the subject. Mainstream media is sometimes duped into reprinting stories from comedy sites as facts without any factual checks. One widely reported example involved *The Onion's* story on *Harry Potter* causing an increased interest in Satanism. The media is also occasionally taken in by mistakes, such as a story about deep sea creatures brought by the 2004 Asian tsunami.

One presumed goal of sensational reporting is increased viewership or readership which can be sold to advertisers, the result being a lesser focus on proper journalism and a greater focus on the "juicy" aspects of a story that pull in a larger share of audience.

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#### **6.4.1. Sensationalism: Development of the Concept**

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Many believe that sensationalism is a practice of media corporations especially through television news whereby the use of pictures and footage overpowers the story creating a different and often biased viewpoint. However, Mitchell Stephens in his account of *The History of News* illustrates that

sensationalism can be found in the Roman *Acta* (The earliest recorded effort to inform the public instituted by Julius Caesar), and was spread with enthusiasm by preliterate societies. Sensationalism can be found in books of the 16th and 17th century. It was, however, viewed differently in those times. Rather, it was used to teach moral lessons.

It is difficult, therefore, to resist the conclusion - however unpleasant and unfashionable - that the bulk of the blame for the amount of sensationalism that continues to appear in the news rests not only with media corporations, no matter how greedy, but with our natures. There is heavy use of sensationalism which aims at the lower class as they have less of a need to understand politics and the economy. But by doing this, the audience is being further educated and encouraged to find interest in the happenings of their society.

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#### **6.4.2. Sensationalism in Electronic Media**

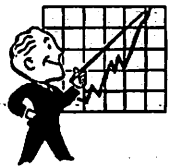
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Sensationalism is often blamed for the 'infotainment style' of many of the news programs broadcast over radio and television. Yet the news has always been enjoyed for as long as it has been exchanged. The debate of sensationalism used in the media is based on a misunderstanding of its audience, especially the television audience. When sensationalism used through broadcasting is combined with this concept of the passive mass audience, it is assumed that the audience consume all information fed to them. However, the recipients of a message, no matter how sensationalised it is, 'make with it what they will, and the producer is not there to elaborate or to correct possible misunderstanding'. Thus, it is the misinterpretation of the broadcast audience as passive consumers which is problematic for the use of sensationalism.

Further more, even though the newspaper is often seen as, a more credible source than television news because of televisions use of footage over spoken information they are both sensationalised to the same extent. Television news is restricted to showing the scenes of crimes rather than the crime itself because of the unpredictability of events. Whereas newspaper writers can always recall what they did not witness. Furthermore, television news writers have room for fewer words than their newspaper

counterparts. Their stories are measured in seconds, not column inches and thus, even with footage, television stories are undeniably shallower than most newspaper stories.

Sensational spellings are common in advertising and product placement. In particular, brand names such as Cadbury's "Creme Egg" (standard English spelling: *cream*) or Kellogg's "Froot Loops" (*fruit*) may use unexpected spellings to draw attention, and also to make an everyday word copyrightable. The inscription "Fish 'n' chips" above a chip shop is similar. Sensational spelling may take on a cult value in popular culture. An example of this is the heavy metal umlaut. In esoteric circles, 'magic' is often spelled 'magick' to differentiate it from stage magic.



### CHECK YOUR PROGRESS – A

1. What is Privacy?
2. Which Article under the *Constitution of India* protects the right to privacy?
3. What is the common Article under the Universal Declaration of Human Rights (UDHR) and the International Covenant on Civil and Political Rights (ICCPR) that protects the right to privacy?
4. What is sensationalism?
5. What was the earliest recorded effort to inform the public instituted by Julius Caesar that introduced sensationalism?

## 6.5. Sting Operations

In law enforcement, a sting operation is a deceptive operation designed to catch a person committing a crime. A typical sting will have a law-enforcement officer or cooperative member of the public play a role as criminal partner or potential victim and go along with a suspect's actions to gather evidence of the suspect's wrongdoing. Sting operations are fraught with ethical concerns over whether they constitute entrapment. Law-enforcement may have to be careful not to provoke the commission of a crime by someone who would not normally be inclined to do so. Additionally,

in the process of such operations, the police often engage in the same so-called crimes, often victimless, such as buying or selling contraband, soliciting prostitutes, etc. In common law jurisdictions, the defendant may invoke the defence of entrapment.

For example, in the case of a drug sting if the police put pressure upon a person to sell drugs who initially refuses but is persuaded to do so then they could be seen as entrapping. However, should the police indicate they wish to purchase drugs and a person offers to sell them, then there is no entrapment. A good example of such concerns involving entrapment is *To Catch a Predator*, a reality TV show hosted by Chris Hansen. The show involves outsiders having online conversations with decoys posing as underaged females. The whole show centers around people having the intent to commit sexual acts with children.

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### **6.5.1. Operation West End: Tehelka.com**

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The most outstanding case of sting operation by media in India in recent years was the Operation West End. *Tehelka* is an Indian weekly magazine under the editorship of Tarun Tejpal. The publication started life in 2000 as a news website, Tehelka.com. It was forced to close down temporarily due to hostile government action following Operation West End, a major expose on corruption in defence procurements. Operation West End was a sting operation aimed at sensationalising the corruption underlying India's large defence contracts. The original investigative piece by Tehelka in 2001 targeted several members of the then ruling coalition, the National Democratic Alliance, headed by Bharatiya Janata Party's Atal Behari Vajpayee. It showed several political figures, as well as army top brass, colluding to take bribes that approached 4% of orders totalling hundreds of crores in order to approve defense contracts. The minister in-charge of Defence, George Fernandes of the Samata Party, resigned after the tapes were made public, but he was reinstated later. Parts of the tapes show the treasurer of his party talking about accepting bribes of one crore or more. However, subsequent investigation revealed that there was no evidence linking Fernandes to the impropriety in the deals. Tehelka was accused of fabricating allegations and carrying out a biased and motivated campaign



carried out at the behest of the political foes of George Fernandes. In the Tehelka tapes, the reporter Aniruddha Bahal is posing as a representative of the fictitious large arms supplier *West End*.

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### **6.5.2. Sting operations in Movies, Novels, Comics and TV Serial**

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The 1973 Robert Redford and Paul Newman film, *The Sting*, centers on two drifters and their attempts to con a mob boss through a type of sting operation. Several novels and short stories by science fiction author Philip K. Dick, such as *A Scanner Darkly*, revolve around sting operations that have gotten out of hand. 'Season Three' of the TV series *24* has its entire main plot focused on a sting operation and its unforeseen consequences. In the *Sonic the Hedgehog* issues from Archie Comics, the Freedom Fighters were involved in a sting operation against several of their foes. In the *Seinfeld* episode, The Sniffing Accountant, Jerry, Kramer, and Newman set up a sting in order to catch their suspected drug-dealing accountant. In the *Simpsons* episode, Mr. Lisa Goes to Washington, the FBI use a sting operation to prove the guilt of fictional US Senator Bob Arnold, in order to subsequently convict him of fraud through succumbing to bribery.

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## **6.6. Paparazzi**

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The word 'Paparazzi' originated from the Italian word 'paparazzo'. 'Paparazzi' is the plural term of the Italian word. It means 'photographers' who take candid photographs of celebrities. The settings vary widely for these photographs – it may be any location from the red carpet to a private backyard. The word paparazzi was used in a 1960 film *La dolce vita* directed by Federico Fellini. One of the characters in the film is a news photographer named Paparazzo (played by Walter Santesso). In his book *Word and Phrase Origins*, Robert Hendrickson writes that Fellini took the name from an Italian dialect that describes a particularly annoying noise, that of a buzzing mosquito. In his school days, Fellini remembered a boy who was nicknamed "Paparazzo" (Mosquito), because of his fast talking and constant movements, a name Fellini later applied to the fictional character in *La dolce vita*. Fellini's screenwriter Ennio Flaiano also said the name came from a hotel proprietor's

name in a southern Italy travel narrative *By the Ionian Sea* by Victorian writer George Gissing. Fellini and Flaiano opened the book at random, saw the name, and decided to use it for the photographer.

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### **6.6.1. Paparazzi and Celebrities: Two Way Traffic**

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The presence of paparazzi is not always discouraged; the arranger of an event may, in order to make the guests feel important, hire a number of photographers who pretend to be so-called paparazzi. Freelance Paparazzi usually sell their work to dozens of magazines and newspapers that publish such photos for their readers and subscribers, and hence, many paparazzi feel that they are helping celebrities and public figures in general by increasing their visibility. They often earn large sums for a particularly good, or revealing picture. Staff Paparazzi usually work for a Press Agency. Photos may be sold to hundreds of magazines, newspaper, website and TV networks worldwide.

Many big media corporations are the owners of Show Biz Magazines, Celebrity website and Movie Studio at the same time. For example, TMZ, People Magazine, AOL, CNN and Warner Brothers Studio are owned by TIME WARNER MEDIA. In the same month when Warner Brothers Studio is releasing a new one hundred million dollar movie with Brad Pitt, they will order their affiliate to get pictures and videos of Brad Pitt in holidays to get more buzz around their new feature release. A lot of Paparazzi are getting their information regarding a celebrity by the star's manager, publicist or agent. Celebrities need a higher level of exposure than the rest of us; so it is a two-way street, therefore, the celebrities manipulate.

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### **6.6.2. Restrictions on Paparazzi and Laws**

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Due to the reputation of paparazzi as a nuisance, some states and countries (particularly within Europe) restrict their activities by passing laws and curfews, and by staging events in which paparazzi are specifically allowed to take photographs. In Germany and France, photographers need the permission of the people in their photographs in order for them to be released. In USA, Paparazzi are not breaking any laws when they take a photo of a celebrity, unless the photographer was on private property.

Paparazzi involvement in the deaths of Princess Diana and her companion Dodi Fayed, who were killed in 1997 in a high-speed car accident in Paris, France, is well known. Although several paparazzi were briefly taken into custody, no one was ever convicted. The official inquests into the accident attributed the causes to the speed and manner of driving of the Mercedes, and to the speed and manner of driving of the following vehicles as well as to the impairment of the judgment of the Mercedes driver through alcohol.

In 1999, the *Oriental Daily News* of Hong Kong was found guilty of "scandalizing the court", an extremely rare criminal charge that the newspaper's conduct would undermine confidence in the administration of justice. The charge was brought after the newspaper had published abusive articles challenging the judiciary's integrity and accusing it of bias in a lawsuit the paper had instigated over a photo of a pregnant Faye Wong. The paper had also arranged for a "dog team" (slang for paparazzi in the Chinese language) to track a judge for 72 hours, to provide the judge with first-hand experience with what paparazzi do.

On 2006, Daniela Cicarelli went through a scandal when a paparazzo caught video footage of her having sex with her boyfriend on a beach in Spain, which was posted on YouTube. After fighting in the court, it was decided in her favour, causing YouTube to be blocked in Brazil. This caused major havoc among Brazilians, including threatening to make a boycott against MTV unless Daniela was fired from the company. Ultimately, the block lasted merely a few days, but Daniela did not get fired. However, the legal action backfired as the court decided she had no expectation of privacy by having sex in a public location.

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## 6.7. Yellow Journalism

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Yellow journalism, in short, is biased opinion masquerading as objective fact. Moreover, the practice of yellow journalism involved sensationalism, distorted stories, and misleading images for the sole purpose of boosting newspaper sales and exciting public opinion. The New York Press coined the term 'yellow kid journalism' in early 1897 after a then popular comic strip. This was soon shortened to 'yellow journalism' with the New York Press insisting, "We called them Yellow because they are Yellow."

The term was popularised in the late 19th century in *The New York World*, run by Joseph Pulitzer and *The New York Journal*, run by William Randolph Hearst. It all started, some historians believe, with the onset of the rapid industrialisation that was happening all around the world. The Industrial Revolution eventually affected the newspaper industry, allowing newspapers access to machines that could easily print thousands of papers in a single night. This is believed to have brought into play one of the most important characteristics of 'yellow journalism' – the endless drive for circulation. And, unfortunately, the publisher's greed was very often put before ethics.

Although the actual practice of what would later become known as yellow journalism came into being during a more extended time period (between 1880-1890), the term was first coined based on a series of occurrences in and following the year 1895. The battle peaked from 1895 to about 1898, and historical usage often refers specifically to this period. Both papers were accused by critics of sensationalising the news in order to drive up circulation, although the newspapers did serious reporting as well. This was the year (1895) in which Hearst purchased *The New York Journal*, quickly becoming a key rival of Pulitzer's. The term was derived, through a series of peculiar circumstances, from a cartoon by the famous 19th century cartoonist, Robert Outcault called "The Yellow Kid". The cartoon was first published in *The World*, until Hearst hired him away to produce the strip in his newspaper. Pulitzer then hired another artist to produce the same strip in his newspaper. This comic strip happened to use a new special, non-smear yellow ink, and because of the significance of the comic strip, the term "yellow journalism" was coined by critics.

Sadly though, this period of sensationalist news delivery (where the so-called yellow press routinely outsold the more honest, truthful, unbiased newspapers) does stand out as a particularly dark era in journalistic history. One of the more disturbing features involved with the former practice of yellow journalism, and the period in which it was most active is that there is no definite line between this period of yellow journalism and the period afterwards. There only exists evidence that such practices were frowned upon by the general public – by 1910, circulation had dropped off very rapidly for such papers. But irrespective of all these 'yellow journalism' never faded away.

In recent times "Yellow journalism" may be defined as a type of journalism that downplays legitimate news in favour of eye-catching headlines that sell more newspapers. It may feature exaggerations of news events, scandal-mongering, sensationalism, unprofessional or unethical practices by news media organisations or journalists. Yellow Press newspapers carry multi-column front-page headlines covering a variety of topics, such as sports and scandal, using bold layouts (with large illustrations and perhaps colour), heavy reliance on unnamed sources, and unabashed self-promotion. By extension, the term is used today as a pejorative term to decry any journalism that treats news in an unprofessional or unethical fashion, such as systematic political bias.

Frank Luther Mott, an American historian and journalist, in 1941, defined Yellow Journalism in terms of five characteristics:

- scare headlines in huge print, often of minor news
- lavish use of pictures, or imaginary drawings
- use of fake interviews, misleading headlines, pseudo-science, and a parade of false learning from so-called experts
- emphasis on full-colour Sunday supplements, usually with comic strips (which is now normal in the U.S.)
- dramatic sympathy with the "underdog" against the system.

Present day (successful) exponents of the yellow journalistic style would be the British red top tabloids, notably *The Sun* and its German equivalent *Bild*.

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### **6.7.1. Yellow Journalism Today**

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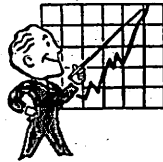
"Yellow journalism", a phrase coined in the late 19th century because of its smear appeal, still lives on as a derogatory term for some types of publications. The term, which emerged in New York City in early 1897 to denigrate what then was called the "new journalism" of William Randolph Hearst and Joseph Pulitzer, is widely invoked these days as a shorthand sneer for journalistic sins of all kinds. It is a distinctly American idiom that has found expression in an astonishing variety of international settings. "Yellow journalism", for example, has been associated with bribe-taking by journalists in Thailand, and with "rumor-mongering factories" in Pakistan. "Yellow

journalism" has been blamed for "creating chaos, despondency, and lies" in Kenya. A large number of complaints every year to the press commission in India are about "yellow journalism".

A careful, and dispassionate study reveals that "yellow journalism" is a distinctive and imaginative genre, less malevolent than commonly understood. In the context of today's media, "yellow journalism" is characterised by:

- scare headlines in huge print, often of minor news
- frequent use of multicolumn headlines, including Page One banners.
- front-page treatment for a variety of topics, including the local and national politics, war, international diplomacy, sports, and society; generous use of illustrations, photographs, graphics and maps.
- willingness to experiment with layouts. Sometimes, the front page of the Journal is was dominated by a single article and outsized illustration.
- the tendency to rely on anonymous sources, notably in dispatches of leading reporters.
- eager indulgence in self-promotion, particularly calling attention to reporting accomplishments.

Yellow journalism has its faults. It is impertinent, reluctant to acknowledge lapses in reporting. But in appearance and, to some extent, in content, the yellow press represented a provocative departure for mainstream American journalism. The yellow press also tapped eagerly the emergent technologies, investing, for example, in presses that printed multiple colours. Those presses gave rise to colour comics, an immediate and lasting success. Yellow journalism could scarcely be called boring, uninspired or predictable – the sort of criticism that is sometimes raised against contemporary U.S. newspapers. Newspapers of the early 21st century resemble in appearance the yellow press of 100 years ago more than they do the era's gray, conservative rivals. Although the boycott of yellow press in 1897 failed, detractors of yellow journalism did succeed in maligning and marginalising the genre.



### CHECK YOUR PROGRESS – B

1. What is a “Sting Operation”?
2. What is Tehelka.com?
3. What is Paparazzi?
4. What is “yellow journalism”?
5. Which two newspapers popularised the term “Yellow journalism”?

## 6.8. Let us sum up

In this chapter we are introduced to the topic, right to privacy. Privacy is the state of being free from unwanted intrusion, being closely related to anonymity. The term ‘privacy’ was coined by Thomas Cooley, the American scholar who defined it simply as a “right to be left alone” and its object is to protect one’s inviolate personality. Since then some aspects of the right of the individual to be free from and protected against highly offensive publicity, concerning private life, affairs and activities, which do not impinge upon public interest, has been recognised in several countries. It may be called media’s invasion into privacy when – a reporter physically intrudes into a private area to get a story or picture. The right against unsanctioned invasion of privacy by the government, corporations or individuals is part of many countries’ privacy laws. Right to privacy has also been part of international laws since late 1940s.

- Sensationalism is a manner by which it can grab attention and involves extreme controversy. The term is commonly used referring to the media. Critics of the media bias of all political rank and colour often charge the media with engaging in sensationalism in their reporting and conduct. Sensationalism is often blamed for the ‘infotainment style’ of many of the news programs broadcast over radio and television.
- In law enforcement, a “sting operation” is a deceptive operation designed to catch a person committing a crime. Sting operations

are fraught with ethical concerns over whether they constitute entrapment. A typical sting will have a law-enforcement officer or cooperative member of the public play a role as criminal partner or potential victim and go along with a suspect's actions to gather evidence of the suspect's wrongdoing.

- 'Paparazzi' means 'photographers' who take candid photographs of celebrities. The word 'Paparazzi' originated from the Italian word 'paparazzo'. The presence of paparazzi is not always discouraged; the arranger of an event may, in order to make the guests feel important, hire a number of photographers who pretend to be so-called paparazzi. Freelance Paparazzi usually sell their work to dozens of magazines and newspapers that publish such photos for their readers and subscribers, and hence, many paparazzi feel that they are helping celebrities and public figures in general by increasing their visibility.

- Yellow journalism, in short, is biased opinion masquerading as objective fact. In recent times "Yellow journalism" may be defined as a type of journalism that downplays legitimate news in favour of eye-catching headlines that sell more newspapers. It may feature exaggerations of news events, scandal-mongering, sensationalism, unprofessional or unethical practices by news media organisations or journalists.



## 6.9. Answers to check your progress

**A**

1. Privacy is the state of being free from unwanted intrusion, being closely related to anonymity. Every individual has a right to privacy as part of her/his overall right to live with dignity. The term 'privacy' was coined by Thomas Cooley, the American scholar who defined it simply as a "right to be left alone" and its object is to protect one's inviolate personality.

2. Article 21 of the *Constitution of India* protects the right to privacy of individuals.



3. Article 12 of the Universal Declaration of Human Rights (UDHR) and the International Covenant on Civil and Political Rights (ICCPR).

4. Sensationalism is a manner by which it can grab attention and involves extreme controversy. The term is commonly used in reference to the media. One presumed goal of sensational reporting is increased viewership or readership.

## B

1. A sting operation is a deceptive operation designed to catch a person committing a crime. Sting operations are fraught with ethical concerns over whether they constitute entrapment.

2. Tehelka.com is a news website started in 2000. The portal carried the most famous case of sting operation by media in India in recent years called Operation West End. The portal started later *Tehelka*, a weekly magazine under the editorship of Tarun Tejpal.

3. The word 'Paparazzi' originated from the Italian word 'paparazzo'. It means 'photographers' who take candid photographs of celebrities. The settings vary widely for these photographs – it may be any location from the red carpet to a private backyard.

4. Yellow journalism is biased opinion masquerading as objective fact. Moreover, the practice of yellow journalism involves sensationalism, distorted stories, and misleading images for the sole purpose of boosting newspaper sales and exciting public opinion.



## 6.10. Further Readings

- R. S. Sarkaria: *A Guide to Journalistic Ethics*
- Raymond Wacks: *Privacy and Press Freedom*
- Tom Welsh, Walter Greenwood, David Banks: *Essential Law for Journalists*



## 6.11. Possible questions

1. Describe 'privacy' in relation to media's intrusion into it. Explain the provisions under international law for protection of privacy.
2. Explain the statutory/legal provisions for protection of privacy in India.
3. What is "Sensationalism"? Write a brief note on "sensationalism" in electronic media?
4. What is a "sting operation"? Explain with reference to sting operations in India.
5. What is 'Paparazzi'? Explain how 'Paparazzi' is necessary for the celebrities, yet they are dangerous for celebrities?
6. Write a brief note on restrictions and laws on 'Paparazzi' with examples.



## **MEDIA AND SOCIAL CHANGE: CURRENT TRENDS IN INDIA**

**Mr. Milind Awatade**



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### **I. Introduction:**

The mass media is an important social institution which caters social and economic needs of wider social groups and it has been playing vital role in developing countries like India. Especially in the post globalization era, media has to educate people for changing their traditional attitude to suite the modern progressive needs.

In the age of globalization social movements are somewhat declining, because everything is being examined in the materialist view point. It has been rightly pointed that “Movements also importantly build upon existing human and material resources.”<sup>(1)</sup> In developing countries such resources are limited and problems are more complex. About social movement in the age of globalization it has been pointed that “The term globalization has become to dominate discourses of social, economic and cultural developments in contemporary society.”<sup>(2)</sup> In the country like India the process of globalization has not only affected urban societies, but also it is influencing rural communities. In this paper an attempt has been made to understand media’s role in contemporary society, while changing the perspective of people. If media is used properly it can accelerate growth rate at one hand and it can also awaken people for sustainable development. Discussions in Durban Summit have also promoted views regarding promotion of sustainable development.<sup>(3)</sup>

Understanding different facets of media and social change is a most challenging phenomenon for Asia, Africa and Latin American countries. In this paper grass root analysis of Indian problems has been made.

### **II. Sociological perspective:**

Dennis Mcquail has described media as engine of change.<sup>(4)</sup> The question arises whether media truly working as an engine of social change or not. Media should come out of infotainment syndrome. Media is a means of socialization. A.A. Berger has opined that

“What is important about informal socialization is that people generally do not recognize that they are being taught what roles to play and how to play them, what values to espouse, what attitudes to have, what goals to strive for, and so on.”<sup>(5)</sup> The specific role that media can play in country like India can be very well examined here. In the post globalization era, value erosion is a serious problem. Media can sustain to resist collapse of values in the materialist world. It has been observed that “Media critics must be aware of the values demonstrated by the characters portrayed in mass mediated production and should examine what these values suggest about society.”<sup>(6)</sup> Media can strengthen moral and spiritual values in the cross cultural and multi dimensional society. The content in media is based on public arts and Berger has rightly observed that “Media analysis need to bear in mind that they are concerned with works of art when they examine sitcoms.”<sup>(7)</sup> In India whether directly or indirectly the TV programs are affecting social mind set which can be described as social milieu and cultural ethos. Gisbert has rightly pointed that “Institutions are usually defined as certain enduring and accepted forms of procedure governing the relations between individuals and groups.”<sup>(8)</sup> Media is such a social institution having role, relevance and effectivity in the contemporary period. Mass media is closely related to traditional folk media. It has been observed that “Intimately related to customs and institutions, with which we have been dealing so far, is the question of folkways and mores.”<sup>(9)</sup> Folk media is a vehicle of social change and it can be used in modern electronic media for bring social change. At present the folk content in electronic media is not less than 4%.<sup>(10)</sup>

### **III. Media and social change : Challenges ahead:**

At present media has to face many challenges in bring social change. Sahoo has observed that “Interest in sustainable development and reduction of poverty has grown along with the spread of globalization.”<sup>(11)</sup> In agro based society in India media can educate people for bringing awareness regarding sustainable development. However, the role of media can be effective and supporting when good governance is attained. It has been noted that “Dreams will be realized only when honest, efficient and foresighted selfless governance is manifested in all fields and all states.”<sup>(12)</sup> In India socio economic development programs are more in number but their faster implementation alone can bring change.

Inclusive growth for sustainable development is the motto of 12<sup>th</sup> Five Year Plan in India. India is trying to maintain and improve high growth rate. Sahoo has further observed that “Higher rate of growth and inclusive or widespread growth are not antithetical to each other. In vast country benefitting larger number of people belonging to all sections of society,

people require conscious and careful planning and sympathetic governance.”<sup>(13)</sup> But it should reflect changing profile of society.

Mass media in India have to bridge urban rural gaps, because the fruits of development are not equally shared by people in villages. In India 2004 it has been observed that life of the people in ancient period was “peaceful and fruitful as there were limited desires of the people.”<sup>(14)</sup> In order to fulfill rising hopes and aspirations of millions of people in India, media has to reflect their hopes and aspirations. .

In the democratic system, grievances of the people can be heard and social justice can be imparted to them. In the medieval feudal structure, “rulers were never bothered for people and only acted in their own interest.”<sup>(15)</sup> Now India being sovereign secular democratic republic there is a need to understand social problems effectively. Good governance can help to attain greatest happiness in greatest number.

In the British period very limited transfer of power was made. In so called decentralization, Britishers it was merely an arrangement to suit their imperial requirements.”<sup>(16)</sup> Now in Gram Swaraj in India local self governments are focusing on reflecting hopes of villagers through Gram Sabhas.

Media can be vehicle of social and cultural change. Nair and White have observed that “Socio cultural change is the goal of development communication.”<sup>(17)</sup>

#### **IV. New Model:**

Indian communication media must develop new model to encompass action, communication and transformation. It has been rightly observed that “Useful models must focus on the people at the grass roots enabling them to become self reliant, speaking for themselves and directly to the power elite.”<sup>(18)</sup> In such model self respect pride and confidence of the common people has to be elevated. The responsible citizens of India must feel elevated to face social problems of distressed and agony. Women should be respected. The SC/ST as well as minority should be properly shared in the development process.

In India SITE 1975 and further more Kheda project was an experiment of media and social change. Nair and White have opined that “The Kheda project also relied heavily on audience research (Contingency IV). The SITE Continuity Research Center (SCRC) helped identify three areas of specific social interest to the Kheda viewers: (a) Bondage and oppression by feudal landlords, (b) Ritual and superstition which were used to reinforce the class structure and (c) Failure of the government machinery in implementing national and state programs.”<sup>(19)</sup> Media can bring awareness about such failure and it can provide attention for correcting the system.

Hence in this connection a new model is required to share people's grievances on large scale.

#### **V. Changing priorities:**

Mass media in the process of social change should provide new opportunities in changing world. Jonny Joseph has observed that feedback is essential for increasing accuracy. (20) At present feedback is very poor in media. It has been further observed that " The term mass communication must imply at least five things (a) relatively large audiences (b) fairly undifferentiated audiences composition ( c) some form of message reproduction (d) rapid distribution and delivery and (e) low unit cost of the consumer. " (21) In this context mass media in India is only urban phenomenon. It can be truly mass based if media is available at cheaper rate to the poor people. There is a need of modification of media processes to improve stimulus responses. (22) Media has to change accordingly to meet future challenges.

#### **VI. Summary:**

There are communication gaps between media and society. What is more important is bringing awareness at different level. India requires communication on more coequal basis is ethically correct and practically more relevant and useful." (23) Thus there are many challenges for bringing social change in India. At present mass media is not properly useful for promoting sustainable rural development. Hence the future perspectives can be more progressive if media's power is properly harnessed. It has been rightly observed that the social capital be built by forming self groups for collective action under the guidance of NGOs and that the presence of social capital is crucial for the successful functioning of participatory programs." (24)

Thus all these aspects are significant wherein mass media can promote more participatory development on different levels.. Media can involve large number of people in social change. It can persuade progressive values and finally it can transform Indian society from tradition to modern by developing it as information community which means rich in information and advanced in technology. Information automation and use of mass media only can be way for future change.

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## **COMPARISON OF SCIENCE COVERAGE IN HINDI AND ENGLISH NEWSPAPERS OF INDIA: A CONTENT ANALYSIS APPROACH**

**Dr (Mrs) Meenu Kumar**

Visiting faculty, Center for Science Communication,  
Devi Ahilya University, Indore, Madhya Pradesh, India

Website: [www.dauniv.ac.in](http://www.dauniv.ac.in)

Email: [mn\\_kumar26@rediffmail.com](mailto:mn_kumar26@rediffmail.com)

### *Abstract.*

The present study focuses on coverage of science and technology in major Hindi and English newspapers of India. The objective of the study was to find out the space given to scientific and technological information in newspapers. The comparison has also been made in Hindi and English newspapers in terms of coverage, their preferences in dealing with the subjects, the formats being used in disseminating scientific information, and the sources of information whether Indian or foreign. The research methodology which is being used is content analysis. The result indicates that science gets very little space in newspapers and English newspapers cover science more prominently than Hindi newspapers. It also reveals that the health is the most preferred topic in Indian newspapers followed by environment. However, news is the most favored format for disseminating scientific information in Indian print media.

*Key Words:* Science, technology, coverage, newspapers, News, article,



## *Introduction*

Science has become an indispensable part of life resulting sweeping changes in the socio-economic status, culture, values and environment. The lost glory of the country during British rule could only be revived because of the very clear vision of our national leaders and their firm believe in science who in order to bring the country at the par of global advancement, stressed on the development of science and technology which is reflected in the Scientific Policy Resolution<sup>1</sup> passed in 1958 which states “The dominating feature of the contemporary world is the intense cultivation of science on a large scale, and its application to meet a country's requirements. It is this, which, for the first time in man's history, has given to the common man in countries advanced in science, a standard of living and social and cultural amenities, which were once confined to a very small privileged minority of the population”. It also emphasizes the importance of technology in the development of country. “The key to national prosperity, apart from the spirit of the people, lies, in the modern age, in the effective combination of three factors, technology, raw materials and capital, of which the first is perhaps the most important, since the creation and adoption of new scientific techniques can, in fact, make up for a deficiency in natural resources, and reduce the demands on capital. But technology can only grow out of the study of science and its applications”.

Thus the importance of science cannot be denied but equally important is the dissemination of scientific and technological information to the country people. That's why our Science and Technology Policy<sup>2</sup> (2003) aimed “to ensure that the message of science reaches every citizen of India, man and woman, young and old, so that we advance scientific temper, emerge as a progressive and enlightened society, and make it possible for all our people to participate fully in the development of science and technology and its application for human welfare. Indeed, science and technology will be fully integrated with all Here media can play an important role”.

The science and technology has deep penetration in modern life but the educated mass is only enjoying the advancement of science and technology and mass of lay men are still remaining ignorant of this phenomenon. Developing country like India has to make people informed and update up to grass root level in this field as the scientific illiteracy leads to superstitions, the swaying attitude on the name of religion and the unscientific thinking will hamper all the effort of development of the government.

Media is mainly responsible for dissemination of the information from all over the world and from all walks of lives making people aware and informed. In terms of communicating science, the media are seen as “brokers between science and the public, framing the social reality for their readers and shaping the public consciousness about science-related events. They are, for many readers, the only accessible source of information about science and technology” (Nelkin,<sup>3</sup> 2001). But it is also true that newspapers are not providing sufficient space for science and technology as they are more interested in regional and local

news and political, social, and other issues making them sensational ignoring science which has brought so much change in the lives and will make drastic changes in future too. It is usually said that media publish what people want and what interest the public but at the same time it is also the duty of the media to arouse the interest among them by publishing science and technology in a way people understand and it can be done by proper presentation and interpretation. Because the uninformed coverage of science may lead to what has been referred to as “scientific illiteracy” (Kennedy & Overholser<sup>4</sup>, 2010)

It is in this background the study has been opted to assess the real picture of sharing of science and technology news especially in the context of fast pace of development in the field of science and technology.

### **Objective of the study:**

The study has been carried out with the following objectives:

1. To study the overall coverage of science and technology in Indian newspapers.
2. To compare the coverage of science and technology in Hindi and English newspapers of India.
3. To compare the preferences of subjects within science by Hindi and English newspapers of India.
4. To compare the formats in which science is published in Hindi and English newspapers of India
5. To compare the sources of news published in the Hindi and English newspapers of India.

### *Literature Review*

India has made a great stride in field of science and technology after independence. But only a small percentage of country people may be aware about these developments and tremendous information are still lying embedded in the research and development laboratories of the country. In spite of emergence of more sophisticated and user friendly mass media like television and internet, the dependence of people on traditional print media for news and other information still make it to flourish as a result its number is multiplying .

Numerous research studies have been carried out to find out the status of science and technology in newspapers and magazines which are as following:

Lusia Massarani, dorfman Buys Brunom Amorim, Luis Henrique and fernanda Veneu<sup>6</sup> analysed seven Latin American newspapers quantitatively and qualitatively to find out the way in which journalistic coverage of science and technological theme is being carried out and was reported to be very few.

Further, Kumar Arya Umesh <sup>7</sup> used the Content analysis for studying the coverage of research news in five English newspapers of India and revealed that research news items were published on medical sciences, physical sciences, social sciences, business items and IT but the frequency of them is negligible. It also showed that there was strong relationship between a newspapers' readership and frequency of research news appearance. Newspapers reported Indian research news followed by US and UK.

Fifteen South African publications were analyzed by Carine van Rooyen <sup>8</sup> of South African Foundation for Education over a period of three months from March 2002 to June 2002. He found that only a small percentage of science and technology articles were published during the research period. It was also revealed that the small number of the publications depend upon foreign publications and agencies in the provision of science stories.

Marianne G. Pellechia<sup>9</sup> of USA analyzed the content of three major dailies of US- The New York Times, The Chicago Tribune's and The Washington Post to study the coverage of science over a period of three decades. He found that though the coverage of science articles is very small but it has steadily increased with each time period. He reported that the articles published in the newspapers had omitted the methodology and contextual information and feature were too critical for a complete journalistic account of science.

Similar study was also carried out by University of West England in which science, health and medicine were examined in five UK national newspapers: three broadsheets, a tabloid and a mid sheet. The content analysis of these newspapers confirmed that medicine and health topics were privileged over science in reporting. The study also reported that medical journals to be the main source of the news stories, but general science and medical news were drawn from variety of sources. (Emma Weitkamp<sup>10</sup>)

Fiona Hyden and Chris King<sup>11</sup> conducted a survey of UK newspapers in 2003 and found that life science gets preference than technology and earth science.

Bharvi Dutta<sup>12</sup> analyzed the content of English newspapers –The Hindu, The Times of India and The Pioneer and reported that the Indian newspapers devoted space less than 1 % of the total printed space to articles and stories related to science and technology. The study also indicates that the greatest proportion of newspaper space was devoted to nuclear science and technology, followed by defense, space research, and astronomy.

In India, Vigyan Prasar<sup>13</sup> commissioned a survey of science coverage in media. The study comprised of 52 newspapers, 31 in Hindi and 21 in English for November, December and January 1999-2000. The study revealed that on an average only 3.3 % science items are given in the media -4.3 % in English and 2.5 % in Hindi. It also reported that maximum no of science stories were published from the field of health care/medical (31.8%) irrespective of language, place of publication and day.

Another study assesses the role of Indian newspapers in creating mass concern with environmental issues. The content of three leading dailies were analyzed and it was found that these newspapers published news items, editorials and articles on environmental issues of local, national and international interest. This was also revealed that environmental problems were brought into focus with scope and time (T. Sekar<sup>14</sup> 1981)

Bharvi Dutta, K C Garg and Suresh Kumar<sup>15</sup> have studied 36 newspapers from March 2008 to May 2008. The Times of India emerged as the leading newspaper carrying the maximum number of items (577) allocating maximum space (77,412 cm<sup>2</sup>), followed by The Asian Age (177 items and 34,451 cm<sup>2</sup>), The Hindustan Times (155 items and 29,508 cm<sup>2</sup>).

In another study content analysis method was used to compare the coverage of science and technology in national and regional newspapers by the author<sup>16</sup>. The result indicated that the regional newspaper( Free Press) give more space 1.32% than the national newspaper( Times of India) which was only 0.96%. It was also reported the both the newspapers give priority to health and medicine over other.

Massimiano Bucchi and Renato G. Mazzolini<sup>17</sup> of University of Trento, Italy, studied the science coverage by the leading Italian newspaper, over a period of fifty years using the content analysis and reported that science coverage is expanding over period of time. Results also showed that the typical science story dealt with biomedical issues, referring to a geographical context outside Italy.

#### *Research Design:*

*Sampling:* Four newspapers available from 10 leading newspapers published by Registrar Newspapers India, has been selected for the study. These newspapers are- The Times of India and The Hindu in English and The Dainik Bhaskar and Patrika in Hindi. Time period of study is June 20011 to June 2012. The sample of 36 issues of each newspaper out of 365 issues has been selected by systematic sampling method of probability sampling. In total 144 issues have been analyzed.

*Methodology:* The aim of the study was to find out the coverage of science and technology in Indian newspapers for which quantitative assessments based on content analysis was used. It is a method of studying and analyzing communication in a systematic, objective and quantities manner for the purpose of measuring variables. (Kerlinger F<sup>18</sup>1986). Scientific And technological information which were published anywhere in the newspapers were treated as a unit of analysis and were coded on a number of variables like the area, topics, format of publication and the sources of the information.

The total printed area for news and editorial content has been derived by deducing advertisement space from the total space of newspaper. The content is further categorized in different scientific fields like health, environment, space, astronomy etc and its area was calculated.

*Statistical tools*

Only percentage has been calculated to see the coverage of science and technology in newspapers.

*Data Collection and analysis:*

1. *Coverage of Science and Technology in Indian newspapers.*

The coverage of science in comparison to the total space available for printing news and editorial content in national newspapers has been given in the Table No 1. It shows that out of 1889739 cm square space available for editorial and other contents; only 38549.75 cm square space was dedicated to science and technology which accounts for 2.04% of total printed area.

*Table No 1*

*Coverage of Science & Technology in Indian Newspapers*

<i>Total space ( in cm square)</i>	<i>Space for S &amp; T( in cm square)</i>	<i>Percentage of S &amp; T</i>
1889739	38549.75	2.04%

2. *Comparison of coverage of science and Technology in Indian Newspapers:*

The Table No 2 deals with the space and the percentage of coverage of science and technology in the Hindi and English newspapers together. The result clearly shows that English newspapers allocates 21699.5 cm sq to science and technology out of 925272 cm sq space available for publication and the Hindi newspapers has given 16850.25 cm sq space out of 964467 cm sq. Thus English newspapers are giving more space to science and technology, In term of percentage also English newspapers are dedicating 2.34 % in comparison to Hindi newspapers which are giving only 1.74 percent materials on science and technology. This indicates that English newspapers give more priority to science and

technology than Hindi newspapers. Fig No 1 also shows the comparison of science coverage in Hindi and English newspapers in terms of percentage.

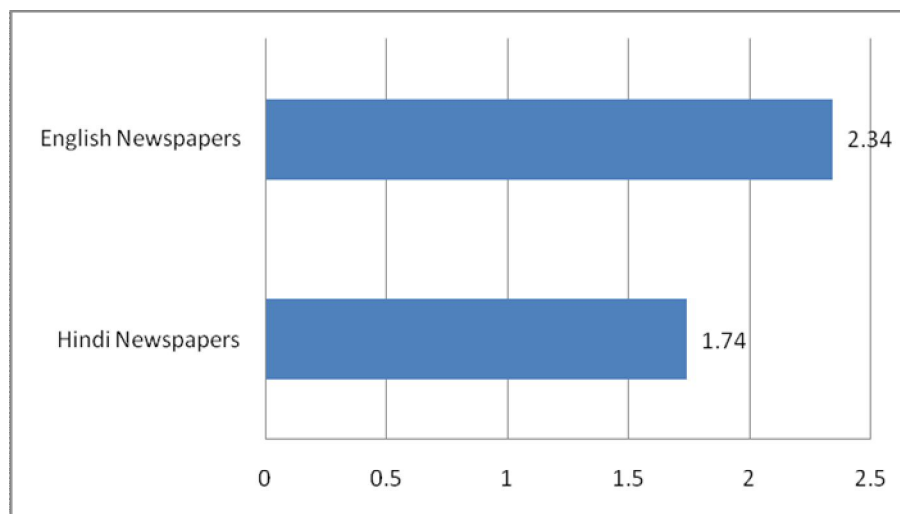
Table No 2

Comparison of Coverage of Science & Technology in Hindi and English Newspapers

S. No	Name of newspapers	Total space (in cm sq)	Space for S & T ( in cm sq)	Percentages S & T
1	Hindi Newspapers	964467	16850.25	1.74
2	English Newspapers	925272	21699.5	2.34
3	Total space	1889739	38549.75	2.04 ( Aver)

Fig No 1

Comparison of Coverage of Science & Technology in Hindi and English Newspapers



### 3. Preferences to Subjects by Hindi and English Newspapers:

The Newspapers published materials on different scientific subjects and in the variety of format. However the space awarded to topics differs with different newspapers. The Table No 3 Shows The space allocation and their respective percentage on different topics. On examining the Table, it has been found that both, Hindi and English newspapers have given highest priority to health and published 57.58 percent and 38.57 percent material on it respectively. The space allocation on health is 9702.5 cm square in Hindi and 8371.25cm sq in English.

Environment is found to be the second most important topic which has been covered prominently by newspapers, getting the percentage of 21.78 % in Hindi and 31.78 % in English newspapers. The space

allocation is 3669 cm sq and 6894.12 respectively. The next importance has been given to Astronomy in Hindi newspapers with 1085.375 cm sq and 6.44 percentages. But in English newspapers the Information technology was given third preference with the overall percentage of 6.41 with 1390.75 cm sq followed by Astronomy and space with the percentage of 5.07 and 4.37 respectively.

*Table No 3*  
*Preferences of Subjects of Science & Technology in Hindi and English newspapers*

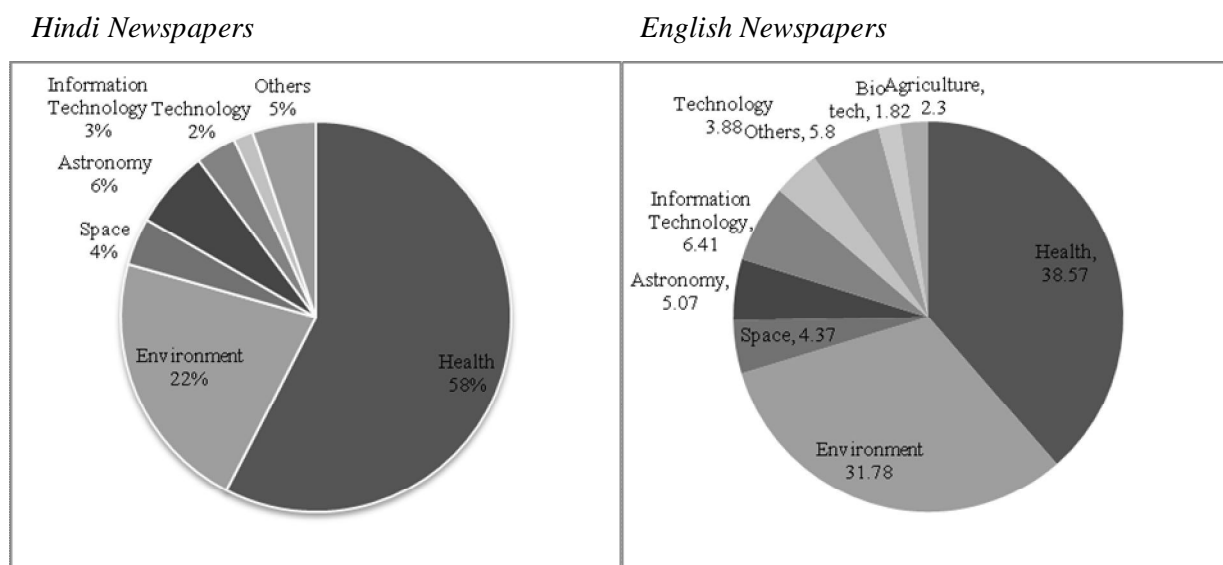
S. No	Subjects	Hindi Newspapers		English Newspapers	
		Space in (cm square)	Percentage	Space in (cm square)	%
1	Health	9702.5	57.58	8371.25	38.57
2	Environment	3669	21.78	6894.125	31.78
3	Space	665.875	3.95	948.5	4.37
4	Astronomy	1085.375	6.44	1100.625	5.07
5	Information Technology	564.875	3.35	1390.75	6.41
6	Technology	276.625	1.64	842.25	3.88
7	Others	886	5.26	1258.5	5.80
8	Bio tech	-	-	394	1.82
9	Agriculture	-	-	499.5	2.30
<i>Total</i>		<i>16850.25</i>	<i>100</i>	<i>21699.5</i>	<i>100</i>

Hindi newspapers published news on space with 3.95 percent, Information Technology with the percent of 3.35, Technology 1.64 percent and others items including pure science and chemical science etc. with the space allocation of 886 and percentage of 5.26. English newspapers also published materials on agricultural and Biotechnology with the percentage of 2.30 and 1.82. However, Hindi newspapers have ignored these subjects and did not publish any material on these topics.

The preferences of subjects by English and Hindi Newspapers have also been represented graphically in Fig No 2.

Fig No 2

*Preferences of Subjects of Science & Technology  
In Hindi and English newspapers (in %)*



4. *Format of Scientific Information Published in Newspapers:*

Media play important role in informing, entertaining and educating people. However people prefer to newspapers for information and keeping them update. Newspapers publish materials in variety of formats like news stories, articles, opinion pieces like editorials, queries of readers in the form of question-answers and interviews etc. The present study also analyzes the formats in which the newspapers published their literature in science and technology.

The Table No 4 reveals that Hindi newspapers have published materials in various formats like news, articles, and editorial and question- answer. But most of the information disseminated in the form of news with the percentage of 58.37 with space 9835.875 cm sq followed by articles with the percentage of 39.82 with space of 6709.375 cm sq. Editorials were given only 1.36 percent and question answer were only nominal and that was 0.45 Percent. As far as English newspapers are concerned, like Hindi newspapers maximum space have been given to news with 67.07 percent with space 14554.5 cm sq, followed by articles with 5303.75 cm sq space allocation and 24.44 percent of overall publication. The study also indicates that English newspapers published 5.46 percent editorial which is more than Hindi newspapers. These newspapers also published question-answers, discussion and interviews the percentage of which

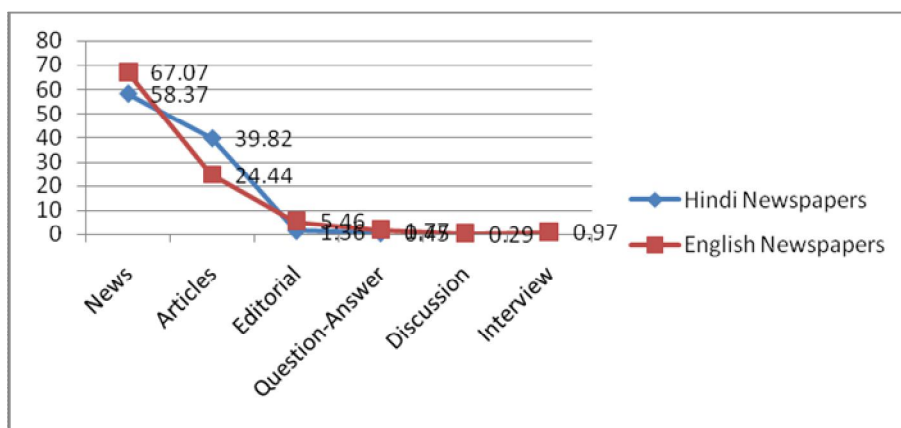


are 1.77, 0.29 and 0.97 respectively. The space allocation is 383, 63.75 and 210 cm sq. The comparison is shown in Fig No 3 also.

*Table No 4*  
*Format of Scientific Information Published in Hindi and English Newspapers*

S. No	Format	Hindi Newspapers		English Newspapers	
		Space ( in cm sq)	%	Space ( in cm sq)	%
1	News	9835.875	58.37	14554.5	67.07
2	Articles	6709.375	39.82	5303.75	24.44
3	Editorial	229	1.36	1184.5	5.46
4	Question-Answer	76	0.45	383	1.77
5	Discussion			63.75	0.29
6	Interview			210	0.97
<i>Total</i>		16850.25	100	21699.5	100

*Fig. No 3*  
*Format of Scientific Information Published in Hindi and English Newspapers*



5. *Sources of Scientific Information Published in Hindi and English Newspapers of India:*

For investigating the sources, only news has been considered as articles and interviews are generally by-line and other formats like questions-answers, discussions and editorials are usually the regular features of any newspaper.

The Table No 5 shows the sources of scientific news and on enquiring the table it has been found that in both the newspapers most of the news has been picked up by Indian sources. The space allocation in Hindi and English newspapers are 7615.63 sq cm out of 9835.875 sq cm and 7718 sq cm out of 14554.5 sq cm respectively. The percentage of Indian sources in Hindi newspapers are 77.43 and in

English newspapers 53.03. The news published from foreign sources is 22.57 % in Hindi and 46.97 % in English newspapers. Fig no 4 represents the sources of scientific information published in Indian newspapers.

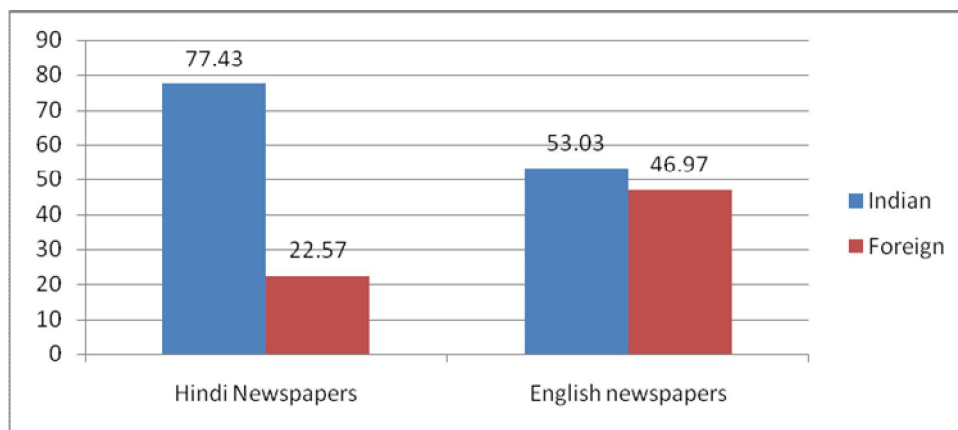
Table No 5

Sources of Scientific Information Published in Newspapers

S.No	Sources	Hindi Newspapers		English Newspapers	
		Space ( in cm sq)	%	Space ( in cm sq)	%
1	Indian	7615.63	77.43	7718	53.03
2	Foreign	2220.25	22.57	6836.5	46.97
	Total	9835.875	100	14554.5	100

Fig No 4

Sources of Scientific Information Published in newspapers



#### FINDINGS AND DISCUSSION:

- The study reveals that on an average only 2.04 percent literature are published on science and technology which is very little amount in comparison to other types of information. India is the country of superstitions and false believes and for this reason all the efforts of developments usually do not give the results as expected. In fact these false believes do not allow the country men to take part in the march of development and they are lagging in all walks of life. This can be resolved by giving more and more information on scientific issues in interesting manners so that the scientific temper of common man may develop and they can also progress with the advancement of nation.

- The result indicates that Hindi newspapers gave only 1.74 percent news on an average and English newspapers gave 2.34 percent news on scientific issues. English newspapers are giving a little more information to make people aware about day to day events and also giving details of scientific issues in the form of articles. But the problem is that many people, who can hardly read Hindi, cannot comprehend the content of English newspapers. Therefore the space allocation in Hindi newspapers should be enhanced to accommodate more scientific information thus making larger population of the country aware about science and technology.
- The study shows that most of the newspapers published more materials on health and medicine followed by environment. In fact newspapers published what readers like to read and it is obvious that the people of today are more aware about their wellness and health and they want genuine information on different health topics as guidance. Environment is also the topic on which people are getting aware and they relate it with their welfare. The daily dose of news on these topics makes people to understand different aspects of science and technology.
- The study reveals that all the newspapers published more information in the form of news stories followed by articles. Newspapers are usually to inform public the day to day events and it is true in case of science and technology. The articles are usually published to give more details on some important or interesting topics so that public may understand the dealt issues in terms of economic, political or social consequences.
- Most of the news stories are taken from the Indian sources/agencies. This is good for our people because they want to know more about their country than of abroad.

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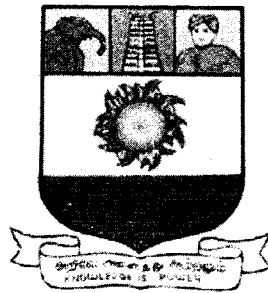
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# **FUNDAMENTALS OF JOURNALISM AND MASS COMMUNICATION**

**MA [Mass Communication and Journalism]**

**First Year**

**Paper I**



**MANONMANIAM SUNDARANAR UNIVERSITY**

**Directorate of Distance and Continuing Education**

**Abishekapatti, Tirunelveli-627 012**

**Tamilnadu, India**

## **Authors**

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

**Manjari Joshi**, Newsreader, Delhi Doordarshan

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# SYLLABI-BOOK MAPPING TABLE

## Fundamentals of Journalism and Mass Communication

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### Syllabi

### Mapping in Book

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**Unit 1 Definition of Journalism:**

Nature, Scope, Functions, Role of Press in Democracy, Principles of Journalism, Kinds of Journalism.

**Unit 1:** Journalism: Nature, Scope and Functions  
(Pages: 3-32)

**Unit 2 Press in India:** A Brief Review of the Evolution of Indian Press-Origin, Growth and Development of Journalism in Tamilnadu. Major Newspapers of Tamilnadu and Recent Trends.

**Unit 2:** Methods of Effective Writing  
(Pages: 33-64)

**Unit 3 Communication:** Definition, Nature, Scope, Purpose, Process of Communication, Functions of Communication, Uses of Communication and Kinds of Communication.

**Unit 3:** Communication: An Introduction  
(Pages: 65-87)

**Unit 4 Basic Models of Communication:** Linear, Non-linear models. Theories of Communication-Hypodermic Needle Theory, Two-step and Multi-step Theory and Uses and Gratification Theory.

**Unit 4:** Theories of Communication  
(Pages: 89-120)

**Unit 5 Media for Mass Communication:** Print media, Electronic media-Radio, Television and New Media.

**Unit 5:** Media for Mass Communication  
(Pages: 121-161)

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  - 4.5.1 Authoritarian Theory
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## **UNIT 5 MEDIA FOR MASS COMMUNICATION**

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- 4.3.2 Harold Lasswell's Model (1948)
- 4.3.3 David Berlo's Model (1960)
- 4.3.4 Theodore M. Newcomb's Model (1953)
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- 4.4 Theories of Mass Communication
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  - 4.5.3 Social Responsibility Theory
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## **UNIT 5 MEDIA FOR MASS COMMUNICATION**

**121-161**

- 5.0 Introduction
- 5.1 Unit Objectives
- 5.2 Medium and Communication
  - 5.2.1 Language: The First Medium
  - 5.2.2 Oral Communication
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  - 5.2.4 Written Communication
- 5.3 Print Media
  - 5.3.1 Early Days of Print Media
  - 5.3.2 Genre of Print Medium
  - 5.3.3 Print as a Medium
- 5.4 Radio
  - 5.4.1 Early Days of Radio
  - 5.4.2 Mediumwave and Shortwave
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  - 5.4.4 Satellite Radio, XM and Podcasting
  - 5.4.5 Radio in India
  - 5.4.6 Radio as a Medium of Communication
- 5.5 Cinema
  - 5.5.1 Early Days of Cinema

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# INTRODUCTION

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This book, *Fundamentals of Journalism and Mass Communication*, offers a comprehensive view of the basics of Journalism. Starting from the definition, scope and functions of journalism, the book goes about explaining the origins and history of press in India, models of communication and the latest trends in mass media.

Unit 1 helps you to understand the definition, nature and scope of journalism. It will also explore the scope of press in a democracy, the principles and forms of journalism.

Unit 2 focusses on the origins and evolution of press in India. You will then learn the development of press and about the major mass media in Tamil Nadu.

Unit 3 teaches you about the definition, nature and scope of mass communication. You will also learn about the process, functions and uses of mass communication.

Unit 4 throws light on the basic models and theories of communication.

Unit 5 exposes you to the media for mass communication including the latest media like the Internet, computers and mobiles.

In this book, each unit is supplemented with Summary, Key Terms, Answers to 'Check Your Progress', Questions and Exercises and Further Reading sections to aid the student in preparation.

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# UNIT 1 JOURNALISM: NATURE, SCOPE AND FUNCTIONS

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### Structure

- 1.0 Introduction
- 1.1 Unit Objectives
- 1.2 What is Journalism?
  - 1.2.1 Origin and Nature of Journalism
  - 1.2.2 Functions of Journalism
  - 1.2.3 Scope of Journalism
- 1.3 Press and Democracy
  - 1.3.1 Evolution of Democracy
  - 1.3.2 Evolution of Press
  - 1.3.3 Press as the Fourth Estate
  - 1.3.4 Freedom of Press
  - 1.3.5 Critics of the Role of Media in Democratic Societies
- 1.4 Principles of Journalism
  - 1.4.1 Canons of Journalism
  - 1.4.2 Ethical Standards of Journalism
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- 1.5 Kinds of Journalism
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  - 1.6.1 Convergent Journalism
  - 1.6.2 Supplement Journalism
  - 1.6.3 Online Journalism
- 1.7 Summary
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- 1.11 Further Reading

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## 1.0 INTRODUCTION

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In this unit, you will learn the definition of journalism, its nature, scope and functions. You will also learn the role of press in democracy, basic principles of journalism and different kinds of journalism.

Journalism is a profession that is, in principle, meant for public service. Mahatma Gandhi, for the same reason, has described journalism as a service. However, with the growth and development of political parties and trade rivalries

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between business houses, journalism has become a sort of industry with significant power to manipulate the public opinion in order to muster power for itself or to support the political powers selectively. It has also become an industry that can generate employment to millions and create profits in hundreds of crores. This unit on journalism deals with various aspects of journalism along with its brief history. The purpose of this unit is to make you aware of the nature and scope of journalism. As journalism is an activity performed within a given society, it affects or is affected by the political and social orders. Hence, in this unit the role of journalism in various political systems will also be discussed. Though journalism is a term that is used in a global sense, there are many kinds of journalism and many types of media. Various kinds of journalism and various delivery mechanisms like print, radio, television and Internet would also be explored in this unit to give a wider perspective to this term.

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### 1.1 UNIT OBJECTIVES

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

- Define and discuss journalism and its role in society
- Explain the role of journalism in democracy and other political systems
- Understand the principles on which the profession of journalism works
- Describe various kinds of journalism and understand the difference between them
- Discuss the use of various mass media in journalism

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### 1.2 WHAT IS JOURNALISM?

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In modern times, journalism is seen as the profession of gathering news and information, processing it and finally disseminating it through a particular media. The news and information so gathered is required to be relevant to society. It is for this reason that journalism, popularly known as the press, has been defined as an institution of mass communication essentially devoted to public service. It started as a small private trade and later became an industry, but it has now grown enough and has acquired gigantic proportion of corporate business which in some places has also become a multinational business.

Journalism has been described in the Encyclopaedia Britannica in the following words:

Journalism includes the writing and editing of newspapers and periodicals. The gathering and transmission of news, business management of journals and advertising in all its phases are often thought of as coming within the field of journalism and following the advent of radio and television, there was a trend toward including all communication dealing with current affairs in the term.



On the other hand, the New Webster's Dictionary gives a crispier meaning of journalism:

(Journalism is) the occupation of conducting a news medium, including publishing, editing, writing or broadcasting.

Many other definitions could be found in various books, dictionaries and encyclopaedia, but it would be enough to understand that journalism is an activity that involves the gathering of news and information, processing them by contextualizing them for the society where they have to be disseminated and distributed. The dissemination is actually done by replicating the said news and information with the help of one medium or the other, i.e., print, radio, television, Internet, etc.

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### 1.2.1 Origin and Nature of Journalism

Journalism is as old as the primitive human societies. It has been a common human tendency to share new things with fellow beings. In interpersonal communication, we normally ask questions like 'What is news?' and 'What is happening?' etc. These questions are not referring to the news as we understand it now. Some people in India say that mythical characters like Narad Muni and Sanjay were the earliest reporters, but the fact is that these were the people who were involved in simple interpersonal communication. The activity of journalism as we know it today, came to existence only after the emergence of societies where printed word was used for mass communication.

The press or journalism has been seen as an important institution of society as the larger societies need to disseminate news and information for maintaining the status quo or changing the social order if the need be. The transition from feudal society to bourgeois democratic society could not have been possible without the printing press, which initially allowed the publication of books that became the instruments of advocacy of various ideologies. We may recall the great debate between the French thinkers, Descartes and Pascal. The philosophical vision of Descartes served as the basis of bourgeois revolution in France. The printing press was later used for practicing journalism and was given the status of the fourth estate of democracy as it had to strengthen the gains of democracy and to prevent the return of feudal system. However, when democracy became the established order of governance, the freedom of press was used by various sections to gain the control of the society.

The history of printing is traced back to AD 868 when the Chinese used the movable type of printing. However, Johann Guttenberg has the credit of developing movable metal types and the ink suitable for them in AD 1456. Twenty years later the first printing press of England was set up in Westminster. Printing press was introduced in India as early as AD 1556 and it took us more than two centuries to get the first newspaper rolling out. Some say that the first newspaper was started by an American, John Campbell in 1704. Many others consider *Relation aller Furnemmen und gedenckwürdigen Historien* as the first newspaper. This

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newspaper printed in German language was published in Strasbourg from 1605 onwards. A detailed description of the history of press is given in unit 2.

In modern times, journalism, as a central activity of the society, is required to maintain the social, political and economical order; it is required to provide information required in society. Journalism and media have acquired the status of industry and have become a major source of employment at various levels. Journalism has evolved into many forms to keep pace with the changing interests of people and the newly found segmented audiences. It is also true that with every new innovation and invention in the area of media technologies, journalism has also changed itself to suite the newer environment. It is for this reason that one can say that journalism as an activity would always remain relevant.

### 1.2.2 Functions of Journalism

Apart from disseminating news and information in society in public, interest, journalism is also seen as a bridge between the government and the people, in the sense that it communicates the policy and programmes of the government to the people and at the same time conveys the grievances and perception of public about issues of the society to the authorities.

As the ownership of the institutions of journalism is in the hands of people with a certain amount of capital to invest in this industry, there is always a possibility of using it for the benefit of the interests of certain individuals. In modern societies, we find linkages between the economically stronger groups and the political parties. Hence, journalism also functions as a means of influencing the political system by various kinds of interest groups. The recent exposure of the corruption in the distribution of 2G spectrum in our country has clearly shown the nexus between the top political leadership, managers of big corporate houses and the journalists trying to work for the benefit of big players in the area of telecommunication. The investigations and publication of the tapes of Nira Radia in conversation with some prominent journalists of Indian media recently have exposed this nexus which gives a picture of journalism having a function of lobbying for economic interests.

The political system uses journalism for the dissemination of news and information for its own interests. Besides, the role of press is one of maintaining the status quo as every morning the newspapers by and large make us feel that things are all right in the world in general and in the country in particular. Even on the days where we get one or more shocking news, we are assured that rest is all right. This too is an important function of the press. The example also shows that the political system uses the media and the lobbyists to negotiate with each other for the formation of government as well as for reducing conflicts that could lead to destabilization of political power.

Journalism as the fourth pillar of democracy has been granted the freedom in almost all constitutions as the freedom of speech and expression because it is journalism that has to function as the watchdog of democracy by constantly being vigilant towards the functioning of the other three pillars, i.e., legislature, executive

and judiciary. All governments in democratic systems try to use journalism for propagation of their views and in some countries the governments own various media to do so, but the presence of free press in democracies has always kept these governments on their toes by constantly investigating and exposing their misdeeds or anti-people policies.

The press or journalism also has the duty and function to be vigilant to the political, economical and social processes. The watchdog function of press maintains that the media is supposed to serve to monitor the government. Hence, press was also called the watchdog. The social theorist James Mill (1773–1836) was the first to propound the concept of the ‘watchdog’ function of the press. He advocated press freedom because it ‘made known the conduct of the individuals who have chosen to wield the powers of government.’

Though the role of press in being a watchdog over government was advocated by Edmund Burke in his seventeenth century pronouncement in England that the press had become a Third Estate in Parliament, it was not until the eighteenth century that Cato’s Letters, a series of letters written in England that advocated a free press, were widely reprinted in the colonies and began the American idea of the press being a fourth estate, a watchdog of government.

### **1.2.3 Scope of Journalism**

In the world today, a large number of people are eager to know about what is happening around them. Journalism is a vital instrument to provide them with the information regarding the happenings around us. Journalism has over the years, amassed a lot of importance as it not only informs the people, it also records the daily events of various areas of human activity and thereby provides their historical record.

In its earlier days, journalism was so closely linked with the printed word that it became synonymous with press. Even today, we use the term press for people engaged in the business of journalism. Freedom of press, press gallery or press conferences are terms difficult to erase from our memory in an age where radio, television and online media also indulge in journalism. The press and the occupation of journalism had a lot of scope those days as it had the duty to inform the people, at the same time being vigilant. Journalism in print media obviously involved writers as a result the journalists were also called scribes.

In the present day, the nature and scope of journalism has changed considerably as various types of media are functioning. There are broadcasters working in radio and television. There are producers and technical people who contribute in production and dissemination of news and other current affair programmes. Information technology and its deadly combination with communication technology popularly known as ICTs have given birth to various platform on which journalism is being done these days. Online or Web journalism and journalism for mobiles are new professions that are included in the list of the

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scope of journalism. There are so many activities that require specialized training and the dependence on mere writing skills is no longer the truth of journalism.

If the initial phase of journalism was only concerned with news reporting and editing, then modern journalism has also stepped into various new domains of journalism. Travel journalism, life style journalism, business journalism, science and technology journalism and many more have been added in recent decades.

If there is an activity that will never become redundant in future, then it is journalism. There will always be the thirst for knowledge and information, and journalism of various kinds will be available in the service of mankind.

Journalism requires the presence of mind and passion to move around the world. Journalism is also interdisciplinary in nature and publishes various social, economic, political, cultural issues and events. It also deals with the current developments and historical changes of a society.

### CHECK YOUR PROGRESS

1. What is the meaning of the term journalism?
2. Journalism not only disseminates the news in a society, it also helps in maintaining the \_\_\_\_\_ in the society.
3. What are the main functions of journalism?
4. Which of the following is not the function of journalism?  
(a) Propaganda                      (b) Public service  
(c) Disinformation                  (d) Information

## 1.3 PRESS AND DEMOCRACY

Traditional media was the principal means of communication in ancient times and it continued to remain so even in the expanded feudal system. It was only after the emergence of printing press in Europe in 1456, the term press was used as a means of communication. The first newspapers were either the replica of government's orders or were the vehicles of advertisements that also carried some news to attract people.

It was only after the establishment of bourgeois democracy that the power of press as a vehicle of maintenance of bourgeois democracy was felt and it was duly given the status of the fourth estate of the democratic system. The role of legislative, executive and judiciary was that of maintaining a balance among each other, while the press was to keep a vigilant eye on all of them.

It later grew into a more biased and partisan press as the democracies became stable and different pressure groups emerged of which many started using this institution for their own benefit. Major business and industrial houses started

investing large capital in this profession because it was considered as a powerful means of manipulating public opinion.

Modern day democracies have an inherent relationship with media not only for the purpose of wooing people in favour of one or the other political party, it also helps various pressure groups to communicate with each other, negotiate settlements and make way for helping governments to arrive at policies through an informed debate conducted by media.

The interdependence has acquired such significance that one cannot imagine a democracy without journalism and mass media without a vibrant democracy.

### **1.3.1 Evolution of Democracy**

The word democracy is derived from two Greek words namely 'demos' and 'kratos'. 'Demos' means the people whereas 'kratos' means the rule. Hence, democracy means the rule by the people. Though the earliest form of democracy was seen in Athens around 500 BC, some say that the earliest evidence of democracy is found in Mesopotamia as early as 4000–2000 BC. The democracy of Athens had given the right to govern merely 15 per cent citizens out of the total population. Only men could take part in decision-making and the women and girls were kept away from it. In this democracy of Athens, there were around 25 per cent people who lived as slaves. These slaves were not considered as citizens but were protected by law.

In modern times, the beginning of democracy could be traced back to the signing of Magna Carta in 1215 when the written laws were given a higher status than the rights of the King. Some of the powers of the king were also transferred to nobles. Later in 1295, King Edward I decided to have an elected parliament which included the clergy, aristocracy and representatives of boroughs and counties.

It was much later in the seventeenth and eighteenth centuries, also known as the Age of Enlightenment, that the beginning of modern bourgeois democracy was seen all around Europe. A vast majority of European states were monarchies during that time and political power was in the hands of the monarch or the aristocracy. European monarchs until nineteenth century believed that they were ordained by God to rule and questioning their actions was tantamount to blasphemy. This view was first challenged by a small section of enlightened intellectuals, who believed that reason and principles of liberty and equality should guide human affairs than archaic dogmas. According to them all humans are born equal and the concept of vesting political authority in the hands of God's chosen people (monarchs) is irrational. They argued that governments are meant to serve the people, not vice versa. Both the governed and those who govern should be equal in the eyes of law.

These ideas of liberty and equality in the last quarter of the eighteenth century inspired the French and American revolutions. The winds of freedom and liberty set by the French revolution might be short-lived, but the American and French

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revolutions inspired the growth of democracies across Europe. These democracies came to be called liberal bourgeois democracies since their supporters were known as liberals.

When the first democracies rose in Europe often preceded by violent movements, the liberals were viewed as dangerous elements who threatened the peace and stability. Liberalism and democracy were strongly opposed by the monarchs who claimed themselves to be defenders of natural orders and traditional values. Their claims seemed to be true for a while when Napoleon Bonaparte himself became the emperor of the young French Republic, went ahead and conquered most of Europe to set a French empire. However, liberal ideals inspired by French revolution spread among the general European population. During nineteenth century, most European traditional monarchies were forced to the state of defence and withdrawal. Reforms and revolutions set most of Europe on the path of liberal democracy. By 1900, liberalism from the state of a fringe opinion has grown to become an irresistible political movement.

However, the political analysts differentiate liberalism and democracy. Liberalism promoted by enlightenment; liberals were often viewed as individualistic in nature and liberalism was viewed as a movement to limit the powers of state whereas democracy was viewed as the power of masses. Hence, liberal democracy is treated as a compromise between liberal individualism on the one end and democratic collectivism at the other end.

After the emergence of a socialist state in the Soviet Union and the growing popularity of socialist ideas, the bourgeois democracies all around the world were given new lease of life by the new economic philosophy of social welfare and were renamed as social welfare states. Today we find many kinds of democracies guided by different types of constitutions. Some countries have worked out two-party democracies and some like India have taken the path of multi-party democracies. The ideal democracy may remain a dream to be realized, but Abraham Lincoln, the sixteenth President of the United States, has aptly defined democracy as the governance of society of the people, by the people and for the people. He said in a lecture delivered at a cemetery on the site of the Battle of Gettysburg'

...we take increased devotion to that cause for which they gave the last full measure of devotion—that we here highly resolve that these dead shall not have died in vain; that this nation, under God, shall have a new birth of freedom—and that government of the people, by the people, for the people, shall not perish from the earth.

### 1.3.2 Evolution of Press

The printing press immediately after its invention printed the *Bible*, and later was used to publish books that became the basis of various debates and growth of knowledge. It was many years later that periodicals were published. Though the first ever example of such a periodical was the monthly *Notizie scritte* of government

of Venice in 1556. These were handwritten newsletters that conveyed political, military and economic news to Italian cities till seventeenth century.

As has been stated, *Relation aller Furnemmen und gedenckwürdigen Historien* is considered to be the first newspaper. In 1618, the Dutch *Courante* published from Amsterdam was the first to appear in the folio size. The first newspaper of France was *La Gazette* (originally called *Gazette de France*) published in 1631. In Portugal, it was *A Gazeta* (1645) and in Spain it was *Gaceta de Madrid* (1661). The *Daily Courant* was the first English daily to be published during 1702–1730, though some other sources describe *London Gazette* of 1666 as the first true newspaper in English.

The actual growth of the press or the newspapers started after the Industrial Revolution on one hand and the emergence of democracies in Europe, America and Canada on the other. The press grew in leaps and bounds with the rapid technological growth in the developed world, where the printing technology saw a quick shift from letter typesetting and peddle press to revolutionary desktop publishing in less than a century. Print media journalism is still going strong in spite of the popularity of television and the Internet. In fact, all media from print to radio, television and online are included in the term press, as it represents journalism.

The growth of journalism and media has reposed new responsibilities and expectations on this profession. It has been by and large fulfilling its role in creating awareness among citizens by providing them necessary news and information.

### 1.3.3 Press as the Fourth Estate

In the mid-nineteenth century, the press assumed the status of fourth estate, with most parliaments and other government houses setting aside area specifically for the press.

Edmund Burke, first coined the term Fourth estate in 1787 in a parliamentary debate in the House of Commons, United Kingdom. Earlier writers applied this term while referring to lawyers.

In fact, the press apart from sitting in the lobbies of parliament was seen as a collaborator of the liberal democrats as they wanted it to be vigilant against those who would be eyeing for reversal of the system and they wanted it to be advocating the gains of the democratic system. In a later stage, the newspapers shifted their partisanship from the ideals of democracy to the interests of certain politicians or economic elite serving as their public relation agent. The notion of press as a watchdog also emerged from the same idea of considering press as a part of the democratic system, where it was supposed to play the role of the balancing and corrective agency for the other three states, i.e., the legislature, the executive and the judiciary.

In the United States, when the freedom of press was being misused for various political and economical interests and biases, a press commission was set up that later promoted the idea of social responsibility of press. Social responsibility

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was enshrined in the declaration of press as the fourth estate. Dealing with the same notion, M. Gentzkow, E.L. Glaeser and C. Goldin (2004) in their research paper *The Rise of the Fourth Estate: How Newspapers Became Informative and Why it Mattered* writing about the American newspapers say that there was a partisan press in the late nineteenth and early twentieth century which due to the compulsion of growing competition became more informative thereafter. According to them,

...throughout much of the nineteenth century US newspapers were often public relations tools funded by politicians, and newspaper independence was a rarity. The newspaper industry underwent fundamental changes between 1870 and 1920 as the press became more informative and less partisan.

In the present times, we find in India that all the four major components of democracy called *chauhamba* (four pillars) by Ram Manohar Lohia are at logger heads. All are aspiring for special privileges in the name of the constitution. We have seen increasing instances of judicial activism and we have also seen excessive use of the privileged freedom of expression by the press to stall governments to regulate the content on one hand and conduct media trials on matters pertaining to crime. In fact, a balanced approach from all these components of democracy alone can take us closer to the ideals of a democratic society.

The role of press as the fourth estate can only be achieved by exercising the freedom that the press enjoys. In the following section of the unit we will discuss the origin and the concept of freedom of press.

### 1.3.4 Freedom of Press

The concept of freedom of speech emerged gradually during the European Enlightenment. It can be found in early human rights documents. It was in England that a Bill of Rights of 1689 granted 'freedom of speech in parliament'. Subsequently, the Declaration of the Rights of Man and of the Citizen was adopted during the French Revolution in 1789 that specifically affirmed freedom of speech as an inalienable right. The Declaration provides freedom of expression in Article 11, which states that:

The free communication of ideas and opinions is one of the most precious of the rights of man. Every citizen may, accordingly, speak, write and print with freedom, but shall be responsible for such abuses of this freedom as shall be defined by law.

It was the Glorious Revolution of 1688 in England which established the parliamentary sovereignty over the Crown and the right of revolution. This was a critical moment in history which changed the path of human societies towards collective governance from the old oppressive feudal system. This led to new ideas and visions of societies and the Western Liberal theory was one such attempt. John Locke was one of the major contributors to this liberal theory. He opined in



his *Two Treatises of Government* that the people acquired some of their rights in trusteeship with the sovereign (government) and it is the responsibility of the government to protect those rights.

Until 1694, there was a strict licensing system in Britain according to which publications were allowed only with a licence obtained from the government. Earlier in 1644, during the civil war time, John Milton wrote his pamphlet *Areopagitica*. In this work, Milton argued against this form of censorship by the government. Although, this work attracted little attention when it was first published, it is treated as a significant milestone as one of the most eloquent defences of press freedom.

John Stuart Mill (1806–1873) who was a staunch advocate of press freedom, contributed significantly for the modern social and political theory. He justified the liberty of the individual against the unlimited state controls. In his book *On Liberty*, Mill defended the general principles of liberty. Among his varied argumentations for individual freedom is this interesting argument where he says,

If all mankind minus one, were of one opinion, and one and the only one person were of the contrary opinion, mankind would be no more justified in silencing that one person, than he, if he had the power, would be justified in silencing mankind.

*On Liberty* was also a radical work of the time because it supported moral and economic freedom of individuals from the state.

Mill divided human liberty into its components or manifestations:

- The freedom to think and feel as one does. This includes the freedom of opinion and includes the freedom to publish opinions known as the freedom of speech
- The freedom to pursue tastes and pursuits, even if they are deemed 'immoral,' and only so long as they do not cause harm
- The 'freedom to unite' or meet with others, often known as the freedom of assembly.

The constitutions of Belgium in as early as 1831 had incorporated the freedom of speech in its Article 19. In Britain, it was in 1689 that the Bill of Rights was passed by the parliament that guaranteed the freedom of speech in parliament though Magna Carta, an English charter originally issued in the year 1215, and passed into law in 1225 is considered to be the first ever constitutional provision of freedom of speech.

In America, the freedom of speech and press was assured by the first amendment to the bill of rights. The First Amendment was adopted on December 15, 1791. The Amendment states:

Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof; or abridging the freedom of speech, or of the press; or the right of the people peaceably to assemble, and to petition the Government for a redress of grievances.

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After World War II, the United Nations adopted the Universal Declaration of Human Rights which stated in its Article 19 that the fundamental right of freedom of expression encompasses the freedom 'to seek, receive and impart information and ideas through any media and regardless of frontiers,' Consequently, almost every member country has included this article in its constitution.

It is interesting to note that the World Press Freedom Day is celebrated across the globe every year on May 3 recalling Article 19 of the Universal Declaration of Human Rights, which was adopted by the United Nations in 1948.

The Indian Constitution provides for 'the right to freedom of speech and expression' (Article 19(1) a). However, this right is subject to restrictions under sub-clause (2), whereby this freedom can be restricted for reasons of 'sovereignty and integrity of India, the security of the State, friendly relations with foreign States, public order, preserving decency, preserving morality, in relation to contempt, court, defamation, or incitement to an offense'. However, the word 'press' is not mentioned in this article, Laws such as the Official Secrets Act and Prevention of Terrorist Activities Act (PoTA) have been used to limit press freedom. Under PoTA, a person could be detained for up to 6 months for being in contact with a terrorist or terrorist group. PoTA was repealed in 2006, but the Official Secrets Act 1923 continues.

### **1.3.5 Critics of the Role of Media in Democratic Societies**

Not everybody today feels that the media in present times is free and fair. It is also true that the media today has grown so much that it can no longer be perceived as the crusader of truth on all occasions, due to various pressures and allurements.

Critics of the role of media in liberal democracies like Noam Chomsky allege that concentration of media ownership leads to major distortions of democratic processes. They argue that the corporate media limits the availability of contesting views and effectively propagandizes a narrow spectrum of elite opinion. This is a natural consequence, they state, of the close ties between the powerful corporations and the media and is not due to any conscious conspiracy.

It is observed by such critics that the systemic bias shapes the content of media outlets to correspond with corporate interests. Although freedom of speech is secured and protected by the state, only those that adhere to that limited spectrum of opinion are granted significant and consistent access to the major media outlets.

Media commentators also point out that influential early champions of the media industry held fundamentally anti-democratic views, opposing the general population's involvement in creating policy. Walter Lippmann, for example, sought to 'put the public in its place' so that those in power would be 'free of the trampling and roar of a bewildered herd,' while Edward Bernays sought to 'regiment the public mind every bit as much as an army regiments their bodies.' They also say that even though law ensures the right to free speech, the ability to spread information to large numbers of people is limited to only those who can afford it.

### **CHECK YOUR PROGRESS**

5. How do press and media help democracy?
6. Why is the press called the fourth estate?

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## **1.4 PRINCIPLES OF JOURNALISM**

As a vocation, journalism has many facets. A journalist could be working in a newspaper, but he is only a particular kind of journalist. Today journalists work for radio, television and the Internet. However, terms like journalist and journalism are associated with newspaper or press. Though the term media is being increasingly used to incorporate other media, we still use certain terms like press conference, correspondent, etc., that relate to print media.

Over the years, journalism has seen many ups and downs, journalists have been involved in various types of reporting some of which have been vehemently criticized by people. In fact, after the press was given freedom in many democracies, it was found that in order to shield the business interests of their owner, the press is being used to mould public opinion in some very unethical ways.

It has become imperative in all societies for journalists to decide for themselves good practices and the norms for behaviour known as ethics. We would first of all deal with the desired standards for journalism practice and then discuss the ethics of journalism in a wider sense, which deal not only with the behaviour but also with certain practices that violate the laws of the land. As the freedom of press needs to be guarded, journalists and newspapers are required to be careful in dealing with certain kinds of news which lead to defamation or libel.

### **1.4.1 Canons of Journalism**

There are always dissatisfactions and complaints against journalism. People feel that journalists are biased, they are not truthful or they take sides. The matter of fact is that journalists work under many kinds of pressures and the very nature of news writing is such that in spite of the good intentions of journalists it becomes difficult to satisfy everyone. Journalist associations and many other bodies such as press councils have evolved certain guidelines for journalists. Though not as 'official', through the years there have been codes of ethics drawn up and endorsed by editors and journalists associations.

The American Society of Newspaper Editors founded in 1922 made certain parameters in which journalists were asked to function. They were called 'Canons of Journalism'. These canons were listed as follows:

1. Responsibility (of newspaper and journalist)
2. Freedom of the Press (a vital right of mankind)
3. Independence (fidelity to the public interest)

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4. Sincerity, truthfulness, accuracy (good faith with reader)
5. Impartiality (news reports free from opinion or bias)
6. Fair play, decency (recognition of private rights, prompt correction of errors)

It is interesting to note that these canons of journalism were also described by Casper Yost in his book *Principles of Journalism* in 1924 and they still hold good; though now we have added a few more things to it, as the practices of journalism has shown us the newer dimensions of the canons. In the following passages of this section we would discuss various aspects of good practices in journalism. We would start our exploration with the canons as described by Yost (1924).

**Responsibility:** The right of a newspaper to attract and hold readers is restricted by nothing but considerations of public welfare. The use a newspaper makes of the share of public attention it gains serves to determine its sense of responsibility, which it shares with every member of its staff. A journalist who uses his power for any selfish or otherwise unworthy purpose is faithless to high trust.

**Freedom of Press:** Freedom of the press is to be guarded as a vital right of mankind. It is the unquestionable right to discuss whatever is not explicitly forbidden by law, including the wisdom of any restrictive statute.

**Independence:** Freedom from all obligations except that of fidelity to the public interest is vital. Promotion of any private interest contrary to the general welfare, for whatever reason, is not compatible with honest journalism. So-called news communications from private sources should not be published without public notice of their source or else substantiation of their claims to value as news, both in form and substance. Partisanship in editorial comment which knowingly departs from the truth is contrary to the best spirit of journalism; in the news columns it is subverting the fundamental principle of the profession.

**Sincerity, Truthfulness and Accuracy:** Good faith with the reader is the foundation of all journalism worthy of the same. By every consideration of good faith, a newspaper is constrained to be truthful. It is not to be excused for lack of thoroughness or accuracy within its control or failure to obtain command of these essential qualities. Headlines should be fully warranted by the content of the articles which they surmount.

**Impartiality:** Sound practice makes clear distinction between news reports and expression of opinion. News reports should be free from bias of any kind. This rule does not apply to the so-called special articles unmistakably devoted to advocacy or characterized by a signature authorizing the writer's own conclusions and interpretations.

**Fair Play:** A newspaper should not publish unofficial charges affecting reputation or moral character without opportunity given to the accused to be heard; right practice demands the giving of such opportunity in all cases of serious accusation outside judicial proceedings. A newspaper should not invade private

rights or feelings without ensuring public right as distinguished from public curiosity. It is the privilege, as it is the duty, of a newspaper to make prompt and complete correction of its own serious mistake of facts or opinion, whatever their origin.

**Decency:** A newspaper is accused of insincerity if while professing high moral purpose, it supplies incentives to base conduct, such as are to be found in details of crime and vice, publication of which is not demonstrably for the general good. Deliberate pandering to vicious instincts will encounter effective public disapproval and professional condemnation.

### **1.4.2 Ethical Standards of Journalism**

Similarly, the International Federation of Journalists (IFJ) has also prepared a code of conduct for journalists. Organisations like All India Newspaper Employees Federation, Indian Journalists' Union and National Union of Journalists are members of this organization.

The International Federation of Journalists, according to its website, is the world's largest organization of journalists. First established in 1926, it was relaunched in 1946 and again, in its present form, in 1952. Today the Federation represents around 600,000 members in more than 100 countries. The IFJ Code of Conduct, first adopted in 1954, provides a code of ethics adopted by all national representative journalists' organizations in Europe. Therefore, the IFJ Code of Conduct provides the basis for a common understanding on ethical issues through voluntary adoption of journalists and publishers. In this area, IFJ sees no active role for national governments.

#### **1.4.2.1 IFJ declaration of principles on the conduct of journalists**

This international declaration is proclaimed as a standard of professional conduct for journalists engaged in gathering, transmitting, disseminating and commenting on news and information in describing events.

- (i) Respect for truth and for the right of the public to truth is the first duty of the journalist.
- (ii) In pursuance of this duty, the journalist shall at all times defend the principles of freedom in the honest collection and publication of news and of the right of fair comment and criticism.
- (iii) The journalist shall report only in accordance with facts of which he/she knows the origin. The journalist shall not suppress essential information or falsify documents.
- (iv) The journalist shall use only fair methods to obtain news, photographs and documents.
- (v) The journalist shall do the utmost to rectify any published information which is found to be harmfully inaccurate.
- (vi) The journalist shall observe professional secrecy regarding the source of information obtained in confidence.

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- (vii) The journalist shall be aware of the danger of discrimination being furthered by the media, and shall do the utmost to avoid facilitating such discrimination based on, among other things, race, sex, sexual orientation, language, religion, political or other opinions, and national or social origins.
- (viii) The journalist shall regard as grave professional offences the following:
  - a. Plagiarism;
  - b. Malicious misrepresentation;
  - c. Calumny, slander, libel and unfounded accusations;
  - d. Acceptance of a bribe in any form in consideration of either publication or suppression.
- (ix) Journalists worthy of the name shall deem it their duty to observe faithfully the principles stated above. Within the general law of each country, the journalist shall recognize in professional matters the jurisdiction of colleagues only, to the exclusion of every kind of interference by governments or others.

### 1.4.3 Press Councils and Ethics of Journalism

In many countries, including India, there are autonomous or independent institutions that look after the grievances of public regarding the work of newspapers and other periodicals. In Britain, the Press Council was established in the earlier days, but as it was felt that it is not very representative and effective, a new body called the Press Complaints Commission (PCC) was formed. In India, there is an autonomous body chaired by a retired justice of Supreme Court of India, which is called Press Council of India. Similarly, in many other countries there are Press Councils that look into the grievances of public regarding the functioning of newspapers and the conduct of journalists. The process of nominations in these organizations may differ, but journalists and media organizations are adequately represented in them along with representatives from almost all walks of life.

After the expansion of privately owned television networks in India, there have been many complaints from various groups of people regarding news coverage and entertainment programmes. In recent years, the Government of India has tried to make such a regulatory body, but it has been opposed tooth and nail by media organizations and journalists. Some news and entertainment channels have made an independent organization called News Broadcasters' Association and has come up with certain codes of conduct. However, the issues have not been properly addressed till date.

In the following passages, we will look at the code of conduct as suggested by The Press Complaints Commission (PCC) and the Press Council of India (PCI) as they are much more comprehensive than those of journalists associations mentioned here.

The Press Complaints Commission, situated in London, is charged with enforcing the following Code of Practice, which was framed by the newspaper and periodical industry and was ratified by the PCC in September 2009.

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### 1.4.3.1 The editors' code

All members of the press have a duty to maintain the highest professional standards. The code, which includes this preamble and the public interest exceptions below, sets the benchmark for those ethical standards, protecting both the rights of the individual's and the public's right to know. It is the cornerstone of the system of self-regulation to which the industry has made a binding commitment.

It is essential that an agreed code be honoured not only to the letter but in the full spirit. It should not be interpreted so narrowly as to compromise its commitment to respect the rights of the individual, nor so broadly that it constitutes an unnecessary interference with the freedom of expression or prevents publication in the public interest.

It is the responsibility of editors and publishers to apply the code to editorial material in both the printed and online versions of publications. They should take care to ensure that it is observed rigorously by all editorial staff and external contributors, including non-journalists, in printed and online versions of publications.

It is said that the editors should co-operate swiftly with the PCC in the resolution of complaints. Any publication judged to have breached the code must print the adjudication in full and with due prominence, including headline reference to the PCC.

#### 1. Accuracy

- (i) The Press must take care not to publish inaccurate, misleading or distorted information, including pictures.
- (ii) A significant inaccuracy, misleading statement or distortion once recognized must be corrected, promptly and with due prominence, and—where appropriate—an apology published.
- (iii) The Press, whilst free to be partisan, must distinguish clearly between comment, conjecture and fact.
- (iv) A publication must report fairly and accurately the outcome of an action for defamation to which it has been a party, unless an agreed settlement states otherwise, or an agreed statement is published.

**2. Opportunity to reply:** A fair opportunity to reply to inaccuracies must be given when reasonably called for.

#### 3. \*Privacy<sup>1</sup>

- (i) Everyone is entitled to have respect for his or her private and family life, home, health and correspondence, including digital communications.
- (ii) Editors will be expected to justify intrusions into any individual's private life without consent. Account will be taken of the complainant's own public disclosures of information.

<sup>1</sup> Private places are public or private property where there is a reasonable expectation of privacy.

\* Refers to public interest. Check the explanation for this \* mark in subsection 1.4.3.2 after Point 16.

- (iii) It is unacceptable to photograph individuals in private places without their consent.

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### 4. \*Harassment

- (i) Journalists must not engage in intimidation, harassment or persistent pursuit.
- (ii) They must not persist in questioning, telephoning, pursuing or photographing individuals once asked to desist; nor remain on their property when asked to leave and must not follow them. If requested, they must identify themselves and whom they represent.
- (iii) Editors must ensure these principles are observed by those working for them and take care not to use non-compliant material from other sources.

### 5. Intrusion into grief or shock

- (i) In cases involving personal grief or shock, enquiries and approaches must be made with sympathy and discretion and publication handled sensitively. This should not restrict the right to report legal proceedings, such as inquests.
- \* (ii) When reporting suicide, care should be taken to avoid excessive detail about the method used.

### 6. \*Children

- (i) Young people should be free to complete their time at school without unnecessary intrusion.
- (ii) A child under 16 must not be interviewed or photographed on issues involving their own or another child's welfare unless a custodial parent or similarly responsible adult consents.
- (iii) Pupils must not be approached or photographed at school without the permission of the school authorities.
- (iv) Minors must not be paid for material involving children's welfare, nor parents or guardians for material about their children or wards, unless it is clearly in the child's interest.
- (v) Editors must not use the fame, notoriety or position of a parent or guardian as sole justification for publishing details of a child's private life.

### 7. \*Children in sex cases

- (i) The press must not, even if legally free to do so, identify children under 16 who are victims or witnesses in cases involving sex offences.
- (ii) In any press report of a case involving a sexual offence against a child
  - a. The child must not be identified.
  - b. The adult may be identified.
  - c. The word 'incest' must not be used where a child victim might be identified.
  - d. Care must be taken that nothing in the report implies the relationship between the accused and the child.



## **8. \*Hospitals**

- (i) Journalists must identify themselves and obtain permission from a responsible executive before entering non-public areas of hospitals or similar institutions to pursue enquiries.
- (ii) The restrictions on intruding into privacy are particularly relevant to enquiries about individuals in hospitals or similar institutions.

## **9. \*Reporting of crime**

- (i) Relatives or friends of persons convicted or accused of crime should not generally be identified without their consent, unless they are genuinely relevant to the story.
- (ii) Particular regard should be paid to the potentially vulnerable position of children who witness, or are victims of, crime. This should not restrict the right to report legal proceedings.

## **10. \*Clandestine devices and subterfuge**

- (i) The press must not seek to obtain or publish material acquired by using hidden cameras or clandestine listening devices; or by intercepting private or mobile telephone calls, messages or emails; or by the unauthorized removal of documents or photographs; or by accessing digitally-held private information without consent.
- (ii) Engaging in misrepresentation or subterfuge, including by agents or intermediaries, can generally be justified only in the public interest and then only when the material cannot be obtained by other means.

**11. Victims of sexual assault:** The press must not identify victims of sexual assault or publish material likely to contribute to such identification unless there is adequate justification and they are legally free to do so.

## **12. Discrimination**

- (i) The press must avoid prejudicial or pejorative reference to an individual's race, colour, religion, gender, sexual orientation or to any physical or mental illness or disability.
- (ii) Details of an individual's race, colour, religion, sexual orientation, physical or mental illness or disability must be avoided unless genuinely relevant to the story.

## **13. Financial journalism**

- (i) Even where the law does not prohibit it, journalists must not use for their own profit financial information they receive in advance of its general publication, nor should they pass such information to others.
- (ii) They must not write about shares or securities in whose performance they know that they or their close families have a significant financial interest without disclosing the interest to the editor or financial editor.

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- (iii) They must not buy or sell, either directly or through nominees or agents, shares or securities about which they have written recently or about which they intend to write in the near future.

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**14. Confidential sources:** Journalists have a moral obligation to protect confidential sources of information.

### **15. Witness payments in criminal trials**

(i) No payment or offer of payment to a witness, or any person who may reasonably be expected to be called as a witness, should be made in any case once proceedings are active as defined by the Contempt of Court Act 1981. This prohibition lasts until the suspect has been freed unconditionally by police without charge or bail or the proceedings are otherwise discontinued; or have entered a guilty plea to the court; or, in the event of a not guilty plea, the court has announced its verdict.

\* (ii) Where proceedings are not yet active but are likely and foreseeable, editors must not make or offer payment to any person who may reasonably be expected to be called as a witness, unless the information concerned ought demonstrably to be published in the public interest and there is an overriding need to make or promise payment for this to be done; and all reasonable steps have been taken to ensure no financial dealings influence the evidence those witnesses give. In no circumstances should such payment be conditional on the outcome of a trial.

\* (iii) Any payment or offer of payment made to a person later cited to give evidence in proceedings must be disclosed to the prosecution and defense. The witness must be advised of this requirement.

### **16. \*Payment to criminals**

(i) Payment or offers of payment for stories, pictures or information, which seek to exploit a particular crime or to glorify or glamorize crime in general, must not be made directly or via agents to convicted or confessed criminals or to their associates—who may include family, friends and colleagues.

(ii) Editors invoking the public interest to justify payment or offers would need to demonstrate that there was good reason to believe the public interest would be served. If, despite payment, no public interest emerged, then the material should not be published.

(For explanation of the \* marked matter, see subsection 1.4.3.2)

#### **1.4.3.2 The public interest**

There may be exceptions to the clauses marked \* where they can be demonstrated to be in the public interest.

1. The public interest includes, but is not confined to:
  - (i) Detecting or exposing crime or serious impropriety.
  - (ii) Protecting public health and safety.

- (iii) Preventing the public from being misled by an action or statement of an individual or organization.
2. There is a public interest in freedom of expression itself.
  3. Whenever the public interest is invoked, the PCC will require editors to demonstrate fully that they reasonably believed that publication, or journalistic activity undertaken with a view to publication, would be in the public interest.
  4. The PCC will consider the extent to which material is already in the public domain, or will become so.
  5. In cases involving children under 16, editors must demonstrate an exceptional public interest to over-ride the normally paramount interest of the child.

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### 1.5 KINDS OF JOURNALISM

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Journalism is practiced in many forms with many types of objectives in mind. There is what is known as main stream journalism that deals with anything under the sun, whereas there are various other kinds of journalism that have a very specific area or audience in mind. The periodicity of the instrument of journalism matters. The journalism in a daily newspaper is different from that of a magazine. The use of media for disseminating news and information also affects the journalism. Newspaper journalism has an age old tradition and works entirely differently in comparison with the journalism in radio, television and Internet.

#### 1.5.1 Mainstream Journalism

The journalism practiced on day-to-day basis in big media houses is called mainstream journalism. The broadsheet daily newspaper or tabloid format is an example of mainstream print media, and the news bulletins in radio and television are also the examples of mainstream journalism. Whenever we talk of the press as an institution, we are normally referring to this main section of the press.

The main stream media is also big as opposed to small-scale efforts of alternative media. The big media involves bigger investments and hence is regulated by many internal and external influences. The need to earn profits forces them to seek more and more advertising revenue and the space for news shrinks considerably. The owners of such media are also cater to other trade or industry and to protect the interest of their other business, they many a times influence news reporting and editing. In spite of many such weaknesses, main stream media remains very significant and strong because of its reach among masses.

The various aspects of reporting and editing in mainstream journalism are dealt within the subsequent books of this series. Hence, we would only look into various kinds of journalism that are a bit different from mainstream journalism.

### 1.5.2 Area Specific Journalism

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The journalism has not only developed as a result of the changes in the social structure and the technology of mass media, it has also changed drastically due to the ever growing body of information relating to various specialised activities of human being. This has led to the emergence of specialised journalism dealing with areas like business, travel, fashion, automobiles, real estate, computers, mobiles, etc.

Business and financial journalism has become so important in societies that we find a variety of newspapers principally dealing with this theme. *The Economic Times* and *The Financial Express* or *The Business Mail* could be examples of such newspapers. Similarly journalism of solely dealing with travel, fashion, mobiles, computers, cars and other technologies has emerged to satisfy the needs of people interested in them.

Another area of such journalism is looking after a particular segment of the readers, listeners and viewers that has nothing to do with the area wise specialization, but has a powerful identity as a group in the society. Women and children are such groups and even the youth asserts its identity as a different group. In India, magazines like *Femina*, the *Competition Review* or *Junior Statesman* are targeting these audiences.

### 1.5.3 Magazine Journalism

Magazine journalism is entirely different from newspaper journalism as it has more shelf value and covers a longer period as compared to daily newspapers. A daily newspaper becomes part of the waste by evening and it reports events on daily basis. Magazines have a possibility of looking at and reporting an event in its totality as it has lot of time to prepare and publish the story. The articles in magazines are longer than those which appear in newspapers and even the news magazines try to analyse the story instead of narrating objectively the event in the briefest possible manner. The pictures play a different part in the layout of the magazine. Pictures are used in newspapers to enhance the content of news whereas in magazines the pictures could be used merely for making the page more attractive.

Magazines have seen a great change after the innovation of colour printing. Colour photographs in glossy pages have made them more attractive and impressive, and inspired by this even newspapers have adopted colour printing. Magazine journalism is classified depending upon the periodicity and subject matter. A weekly news magazine has a different objective than the fortnightly or monthly magazine. Similarly, a magazine on fashion or films would be more picturesque than that one on politics, economy, business and agriculture.

Another major difference between newspapers and magazines is the schedule of production. A newspaper has to be published every day and thus involves hectic work on the part of journalists and other people connected with

the production of the newspaper. Journalists in a weekly magazine have more time and in a fortnightly or monthly magazine they have comparatively much more time.

#### **1.5.4 Tabloid Journalism**

It is difficult to tell when a newspaper moved away from the tabloid format to broadsheet, but after this shift tabloid journalism changed drastically. In most countries, the midday or evening newspapers are in tabloid form. They are normally not delivered at homes because of their time of publishing. They are distributed on the crossroads, malls and smaller markets; in Western countries, the grocery shops are supplied with copies of midday or evening tabloids. In India, publishers engage hawkers to sell the papers who have developed an art of attracting people towards their product. They sell these midday or evening newspapers in busy crossroads, markets and in city transport buses and trains. Unlike daily newspapers, tabloid journalism thrives on sensationalism of one kind or the other. There were and still are certain tabloids that publish nude photographs on the last page, even if they may have very good reports inside them. The phenomenon of paparazzi or photographers running behind celebrities and their scandals is another kind of sensationalism that such journalism promotes.

Tabloid newspapers have become more relevant after the emergence of radio and television as daily newspapers are always behind them in disseminating news. They also have an advantage of allowing the reader to read them in congested buses, metros and other city transports, as in comparison to newspapers they are easy to handle.

#### **1.5.5 Investigative Journalism**

The story of investigative journalism as a kind is not very old and can be traced back to the mid-twentieth century. Though all forms of journalism are supposed to be investigative, the differentiation between investigative and other forms of journalism is justified if we look at general everyday journalism, we find that most of the news does not require any kind of investigation. Moreover, journalism lost much of its vigour after it started depending on press relations executives and the official press conferences of government and other institutions where press releases were given to reporters and they came very handy in making reports.

The challenge of journalism then depended on the ability of a journalist to probe further on the stories, do cumbersome research and then come up with a story that would stir trouble for people in power. The most talked about example of investigative journalism is the Watergate scandal. The Watergate scandal was a political scandal that took place in the United States in the 1970s, resulting from the break-in to the Democratic National Committee headquarters at the Watergate office complex in Washington, D.C. Exposure of the scandal ultimately led to the resignation of the US President, Richard Nixon, on 9 August 1974; the first and the only US President who ever resigned. It also resulted in the indictment, trial, conviction and incarceration of several Nixon administration officials. The connection

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between the break-in and the re-election campaign committee was highlighted by media coverage. In particular, investigative coverage by *Time*, *The New York Times*, and especially *The Washington Post*, fuelled focus on the event.

Similarly, in India the most talked and perhaps the first investigative report was on the Bhagalpur blinding.

On 22 November 1980, the front page of the *Indian Express* displayed the picture of a blinded man under the heading 'Eyes punctured twice to ensure total blindness.' The article by Arun Sinha, the Patna Correspondent, drew attention to the atrocity. Two days later, the matter was raised in Parliament. The weeklies took up the story, and published more close-ups of the blinded prisoners, with gory details of eyeballs being pierced with cycle spokes and acid poured into them. The then Executive Editor of the *Indian Express*, Arun Shourie wrote two front-page articles criticizing the administrative, police and jail procedures which allowed such atrocities to take place.

Later came the story on the Bofors Guns Scandal. The case came to light during Vishwanath Pratap Singh's tenure as defence minister, and was revealed through investigative journalism by Chitra Subramaniam and N. Ram of the *Indian Express* and *The Hindu*.

### 1.5.6 Advocacy Journalism

Advocacy journalism is one of the alternative forms of journalism. If the press or main stream journalism is called fourth estate, then alternative journalism in all its forms is called the fifth estate. Advocacy journalism is in a way just opposite of main stream journalism as the main objective of such journalism is to create awareness about a certain issue. A part of advocacy journalism also finds its place in the mainstream by way of getting published in opinion writing. In a way, all journalism practices by or for various nongovernmental organizations can be seen as advocacy journalism. NGOs working on the issue of gender, empowerment, labour issues, health and hygiene, bonded labour, child labour, violence against women and children, etc., indulge in advocacy at both the levels, i.e., mainstream press and house publications.

There are journalists who after working with mainstream journalism feel that they are not able to give their best or are not able to get proper coverage for the issues of their commitment. They also start newspapers, magazines or wall newspapers with a very low budget. Some of them do get significant readership too. Many such newspapers and magazines are supported by various corporate houses and government organizations in the name of social responsibility.

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## 1.6 CURRENT TRENDS

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Journalism has changed a lot over the centuries. Earlier it was a simple process of gathering, processing and disseminating information. Today, competitive markets

have laid many responsibilities and the nature and work of journalists have changed. On one hand, we find big conglomerates pumping huge amounts of money into different media technologies and on the other hand, there are people with relatively smaller amounts in media. The technology and the economics of management of media have forced the companies to employ journalists with multiple skills.

### **1.6.1 Convergent Journalism**

Convergent journalism is the name given to multi-tasking in journalism where a journalist is expected to not only produce a report for the newspaper, he is also required to give it orally for radio and/or television and at the same time give a brief one for mobile news services. A journalist needs to be trained in many skills like writing for newspapers, radio, television, online and mobile news service. Gone are the days when the journalism institutes were training journalists in specialised area for a specific media.

The convergent journalism is the end result of the convergence of media and communication technology. The most popular forms of convergent journalism are to be found in media houses owning more than one type of media. Today, almost all newspapers are having their hard copy editions and the online editions. They have also taken interest in the mobile news service as it gives them a better market reach. Even the radio and television houses have their online services where they not only provide the audio-visual content, but they also give textual reports. Looking at the economy of media management they prefer multi tasking journalists instead of having specialist in a particular media, though the demand for specialisation in various kinds of journalism like economic journalism, sports journalism, defence journalism, etc. has also increased over the years.

### **1.6.2 Supplement Journalism**

One recent trend in journalism is known as supplement journalism, which involves creating appropriate content for the newspaper supplements that are provided with the main newspapers. It is considered as value addition to the main product. We all know that the newspaper is a product that creates or should create an interest in every member of the society. Hence, they come up with supplements meant for women, children, school and university going youth and the old and seniors. They also bring out supplements related to different walks of life and profession. The supplements on real estate, fashion, education, health, shopping and matrimonials are specific and subject oriented. Newspapers also come up with pullouts at times as sponsored supplement for which the government or some institution or corporate house makes the payment. Such supplements are normally based on the information that the concerned body thinks to disseminate at a large scale. It is mostly the publicity material like the speech of the CEO of an organisation along with the agenda of their annual meeting or the achievements of a government publicised on the occasion of completion of a particular period or the information

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regarding social issues like diseases, government schemes, social problems like bonded labour or dowry, etc.

The result of supplement journalism is that newspapers which were normally of 12–16 pages now have 24–36 pages of reading material in them. A big advantage of supplements in newspaper is that the whole family is able to read the newspaper at the same time, each reading the topic that interests him.

### 1.6.3 Online Journalism

We are living in an age where speed matters. The print journalism in spite of being analytical, used to appear stale in comparison to the news breaking style of television, a few years back. Today, even the television news looks slower than SMS messaging or the various news services incorporated by mobile service providers.

The information technology revolution has changed the world dramatically in the past two decades. From slow word processing computers, the IT has moved towards faster processors, increased bus speed and bus width to allow audio and video to be played at real time. The communication technology has also moved away from the slow and narrow copper lines to optical cable capable of carrying various signals at the same time more efficiently. The widening of pathways has become possible due to the conversion of signals from analogue to digital. The Information Super Highway works on broadband connectivity of ever increasing bites.

This has brought online journalism to the forefront. Newspapers have responded well to the new culture of paperless world and have started moving in a direction that is not only convenient but economical. Many newspapers have already started their online editions that could be accessed on the Net by paying a certain amount as subscription. In order to keep the conventional layout of the newspaper that has become a matter of habit for many of us, they also have the replica of the hard copy on the Net. This combination of Web journalism and mobile news services is the most recent trend of journalism.

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## 1.7 SUMMARY

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- The press or journalism has been seen as an important institution of society as the larger societies need to disseminate news and information for maintaining the status quo or changing the social order if the need be.
- The history of printing is traced back to AD 868 when the Chinese used the movable type of printing. However, Johann Guttenberg has the credit of developing movable metal types and the ink suitable for them in AD 1456.
- The political system uses journalism for the dissemination of news and information for its own interests.



- The press or journalism also has the duty and function to be vigilant to the political, economical and social processes. The watchdog function of press maintains that the media is supposed to serve to monitor the government.
- It was only after the establishment of bourgeois democracy that the power of press as a vehicle of maintenance of bourgeois democracy was felt and it was duly given the status of the fourth estate of the democratic system.
- Edmund Burke, first coined the term Fourth estate in 1787 in a parliamentary debate in the House of Commons, United Kingdom. Earlier writers applied this term while referring to lawyers.
- Over the years, journalism has seen many ups and downs, journalists have been involved in various types of reporting some of which have been vehemently criticized by people.
- All members of the press have a duty to maintain the highest professional standards.
- It is the responsibility of editors and publishers to apply the code to editorial material in both the printed and online versions of publications.
- The journalism practiced on day-to-day basis in big media houses is called mainstream journalism.
- Business and financial journalism has become so important in societies that we find a variety of newspapers principally dealing with this theme.
- Magazine journalism is entirely different from newspaper journalism as it has more shelf value and covers a longer period as compared to daily newspapers.
- Tabloid newspapers have become more relevant after the emergence of radio and television as daily newspapers are always behind them in disseminating news.
- Though all forms of journalism are supposed to be investigative, the differentiation between investigative and other forms of journalism is justified if we look at general everyday journalism, we find that most of the news does not require any kind of investigation.
- Advocacy journalism is in a way just opposite of the main stream journalism as the main objective of such journalism is to create awareness about a certain issue.
- Convergent journalism is the name given to multi-tasking in journalism where a journalist is expected to not only produce a report for the newspaper, he is also required to give it orally for radio and/or television and at the same time give a brief one for mobile news services.
- One recent trend in journalism is known as supplement journalism, which involves creating appropriate content for the newspaper supplements that are provided with the main newspapers.

## NOTES

## NOTES

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### 1.8 KEY TERMS

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- **News:** The communication of information on current events which is presented by print, broadcast, Internet or word of mouth to a third party or mass audience
- **Propaganda:** A form of communication aimed at controlling public opinion by using selected facts, ideas or allegations or deliberate spreading of ideas or information, true or untrue, with the purpose of manipulating public opinion to gain support for one's cause or to discourage support for another
- **Disinformation:** False or inaccurate information that is spread deliberately synonymous with and sometimes called black propaganda
- **Press:** The section of the mass media industry that focusses on presenting current news to the public
- **Objectivity:** Judgment based on observable phenomena and uninfluenced by emotions or personal prejudices
- **Bias:** A tendency in a news report to deviate from an accurate, neutral, balanced and impartial representation of the 'reality' of events and social world according to stated criteria
- **Accuracy:** The quality of correctness as to the fact, precision, and detail in the information resources and in the delivery of news or information services
- **Broadsheet:** 600 mm by 380 mm (23.5 by 15 inches), generally associated with more intellectual newspapers
- **Tabloid:** Half the size of broadsheets at 380 mm by 300 mm (15"×11.75"), and often perceived as sensationalist in contrast to broadsheets
- **First Amendment:** An amendment to the Constitution of the United States guaranteeing the right of free expression that includes freedoms of assembly, the press, religion and speech
- **Paparazzi:** An Italian term used to refer to photojournalists who specialize in candid photography of celebrities, politicians and other prominent people
- **Supplements:** An additional section of a newspaper devoted to a specific subject; a publication that has a role secondary to that of another preceding or concurrent publication
- **Convergence:** Use of different media for the delivery of news and current affairs programmes

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### 1.9 ANSWERS TO 'CHECK YOUR PROGRESS'

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1. Journalism is the collection, writing, editing, and presenting of news or news articles for widespread distribution, typically in periodical print publications and broadcast news media, for the purpose of informing the audience. It is also considered as a profession of public service.

## NOTES

2. Status quo or equilibrium.
3. Some of the main functions of journalism include disseminating news and information to the public, entertaining the public; acting as watch and fourth estate against government; educating the public about politics and other things; etc.
4. (c) disinformation
5. Media helps democracy by giving correct information to the people and then it helps to convey the public opinion to the governments. Media exposes the governments if they are straying from the path of democracy and public responsibility. Media has the power to expose corrupt practices of the government and could act as a means to take the politicians to the courts. This way media plays key role in democracy.
6. Press acts as a watchdog playing the role of the balancing and corrective agency for the other three states, i.e., the legislature, the executive and the judiciary. Hence the press is called the fourth estate.

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## 1.10 QUESTIONS AND EXERCISES

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### Short-Answer Questions

1. What is freedom of press?
2. Why accuracy and truthfulness are required in news reporting?
3. Why are the ethical norms necessary for journalists?
4. What are the mechanisms of looking into the grievances against Newspaper or journalists?
5. What is the role of Press Councils and how do they deal with the complaints?
6. What is the watchdog function of journalism? Write in detail with examples.
7. What is the role and relevance of Press Councils?
8. What are the Canons of journalism?
9. What do the critics of freedom of press say about the freedom of press?

### Long-Answer Questions

1. Write a short note on origin and growth of journalism. Discuss its utility for the society.
2. Write short notes on the origin and growth of Democracy in the world.
3. What is the future of journalism? Explain.
4. How would you explain the evolution of democracy?
5. Describe the origin of newspapers in Europe.
6. A free and vibrant press is necessary for a democracy. Comment critically.

7. Write an essay on the Cannons of journalism and their relevance today.
8. Discuss the principles, norms and basics and media editor is supposed to know to play a constructive role?

## NOTES

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### 1.11 FURTHER READING

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# UNIT 2 METHODS OF EFFECTIVE WRITING

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## NOTES

### Structure

- 2.0 Introduction
- 2.1 Unit Objectives
- 2.2 Evolution of Press in India
  - 2.2.1 Origin of Press
  - 2.2.2 Rise of Press in India
  - 2.2.3 Growth of Journalism in India
  - 2.2.4 Spread of Presses in Indian Languages
- 2.3 Growth and Current Status of Journalism
  - 2.3.1 Early Days of Journalism in India
  - 2.3.2 Press during Freedom Movement
  - 2.3.3 Post-Independence Era
  - 2.3.4 Press in the Emergency and its Aftermath
- 2.4 Origin and Growth of Journalism in Tamil Nadu
- 2.5 Major Newspapers, Media and their Recent Trends in Tamil Nadu
  - 2.5.1 Newspapers
  - 2.5.2 Radio
  - 2.5.3 Television
  - 2.5.4 Online and Web Journalism
- 2.6 Summary
- 2.7 Key Terms
- 2.8 Answers to 'Check Your Progress'
- 2.9 Questions and Exercises
- 2.10 Further Reading

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## 2.0 INTRODUCTION

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In this unit, you understand the origins and evolution press in India. You will then learn the development of press and about the major mass media in Tamil Nadu.

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

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

Harishchandra, Ganesh Shankar Vidyarthi and many others were also associated with journalism during those days.

## NOTES

In this unit, we will discuss the origin and growth of press and its impact on Indian society. We will also show the significance of Indian language press specially that in Tamil in Tamil Nadu. We would see to what extent the press and other media have penetrated in Tamil Nadu after independence.

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### 2.1 UNIT OBJECTIVES

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

- Know the origin and development of printing press
- Understand the use of printing press for journalism
- Learn about the growth and development of Indian language journalism
- Describe the emergence and growth of journalism in Tamil Nadu
- Explain the spread of other media in Tamil in India and elsewhere

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### 2.2 EVOLUTION OF PRESS IN INDIA

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The evolution of press and its emergence in India cannot be traced properly without understanding the origin of printing press. There is no doubt about the fact that it was the Guttenberg revolution that led to the subsequent growth of press and journalism. In this unit, a brief history of the growth and development of printing and newspapers is given before tracing the rise of press in India. India has the unique advantage of having a diverse press in the sense there are newspapers and periodicals in many major languages of the country. Hence, the history and growth of Indian language journalism has been given an important place in this section.

#### 2.2.1 Origin of Press

Primitive attempts at printing can be traced back to Mesopotamian era around 3000 BC. However, first recorded printed books are known to be Chinese classics, where the print patterns were cut in stone and copies were made by rubbing ink over these patterns. Using seals made of wood for printing on paper or cloth were common around fifth century in China. The earliest complete book *Diamond Sutra*, a Buddhist scripture, was block-printed in AD 868 in China. This technique of printing using wooden blocks was further enhanced in Korea by using metal.

First known moveable type system was created in China by Pi Sheng. He used clay for such moveable types. Metal movable type was first invented in Korea during the Goryeo Dynasty (around

1230). This led to the printing of the *Jikji* in 1377, the earliest known printed book using metal types. *Jikji* is the selected teachings of Buddhist sages.

## NOTES

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

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

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

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

#### News before the era of printing

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

## NOTES

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

### Emergence of newspapers

The trend of circulating information from top to bottom, that is from government to public, continued even in post-Gutenberg Europe. There are evidences of several forms of newspapers in various stages. In the first stage, there was a single newsheet with an account of single news event and it was called 'relation'. Second form was '*Coranto*', covering a series of events either from one country or from various countries. The third form '*Diurnal*' used to carry in it a series of related events. And the last, the fourth form, was '*Mercury*' in the form of a bound book of news, more precisely a summary of important news occurred during a period of 6 months or more.

*Nieuwe Tidingen* is said to be the first newspaper in Antwerp in 1605. This paper was published by Abraham Verhoeven and was developed out of a commercial bulletin that circulated in Holland and Italy.

Another account of first newspaper in German language is that of *Relation aller furnemmen und gedenckurdigen historien* that was published in 1605 by Johann Carolus in Strasbourg. The available issue of one of the papers is of 24 September 1621 and the publisher's name is given as Bourne. Bourne, Thomas Archer and Nathaniel Butter are considered to be pioneers in the history of English Language journalism. Seventeenth century witnessed the publication of many newspapers in many countries. The first newspaper in France *La gazette* was published in 1631, in Portugal, the first newspaper was *A Gazeta* published in 1645 from Lisbon, and *Gaceta de Madrid* was the first newspaper in Spanish that was published in 1661.

It is interesting to know why these early newspapers had a common word gazette or gazetta in their nomenclature. In fact, in Italy the price for a newspaper was a small coin called gazetta. Hence, this word got a new meaning and was used for newspapers. These first newspapers were usually single page weeklies. Another name for some newspapers in early seventeenth century was '*courantos*' meaning current of news.

The first newspaper of colonial America *Public Occurrences Both Foreign and Domestic* was published in 1690 in Boston. It was a four-page monthly. Benjamin Harris, an Englishman, was the force behind this. In his paper, he criticized Englishmen for torturing French captives. Not only this, he had also posted allegations stating the King of France as being immoral, hence within four days after its publication, the order for its closure were released by the government. After fourteen years, John Campbell published *Boston Newsletter* on 24 April 1704 that lasted for a long time.



## NOTES

Later, two colonial papers were published from Boston and Philadelphia almost at the same time. On 21 December 1719, *Gazette* was launched from Boston that became the face of nationalism during the American Revolution due to its anti-British policy. The next day on 22 December 1719, *Weekly Mercury* was published by Andrew Bredford. Franklin Brothers came up with *New England Courant* on 7 August 1721. These and many other newspapers like *Maryland Gazette* (1727), *Pennsylvania Gazette*, *New York Gazette* (1725) provided strength and vigour to the revolution. The period between 1830 and 1835 was a critical period in the arena of American journalism. Papers like *Morning Post* (1831), *Transcript* (1830) from Boston, *New York Tribune* (1841) and *New York Times* (1851) laid a solid foundation and directed journalism towards a mature path. American journalism not only promoted the business in the field but also developed itself in the area of art and aesthetics. Various institutions like American Newspaper Publishers Association (1887) and American Society of Newspaper Editors (1922) were established. To raise the standard of journalism, the Pulitzer Award was initiated. Various other newspapers of this period include *The Boston Globe* (1872), *Washington Post* (1877) and *The Christian Science Monitor* (1908).

The eighteenth century is said to be the most important period in the field of journalism in England. Swift, Fielding, Samuel Johnson, Edison and many more names are still known for literature as well as journalism. The famous newspaper *Spectator* was initiated in 1711. *London Daily Advisor* was published in 1726. In 1785, *London Daily Universal Register* was established and after 3 years its name was changed to *Times*. Some other papers like *Morning Chronicle* (1769), *Morning Post* (1772), *Daily News* (1846), *Daily Telegraph* (1855), and *Daily Standard* (1857) are worth mentioning.

Russia was a bit slow in this race. The first newspaper in Russian was published in 1703.

### 2.2.2 Rise of Press in India

In every era, people had their own systems of disseminating information. As in West there used to be newssheets named *Acta Diurna* carrying important announcements and news from palaces and courts for the public, India also had its information transmission methods. But there are no evidences found from that period except that of the Mauryan Empire during third century BC when various political messages and social morals by emperor Ashok were communicated to the people through inscriptions and rock edicts. Evidences of newssheet are found from medieval India during Akbar's period. There was a proper system of collecting the news from the provinces and nearby regions. The one who brought the news was known as *khobar-navis* (news collector). Those involved in writing or scribing the news were known as *waquia-navees* or event writers. And the newssheet that used to be in the form of a scrolled letter was known as *Roznamcha* or daily account of events. The evidences of issues of handwritten dailies during the Mughal

period were presented in the Royal Asiatic Society of London as Ramratan Bhatnagar mentions in the book *The Rise and Growth of Hindi Journalism*.

## NOTES

The technology of printing was brought into India by Portuguese missionaries. The portuguese installed the very first printing press in Goa in 1550. Their purpose was to publish and then circulate evangelical literature for spreading Christianity in India. In 1684, East India Company set up a printing press in Bombay, in 1772 in Madras and in 1779 in Calcutta. But these were not meant to publish news. A British officer, William Boltz, attempted for the first time in Calcutta in 1776 to publish a newspaper. Some records mention this date as 1768. But in return, he was ordered to leave Bengal and finally India by colonial officers. The next twelve years no one dared to think of publishing newspapers. It was only on 29 January 1780 in Calcutta when James Augustus Hickey published the first newspaper of colonial India in English. The paper was named as *Bengal Gazette* or *Calcutta General Advertiser* and it was claimed to be impartial. It proclaimed itself under the masthead, as 'a weekly political and commercial paper open to all parties but influenced by none.' Hickey straight forwardly criticized government officials and attacked the then Governor General Warren Hastings. For his outspoken criticism of malpractices and corruption, he was put behind the bars and his press was seized in 1782. This two-paged weekly of size 12"×8" with three columns on both sides of the paper, became an 'ideal' for future journalism. It used to carry the news of the tussle between company and Indian princes, accounts of parties, marriages and balls organized by the Europeans residing in Calcutta. There was a column named 'a poet's corner' where Hickey presented his critical views and this weekly also carried notices and advertisements related to the articles for sales.

The second newspaper of colonial India was *India Gazette* under the ownership of Peter Reed. This weekly started its publication in November 1780 in Calcutta. It mostly carried news of business and trade activities along with major political news relating to the East India Company. *India Gazette* never went against the wishes of the then government. Hence, it was rewarded with government advertisements and free postal services. The following years saw a series of new publications either owned by British or having their patronage.

Francis Gladwin published *Calcutta Gazette* in March 1784. This weekly mainly carried official advertisements and notices. On 6 April 1785, a monthly magazine named *Oriental Magazine of Calcutta* was published. Stefen Cassan and Thomas John jointly published a weekly called the *Bengal General* in Calcutta. In October 1785, the *Madras Courier* was published under the editorship of Richard Jonstone from Madras. This was the first paper to be published from Madras.

In the same year, famous historian William Jones published the *Asiatic Miscellany*. This journal got its name changed from *Asiatic Miscellany* to *Asiatic Miscellany and Bengal Register* in 1787. The publication of *Calcutta Chronicle* started in 1786 from Calcutta. Bombay, now called Mumbai, saw its first weekly paper *Bombay Herald* in 1789. Next year, one more weekly *Bombay Courier*

also appeared from there. Another official newspaper published from Bombay in 1791 was *Bombay Gazette*.

It is interesting to note that these newspapers, published in English language, were run by those British people who profited from the bitter experiences of James Hickey and avoided any kind of tussle or encounter with the authorities. As Calcutta was the centre of major political and business activities, it had a large number of learned people and intelligentsia; and hence most of the newspapers in the early days were published from here. It could be said without hesitation that journalism in India emerged from this city.

## NOTES

### 2.2.3 Growth of Journalism in India

Amongst the Indian language newspapers *Samachar Darpan* was the first to be published in Bengalese language followed by a Bengali monthly magazine *Dig-Darshan*. Both were published by missionaries in Calcutta in 1818. The objective of these newspapers was to spread Christianity among Indians. The founders of these newspapers were Dr J. Marshman and William Carey. The missionaries undertook educational and humanitarian work but primarily with a different intention. In 1813 a pamphlet was brought out by Marshman and Carey on Advantages of Christianity in promoting the establishment and prospects of the British Empire in India.<sup>1</sup> In this pamphlet, they wrote

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

The Indians were a closed society during that period. Only a few were well-educated and most of them aped Western culture. A large number of people were ignorant to the worldly knowledge and so were comfortable in their respective shells of orthodoxies. The down-trodden were backward in all senses and were looked down with hatred by higher castes. Untouchability, *sati pratha*, superstitions, child marriage and many other social evils were prevailing. In such a scenario conversions were a sigh of relief and self-respect for many people of lower castes.

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

<sup>1</sup> G.N.S. Raghvan: *The Press in India*.

and to equip themselves with modern knowledge on the other. He is considered as the father of Indian press who was a reformer and thinker at the same time.

## NOTES

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

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

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

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

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

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

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

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

The credit of initiating Gujarati journalism goes to the Parsi community. The first Gujarati newspaper was *Mumbaina Samachar* that was started in 1822. There were only 150 customers of this weekly which was pretty good for those times. Fardoonji Marjban, the initiator of *Mumbaina Samachar*, kept himself away from all sorts of communal controversies and thoughts. He welcomed the articles from all sections of the society.

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

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

Before the Sepoys Mutiny of 1857, an atmosphere of self-respect, self-confidence and education was created among the people of India by Indian language journalism. The newspapers advocated new ideas and strongly condemned evil practices prevailing in that era. More attention was paid to social reforms. Starting with Bengali and Hindi journalism, soon the impact was seen in the whole country

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when various newspapers, magazine started getting published in various states in their respective languages. It can be said that this was the period of renaissance in India.

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### 2.2.4 Spread of Presses in Indian Languages

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

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

Bal Shastri Jambhekar after successfully publishing *Mumbai Darpan* encouraged his friend Vittal Kunte alias Bhau Mahajan to publish a weekly in Marathi called *Prabhakar* in 1841. Under the editorship of Krishnaji Triambak Ranade, *Gyan Prakash* was published from Pune in 1849. The nature of this daily was serious and thought provoking. V. Gokhale published *Vartaman Deepika*, a weekly from Mumbai. As the editor Krishna Shastri Chiplonkar published *Vichar Lahari*, a fortnightly to protest against the activities of missionaries. Bhau Mahajan came forward with a weekly *Dhoomketu*, as a weapon to promote Western education.

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

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

Gujarati press developed from 1850 onwards. Some of these survived for 15–20 years whereas a few are still running. To raise the Parsis' issues and to

advocate the reforms in Parsi community, Dadabhai Naoroji published *Rast Goftar* with monetary aid from Khurshedji Kama. Mulji edited this paper for only for 9 months initially and then from 1861–63. The next editor Kervasharu Karaji did not accept Nauroji's ideology and always criticized the policies of the Indian National Congress. Finally this paper went hand-in-hand with the British Government.

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

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

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

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

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

### India's english press

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

*Bombay Times* merged with two other papers namely *Standard* and *Bombay Telegraph Courier* in 1861 and the result was the emergence of the *Times of India*. The *Times of India* weekly edition was launched in 1880. Thomas

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J. Bennett who became the proprietor of the *Times of India* had good relations with Indian writers. Bennett and a master printer from England named Coleman jointly formed a company in 1892. Much later in 1942 the ownership was transferred to Ramkrishna Dalmiya. After two years Dalmiya sold the company to Sahu Jain group. Shanti Prasad Jain, son-in-law of Dalmiya thus became the first Chairman of the group.

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

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

### CHECK YOUR PROGRESS

1. Who was the inventor of printing machine that became the forerunner of printing machines of the present? Also state when it was invented and its basic features.
2. What was the name of the first book printed on the Gutenberg printing machine?
3. What was the name of the first newspaper and its year of publication?
4. When was the first newspaper started in India and in which year?
5. Which was the first Indian language newspaper and when was it published?

## 2.3 GROWTH AND CURRENT STATUS OF JOURNALISM

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

Governor-General Lord Canning established the 1857 Act. Obtaining a licence for any kind of printing was made mandatory. The government was given rights to ban the press. In spite of such instructions, total bans and difficult situations,



the Indian press continued writing against British regime and promoting Indian people to fight for their rights.

### 2.3.1 Early Days of Journalism in India

A proponent of freedom Azimullah Khan started *Payame Azadi* on 8 February 1857 from Delhi. This Hindi-Urdu paper was like a *bigul* that called upon the people to fight for their nation against the British. British government seized copies of this paper. The publisher and printer of *Payame Azadi* was Kedar Baksh, son of Badshah Bahadur Shah Zafar. The stories of the struggle of Mangal Pandey, Tatiya Tope, Nana Saheb, Laxmi Bai and Kunwar Singh were given space in this paper. Similarly one of the papers *Sultan-ul-Akhbar* after publishing an order by Bahadur Shah Zafar asking people to throw the British out of India, faced trial in 1857.

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

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

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

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

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

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

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

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

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

### 2.3.2 Press during Freedom Movement

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

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

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

His simple ideas had a far-reaching influence throughout the country. Gandhiji had edited *Indian Opinion* in 1904 when he was in South Africa. *Indian Opinion*, a weekly, was published in English, Gujarati, Hindi and Tamil. This weekly on one hand expressed the grievances of Indians who were discriminated against by the regime of British colonists and on the other it taught the masses to follow the path of truthfulness.

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

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

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

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

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

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Sachchidanand Sinha and Hasan Imam started the publication of *Searchlight* in 1918 in Patna. Dr Rajendra Prasad was associated with this bi-weekly paper that played a very important role in the freedom struggle by supporting non-cooperation movement in 1920 through its reports and articles.

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

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

### 2.3.3 Post-Independence Era

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

Another important development was the categorization of newspapers into national and regional categories. During the independence movement all newspapers

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

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

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

### 2.3.4 Press in the Emergency and its Aftermath

The major turning point in the development of press in India came after the introduction of emergency by Mrs Gandhi in June 1975. There was a total censorship on the content of newspapers. Press had never felt the taste of government regulations till that time. The whole editorials and many news stories were reedited and black ink was used to erase them at the last moment.

Remembering those horrible days a senior editor Kuldeep Nayyar once said in a seminar that Mrs Gandhi just wanted the journalist to bend a little but they instead started crawling. But after the emergency was over, the Indian society changed rapidly and the practises in journalism also changed. There were changes in the technology that made the nature of newspaper industry take a quick turn. The growing consumerism too made press less and less responsible towards the issues of poor people. The major stories discussed in the press during this period were the Bhagalpur blinding case, Bofors gun scandal, Ram Janmbhoomi–Babri Masjid Controversy and anti-Mandal agitation. Another important change was the corporatization of newspaper industry.

The expansion of the terrestrial network of government-owned television network Doordarshan and the introduction of colour technology made television the most popular medium. In fact, looking at its popularity, various media houses

started producing video magazines. One must remember that the video coverage produced by 'Living Media India Limited' of the anti-Mandal agitation made a lot of stir among people.

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Cable satellite mushroomed all over the country during the Gulf war which was shown extensively in CNN and was seen by people in India with the help of the newly emerging cable service providers. This was also the beginning of various international channels and a process of globalization that had to gain pace in the days to come.

The new economic thinking and the recent globalization brought many changes in various countries. In India, the impact of globalization was felt in the beginning of the ninth decade when the then government of P.V. Narashimha Rao initialized liberalization by doing away with the bureaucratic and complicated licence regime and privatization by disinvesting major government-owned industries and monopolies. This was the time when the information technology and telecommunication technologies witnessed major innovations and developments.

The emergence of online journalism and multimedia gave a new dimension to journalism and the mobile technology with its value added services like SMS introduced more changes. The community radio is another very important introduction in the journalistic scene in India, though it is still not allowed to broadcast the news.

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## 2.4 ORIGIN AND GROWTH OF JOURNALISM IN TAMIL NADU

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It is a well-established fact that Tamil is the oldest and the richest of the Dravidian languages of India. The literature of Tamil language is more than 2000 years old. The knowledge by tradition was recorded on palm leaves. It was the late sixteenth century when the art of printing was first introduced in Tamil Nadu.

Dr Nadig Krishnamurthy in his book *Indian Journalism* says that 'when Christian missionaries entered Tamil Nadu to introduce their religion, the Tamilians co-operated with them in popularizing the Jesuit doctrines.' Perhaps, this was the reason why among all Indian languages, Tamil was the first to be cast in Germany. In 1677, *Kristhova Vedopadesam* was produced by father Gonsalvez of Spanish mission in Vaippukottai. Another printing press was installed in Tirunelveli district in 1678 by Jesuit mission. The first Tamil Portuguese dictionary was printed in 1679.

S. Soma Sunder Desikar and P.N. Appuswami, while briefly outlining the growth of Tamil literature, write that Christian missionaries for the first time printed the first book on religion in Tamil in 1575. Later on, books and booklets with an objective to spread Christianity were published.

*Madras Courier* was the first newspaper of Tamil Nadu that was published in 1785 from Madras. It was recognized by then government and an official printer

Richard Johnson was its founder and Hugh Boyd was its editor. In 1791, Boyd resigned from this paper to become the editor of *Harkaru*. Boyd died a year later and the publication of *Harkaru* was closed down.

There was no competitor of *Madras Courier* till 1795 when R. Williams started *Madras Gazette*. After only a few days, Humphrey came up with the publication of *India Herald*. It was necessary, those days, to take the permission of government before publishing any newspaper. Humphrey was arrested and deported as he brought out his newspaper without any prior permission.

Censorship was imposed in Madras in 1795 and for the first time publishers of *Madras Gazette* were asked to produce the newspaper before a secretary of armed forces for scrutiny before its publication. It was proposed by the governor of Madras Sir Fredrik Adam in 1834 that an act should be passed by Madras presidency and licences should be made compulsory for all printing presses.

First Tamil book of literary importance was *Tamil Expositor* that was published in 1811. This book had 92 pages where Tamil idioms were recorded with an aim to print and publish the best Tamil literature. With an aim to publish the best Tamil literature East India Company was establish a college of Tamil scholars at Fort Saint George in Madras. In 1820, Madras School Books Society was formed and many books for schools were published from here, along with the books on grammar, dictionaries and scientific literature.

The very first attempt in Tamil journalism was made by the Religious Books Society. This society started the publication of a Tamil magazine. In spite of government aid, this publication lasted for not more than 3 years. Next newspaper that was published in Tamil was named *Rajvritti Bodhini* (1855). The major content of this paper was translated excerpts from English Newspapers along with general information. The same year, another weekly newspaper *Dina Vartamani* was published under the editorship of Rev P. Percival from Dravid press. The usual contents of this paper were domestic and international news and information of common interest. It was funded by the Government of Madras and surprisingly had a circulation of 1000 copies and each copy was sold for 2 annas.

In the first stage of nationalist revolt (1857), the Tamil journalism kept itself away from any kind of social and political controversy. In the early days missionaries published various newspapers with the contents that were approved by the government. Though the articles were taken from the English newspaper, their objectionable contents were not published. Even the English newspapers were careful while publishing such content. In fact, they did not want to displease the government as the censorship in Madras was more strictly followed in comparison with other parts of the country.

Though nothing much is known about *Native Herald* of Madras, this paper lasted for 16 years from 1845 to 1861. It was published by missionaries. *Madras Mail* was started in 1873 as an evening newspaper that had acquired its place amongst other Indian newspapers of English. The founders of *Madras Mail* were

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Sir Charles Lawson and Harry Cornish. In the initial stages, they faced a difficult time because of machinery and staff, but it became a successful newspaper of European business community in the later days.

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While assessing Anglo-Indian press in general, G. Subramania Aiyar, the editor of the Hindu said,

The Anglo-Indian journals are certainly more powerful, more prosperous and more influential than Indian journals. They know their trade and they have got facilities which we do not have. Journalism to Englishmen here is more or less a trade, a means of livelihood but to Indians, journalism is something more earnest, something more nearly touching the interests of their country.

*Jana Vinodhini* was a British-sponsored publication. It became popular because of its literary and educational articles. A series of *Ramayana* published in this journal attracted a large number of people. In 1865, *Viveka Vilasam* appeared with an objective to counteract the missionaries' religion-related propaganda. Same year, another monthly magazine *Amrit Vachani* was started to promote literary interest in people. This was period when almost all publications were concentrating on literary and social issues. People were getting educated and awakened through journalism. Two philosophical magazines *Nilalochani* from Nagapattinam and *Siddhanta Deepika* from were started in 1868.

*Swadeshmitran* is considered to be the first Tamil newspaper in the real sense. It was published as a weekly in 1882 by G. Subramania Aiyer. Well-known poet, journalist and patriot Subramania Bharati was also associated with *Swadeshmitran*. A. Rangaswami and C.R. Srinivasan, two other able journalists had also been the editors of *Swadeshmitran*. It is important to note that *Swadeshmitran*, as a spokesman of the Congress, was known for its editorials and its simple language and style. It initiated political consciousness among masses by publishing articles on political and economic issues under the editorship of C.R. Srinivasan.

V. Kalyanasundara Mudaliar started a daily named *Desha Bhaktan* in 1917. This paper had an aim to bring refinement in the content and style of news, but did not last long. It closed down in 1920. At the same time a political and literacy magazine *Navashakti* by Kalyanasundara Mudaliar was a big success. A Congress man and a supporter of Annie Besant's Home Rule Movement, Dr P. Varadarajulu Naidu was a well-known journalist who started the publication of *Tamilnadu* from Madras in 1926. It presented its contents in a simple, easy-to-understand and colloquial style. Because of these characteristics, *Tamilnadu* attracted a large number of readers. A sudden loss of interest on the part of people of Tamil Nadu was observed when the newspaper did not support the civil disobedience movement.

The year 1885 had marked a change as the newspapers began to attack the British Rule. But the caste-based papers of Tamil Nadu did not follow any



definite guidelines till 1916, the year when Annie Besant started the Home Rule League.

*New India* and *Deshbhaktan* brought a change in the nationalist press. They wrote against administration and remained anti-government. The government took the support of Anglo-Indian press to weaken the political awareness in Tamil Nadu. One finds that there were three types of press at that time, i.e., anti-government nationalist press, pro-government Dravidian and Anglo-Indian press. *India* (1931), *Jayabharati* and *Dravid* were some political newspapers of that time.

Along with *India* and *Dravid*, *Jayabharati* was a tabloid newspaper priced at 3 paise. Along with *India* and *Dravid*, *Jayabharati* fostered a great interest in political issues in masses. Weekly paper *India* was edited by Subremania Bharati. A well-known poet, patriot, thinker and journalist Subremania Bharati led successfully the national awakening campaign through his refined prose and poetry. S. Ganeshan published *Swatantra Sangh* that became extremely popular for the support it gave to civil disobedience movement in 1930.

A different newspaper with a different flavour of the presentation of news and views appeared in 1934. This paper was named *Dinamani* by the express group and was sold for a very low price, just 6 paise. Hence, it became very popular among the masses and its circulation shot up considerably. The *Dinamani* introduced an interpretative style of reporting. It has weekly edition, the *Dinamani Kadhir*, which is one of the most popular journal of Tamil Nadu and a highly circulated in India. A Congress man and writer himself, T.S. Chokalingam was the first editor of *Dinamani*. He left the *Dinamani* in 1943 and started *Dinasari* a daily in 1944. Chokalingam knew many languages like Malayalam, Hindi, Bengali, Sanskrit, German, English and Tamil. He had initiated in *Dinamani* a variety of articles on science and technology, political science, economics, agriculture, etc. His language was simple and the style was acceptable to all. He entered into journalism with an aim to teach and guide the masses to be good citizens and patriots.

*Dina Thanthi*, a daily newspaper was started by S.B. Adityan in 1942. Published from Madurai the paper's target audiences were lower class and semi-literate people. Hence, the contents and styles of presentations also matched with the aim. In fact, S.B. Adityan wanted to bring out a Tamil newspaper that would make ordinary people interested in reading it for the stories of crime, violence, cinema and other such subjects. Soon after it gained popularity, the *Dina Thanthi* started publishing from Madras and other cities too. It is known for its great reach among poor and downtrodden.

As Robin Jeffrey in his article on Indian languages newspapers (*Economic and Political Weekly*, 1997) says '*Thanthi* took the credit for Reforming Tamil prose and making reading accessible to a large number of people who became the political constituency of the DMK.'

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Today, *Dina Thanthi* is the largest circulated Tamil daily.

A congressman, T.V. Ramasubba Aiyer started a daily *Dinamalar* in 1951 from Thiruanantapuram. During this period, the merger of Tamil areas in Travancore was the ongoing issue. *Dinamalar* actively participated in this agitation and became very popular though its office was raided and copies of the paper were seized by the police. After the reorganization of the states, *Dinamalar* started concentrating on the problems of local people. It started its editions in Tiruchy (1966), Madras (1979) and in Erode (1984). *Dinamalar* is also known for the introduction of offset printing in 1981.

*Makkal Kural* another Tamil daily was started in 1973 in Madras. It introduced photo typesetting and modern techniques for printing. In 1982, it started *News Today*, an evening English daily.

Periodical journalism in Tamil made its appearance in 1924 with the publication of *Anand Vikatam* by S.S. Vasan who introduced many good writers to his readers. Another important feature of this periodical was the publication of political cartoons in it. *Kalki*, whose real name was R. Krishnamurthi, gave a new dimension to Tamil short story and historical novel writing through his periodical. *Mali*, a well-known cartoonist, made the periodical popular and famous during the struggle for freedom by his cartoons on political events. Later, R. Krishnamurthi started his own weekly named as *Kalki*. Another weekly magazine called *Kumudam* emerged in 1947. A great philanthropist Alagappa Chettiar started this weekly with an aim to popularise features and cinema.

A Tamil weekly for children *Kalkandu* appeared in 1948 under the editorship of *Tamil Vaman*. Some other popular weeklies are *Dravidnadu*, *Sharatam Malai Marasu*, *Ena Muzhakkam* and *Thainadu*. Monthly Magazines are also very popular in Tamil Nadu. An illustrated periodical, *Pesam Padam* completely devoted to film industry started publishing in 1942. *Ambulimama* is a children's monthly from Chandamama group. It was edited by V. Chakrapani. *Hanuman*, *Manjeri*, *Cauveri*, *Uma* and *Kalai Kathir* are other reputed monthly magazines.

Tamil Nadu has been rich in English journalism from the very beginning, be it Anglo-Indian press or Dravidian press. *Swarajya* of Madras was a nationalist and patriotic newspaper that was founded by T. Prakasam in 1922. It supported the patriotic efforts of freedom fighters of India under the leadership of Mahatma Gandhi. K.M. Pannikkar was one of its earliest editors. Through his pen, he attacked the policies of the Governor Lord Wellington and his administration. He even concentrated on social issues. One such example is of carrying a campaign against the proposal of sending *devadasis* to Wembley to participate in an exhibition. K. Rama Rao also served as its editor.

Started as a weekly in 1878 from Madras, *The Hindu* is still a well-reputed daily newspaper. *The Hindu* was started by six young men. G. Subramania Aiyer and M. Veeraraghava Chariar were the joint proprietors of the paper, which became

a daily in 1889. G. Subramania Aiyer was a great social reformer. His revolutionary ideas were ahead of his time.

*The Hindu* had the opportunity of having various learned scholars and leaders as its editors from time to time. S. Kasturiranga Ayengar, a lawyer became its editor in 1905, while A. Rangaswami Iyengar, a Congress man, became its editor in 1928. It was the first paper to introduce photo typesetting for printing. *Sports Star* and *Frontline* are its popular and reputed magazines.

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Initial Hindi magazines of Tamil Nadu were *Swayamsevek* and *Tilak* published in 1921. Actually, Hindi journalism took off in Tamil Nadu with *Hindi Pracharak*, a monthly magazine started in January 1923, which became very popular among Hindi loving masses of Tamil Nadu. A literacy magazine *Dakshin Bharat* was started in 1938. *Hindi Pracharak* was closed down just ten months before the publication of *Dakshin Bharat*. Its editorial team consisted of various scholars and writers like Kaka Saheb Kalelkar, Pattabhi Seetharamaiyya, and N. Sundaryyar to name a few. During World War II, there emerged a need for news, comments and views. *Hindi Pracharak* now became *Hindi Pracharak Samachar* to meet the requirements. With the aid of the government in 1947, *Dakhini Hind* appeared whose first editor was Ramanand Sharma who was a social worker and a literary personality from Bihar.

A religious magazine *Brahma Vidya* published from Madras by Theosophical society and a women's magazine named *Stri Dharm* under the editorship of Dr Muttulaxmi Reddy, *Sharda Devi* and *Hrishikesh* were other popular Hindi magazines of Tamil Nadu.

A magazine on literary and social issues *Yuga Prabodh* started by a group of young enthusiast of Madras. It was published in 1955 and the editor was well-known social worker and literary personality Madanlal Sharma. *Nirmala* was another literary magazine published from Madras in 1957. It had a variety of material like stories, poems, articles and various other kinds of information. Its editor was Vishwanath Sinha who had been earlier associated with *Yuga Prabodh*. In its first issue the Hindi translation of A.K. Pattuswami's famous story *Pollad Ulagam* was published as *Gaon ki Or* as its title in Hindi. The third issue of *Nirmala* was proud to have Chakravarti Rajgopalachari, Manmathnath Gupta, Balraj Sahani and many more as its contributors. *Ankan*, *Sangam Sandesh*, *Ajanta*, *Chandamama* and *Guriya* to name a few were amongst other popular Hindi magazines of Tamil Nadu.

### CHECK YOUR PROGRESS

6. What was the first publication in Tamil?
7. Which is the largest circulated Tamil daily?
8. When and where was *The Hindu* launched? Is it weekly or daily?

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## 2.5 MAJOR NEWSPAPERS, MEDIA AND THEIR RECENT TRENDS IN TAMIL NADU

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### NOTES

The newspaper and the electronic media have been as vibrant in Tamil Nadu as in any other state in India. It has seen many ups and downs too. In this section, we would make an attempt to give an overview of the spread of media in Tamil Nadu. Most of the information given about the newspapers is based on the annual reports of Registrar of Newspapers of India and other organizations of the ministry of information and broadcasting.

### 2.5.1 Newspapers

*Dinamalar* is a leading newspaper of Tamil Nadu. *Dinamalar* was started by T.V. Ramasubbaiyer in 1951 in Trivandrum. In 1956, he started operating from Tirunlveli. *Dinamalar* has a total claimed circulation of 5,00,863 as per the records till 2002. This paper has 10 editions. In 1966 it started publishing from Tiruchirapalli. This Tamil daily opened its account in Chennai in 1979, in Madurai in 1981 and in Erode in 1984. In 1992 and 1993 *Dinamalar* established its presence in Coimbatore and Vellore respectively. After seven years, Salem was the next city from where *Dinamalar* started publishing. In the same year, *Dinamalar* was published from Nagercoil. It has three supplements namely, *Siruvarmalar*, *Varamalar* and *Computer Malar*. *Siruvarmalar* is aimed towards children. Every Friday this supplement brings out various stories and scientific facts with pictures. *Varamalar* is published on Sundays. Social features, short stories, entertainment and news are its main contents. *Computer Malar* provides useful information on technology.

Express Publications Ltd. located in Madurai publishes English daily *The New Indian Express* from Chennai. Its publication was started in 1963. RNI sixty-fourth report mentions that its total claimed circulation is 41,313. A Tamil daily of the same group *Dinamani* publishes from three cities in Tamil Nadu. The first publication of *Dinamani* was started in 1957 in Madurai. Next it was in Chennai in 1960 and after 31 years, i.e., from 1991 *Dinamani* started publishing from Coimbatore. Total circulation of all editions of *Dinamani* is 1,62,796 approximately. The RNI report of 2007–2008 shows it as 1,08,635

A Tamil weekly, *Tamilian Express* is another publication of Express Publication Ltd. This weekly, having a total claimed circulation of about 23,636, was started from Chennai in 1996. The RNI report of 2007–2008 shows it as 5184. The *New Sunday Express* first published in 2000 from Chennai. In 2001 its two editions started in Coimbatore and Madurai. A total claimed circulation of both the editions is 78,429. A non-news-interest publication of the Express Publications Ltd. is a Tamil fortnightly named *Cinema Express*. Having a total claimed circulation of 30,388, this publication was started in 1982 from Madurai. The RNI report of 2007–2008 shows it as 15,575. Indian Express Newspapers

Ltd. of Mumbai started publishing *The Financial Express*, English daily from Chennai in 1980. Its claimed circulation is 36,080 approximately.

K.P.K. Publications Pvt. Ltd. publishes two news interest publications in Tamil. A Tamil daily named *Yogalatchumi* was launched in 1997 in nine cities, seven in Tamil Nadu, one in Pondichery and one in each Mysore and Karnataka. Seven cities from where *Yogalatchumi* is published are Tirunelveli, Vellore, Tiruchirappalli, Salem, Madurai, Chennai and Coimbatore. In Tamil Nadu, the total claimed circulation of this paper is 75,416 approximately. Another publication of the same group is *Thamizh Murasu*. In Tamil Nadu it appeared in 1998 in Tiruchirappalli and Tirunelveli. It is a Tamil daily having a total claimed circulation of 20,499 in Tamil Nadu.

*Dinakaran*, a Tamil daily is published from seven cities of Tamil Nadu. It first appeared in 1977 in 3 cities namely Chennai, Coimbatore and Madurai. *Dinakaran* was started in Tiruchirappalli in 1981 and in Salem in 1983. In Vellore it appeared in 1988 and next year it started publishing from Tirunelveli. It is a publication of K.S.Publications Pvt. Ltd. having a total claimed circulation of 3,01,581 approximately. The RNI report of 2007–2008 shows it as 9,50,874.

*Malai Malar* is a publication of Malar Publications Pvt. Ltd. It is a Tamil daily published from 7 cities of Tamil Nadu. First edition of *Malai Malar* was published from Coimbatore in 1977. Two years later another edition was started in Salem. It first appeared in Chennai in 1983. In 1985 this Tamil daily started publishing from tiruchirappalli and Madurai. Nagercoil saw its first edition in 1989 and Erode in 1991. *Malai Malar* also published from Pondicherry, a union territory. Its total claimed circulation in Tamil Nadu is 72,379 approximately. The RNI report of 2007–2008 shows it as 86,219.

Mahalaxmi Media Pvt. Ltd. brings out a Tamil daily named *Kaalai Kadhir* from Salem and Tiruchirappalli in Tamil Nadu where it was started in 2000 and 2001 respectively. One more edition of *Kaalai Kadhir* comes out from Bangalore. Its total claimed circulation in Tamilnadu is 21,637. The RNI report of 2007–2008 shows it as 23,974.

Athirstam was first published in 1986 from Madurai. Athirstam appeared in 1993, 1994 and 1997 from Tiruchirappalli, Coimbatore and Tirunelveli respectively. This is a Tamil daily by S. Manimaran. S. Manimaran also publishes another Tamil daily *Thina Bhoomi*. Its first edition appeared in 1993 in Chennai in 1994 *Thina Bhoomi* was published from two cities of Tamil Nadu namely Coimbatore and Madurai. Tirunelveli saw its first edition in 1997 and Tiruchirappalli in 1998. The total claimed circulation of Athirstam in Tamil Nadu is 16,347 and that of *Thina Bhoomi* is 15,381 approximately. The RNI report of 2007–2008 shows it as 95,675.

Thanthi trust brings out a Tamil daily named *Daily Thanthi*. Its first edition appeared in 1942 in Madurai. *Daily Thanthi* or *Dinathanthi* in Tamil was founded by S.P. Adithanar. His aim was to educate ordinary people and by doing this he

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wanted to develop a reading habit in them. Chennai saw its first edition in 1948. In 1953 and 1954, *Daily Thanthi* was started in Coimbatore and Tiruchirapalli respectively. In two other cities, namely Tirunelveli and Vellore, it was started in 1967 and 1969 respectively. Cuddalore and Salem are the other two cities where this Tamil daily established its presence in 1972. Some more editions appeared in 1994 in Erode, in 1996 in Nagercoil and in 1999 in Thanjavur. Total claimed circulation of *Daily Thanthi* in Tamil Nadu was 5,29,994 in 2002 which has risen to 12,57,027 copies by June 2010 as per the figures of ABC. The RNI report of 2007–2008 shows it as 8,15,153.

Thanjai Malai Murasu Pvt. Ltd. brings out two Tamil dailies from Tamil Nadu. *Thanjai Malai Murasu* was published in 1961 from Tiruchirapalli and *Madurai Malai Murusu* in 1962 from Madurai. Total claimed circulation of these two dailies is 19,468 of which *Thanjai Malai Murasu* claims a circulation of 9705.

Some English dailies are also published from Tamil Nadu. Bennett Coleman & Company Ltd. brings out one of its publications *The Economics Times* from Chennai. Its edition first appeared in 1994. The claimed circulation of this daily is 32,540.

Business Standard Ltd. had started publishing *The Business Standard* in Chennai from 1998 onwards. Its claimed circulation is 4363.

Kasturi and Sons ltd. publishes one English daily *The Hindu* from Chennai. It is printed from nine centres. It first appeared in 1878. Now its claimed circulation is 9,37,222. English daily from the same publisher is *The Hindu Business Line*. It started publishing in 1994 from Chennai. Its claimed circulation is 48,890. Kasturi & Sons Ltd. also publishes three weeklies and one fortnightly in English from Chennai. *The Hindu International Edition* was started in 1975. This weekly has a circulation of 2,377. Another weekly *The Hindu* started publishing from 1957 from Chennai. Its circulation is 9,95,469. *Sports Star* is the third weekly that is published by Kasturi and Sons Ltd. It started publishing in 1978. Its circulation is 56,398 approximately. One fortnightly in English is *Frontline* that first appeared in 1984. It has a circulation of 66,438. Beside these, *Tamil Sudar*, *Vidythalai Uthayan*, *Thinakural*, *Tamil Murasu* and *Thenseide* are some of the other popular newspapers of Tamil Nadu.

### 2.5.2 Radio

The radio in India was owned by the government and as a result, after independence *Akashvani* initially broadcasted programmes and regional news in Tamil from Delhi through its short wave transmitters. Later regional broadcasting stations were developed in many cities of different states. Tamil Nadu was also covered with this network and Chennai and other major cities got the facility of programming and transmitting through medium wave frequencies. Radio has always been a popular medium in India as a large number of our population had been illiterate till recently. Besides, India is largely an oral society and many folk traditions of theatre, storytelling and spiritual *pravachans* or discourses are very popular amongst the masses.

After the liberalization of Indian economy, the Government of India decided to open this sector of mass communication for private players. In the year 2001, FM stations in various metros and other cities were auctioned. As of now, Tamil Nadu has more than 14 FM channels. The government run FM channels are AIR FM Gold and AIR FM Rainbow, whereas the private FM channels are Aha, Anna, Big FM, Chennai Live, Hello FM, Mop FM and Loyola FM. There are also some radio channels owned by bigger chains like Radio City, Radio One, Radio Mirchi and Red FM. The FM channel run by IGNOU, called Gyanvani, transmits its educational programmes.

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It is interesting to note that Tamil broadcasting is not restricted to the national boundaries but has a huge spread all over the world. There is Tamil Star radio in Canada which is a privately owned 24 hours radio. In Malaysia, there are two FM channels and in Singapore there is one Tamil channel. It is a well-known fact that there is a large population of Tamilians in Sri Lanka. As a result, there are five active FM radio stations besides the Sri Lankan Broadcasting Corporation which has a significant broadcasting in Tamil language.

It is also interesting to note that the first Tamil radio in Europe started operating in Paris. The name of this radio station was TRT Tamil Oli. It was perhaps so because Pondicherry earlier was a Tamil French colony and there were many Tamil immigrants in France. A Tamil radio called IBC Tamil Radio operates from London. Another radio called TBC (Tamil Broadcasting Corporation) also operates from London. It is run by a para-military group 'Karuna' which is a pro-Sri Lankan outfit. Tamil broadcasting is also available on World Space Radio which is known as KL Radio.

### 2.5.3 Television

In Tamil Nadu, people got acquainted with television when Doordarshan Kendra Chennai was inaugurated on 15 August 1975. Doordarshan Chennai extends its services by various terrestrial transmitters of different capacities in various parts of Tamil Nadu. DD Coimbatore, DD Madurai, DD Puduchery and DD Chennai are the government-owned channels. DD Chennai has a three-tier programme service, national, regional (Podhigai TV) and local channels. The local channel is aimed at the needs of people in their local languages or dialects.

Among private satellite TV channels, Sun network is ranked as the second largest television network of India. It was launched by Kalanidhi Maran in 1993. In initial days, the duration of the telecast was only for three hours, but gradually with a variety of programmes on various subjects, Sun TV has made a remarkable progress. Sun network's channel can be viewed in twenty-seven countries of the world. Sun TV network has twenty channels out of which six are in Tamil and the rest are in other Dravidian languages namely Kannada, Malayalam and Telugu. Its Tamil channels are Sun TV, Adithya TV, Chutti TV, KTV, Sun Music and Sun News. Sun TV is a general entertainment channel whereas Adithya TV is a Tamil

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comedy channel. KTV is a movie channel and Chutti TV is children's channel. Sun Music provides Tamil music and Sun News presents news and current affairs.

One of the latest Tamil Satellite TV in Tamil Nadu is Kalaignar TV that was started on 15 September 2007. This channel was launched by Tamil Nadu's Chief Minister M. Karunanidhi on the birthday of DMK founder Anna. Based in Chennai, this TV network has five channels. Kalaignar TV is a general entertainment channel, and Isai Aruvi is dedicated to Tamil music. Isai Aruvi was also launched by the Chief Minister M. Karunanidhi in 2008. Seithigal is Tamil news channel where as Sirippoli is a comedy channel in Tamil. This network runs another channel Kalaignar Asia for Tamils living in various parts of Asia. It also broadcasts its programmes in Canada through its media partner Tamil one.

Raj TV network runs four channels in Tamil Nadu namely, Raj TV, Raj Digital Plus, Vissa TV and Raj News. Raj TV network was started in 1994 in Chennai. This Tamil language satellite television was promoted by M. Raajhendhran, M. Raja Ratnam, M. Raveendhran and M. Raghunathan Raj group ventured into the media and entertainment business in 1987. This group of four brothers has built up their reputation by producing various TV serials and other programmes based on films and songs. On 14 March 1998, this group launched their 24-hour Tamil movie channel named Raj Digital Plus. Launched as analog channel, Raj Digital Plus was soon converted into a digital channel in 1999. Raj TV, the flagship channel, was also converted into a digital channel in 2000.

With the emergence of satellite television channels in Tamil Nadu, we find a number of channels flooding into the state. Jaya TV has emerged as one of the leading Tamil satellite channels. Launched in 1999 it is based in Chennai. Programmes of Jaya channel can be seen not only in India but also in Middle East, New Zealand and various other countries of Asia and Australia. Very recently the network has launched two other channels. These are Jaya Plus, a news channel and Jaya Max which is a movie channel. It is the second Tamil channels to complete 10 years of broadcasting.

Some other entertainment channels running in Tamil Nadu are Star Vijay, Zee Tamil, Mega TV, Polymer TV, Vasanth TV, Win TV, Makkal, Moon TV and Imayam TV to name a few. For those interested in spiritualism and religion, there are channels like Salvation TV and Ashirvatham TV. Angel TV and Jesus TV talk about Christian thoughts. Sri Sankara TV and Krishna TV telecast programmes on Hinduism.

Other satellite channels like Discovery, Disney XD, Cartoon network and many more are also watched in Tamil Nadu with the programmes dubbed in Tamil language. The Internet also provides television viewing. Tamil IPTV and BSNL IPTV (Internet protocol television) are some examples.



### 2.5.4 Online and Web Journalism

Online and Web journalism in Tamil Nadu too have grown rapidly during the last two decades. Apart from Major newspapers like *Dinakaran*, *Daily Tanthi*, *Dinamani* and *Nakkiran* weekly, published from India, there are Tamil language newspaper online editions of *Malayesa Nanban* and *Kuyil* from Malaysia and *Tamil Maresu* from Singapore have their online editions.

There are many portals and websites involved in Web journalism in Tamil. Websites like [www.tamilnewsweb.com](http://www.tamilnewsweb.com), [www.tamilnet.com](http://www.tamilnet.com), [www.alltamil.com](http://www.alltamil.com), [www.ealamweb.com](http://www.ealamweb.com), [www.lankaweb.com](http://www.lankaweb.com), [www.tamilserve.com](http://www.tamilserve.com), etc. are websites whereas [www.andhimazhai.com](http://www.andhimazhai.com) is a Tamil portal. Major Web portals like [www.yahoo.com](http://www.yahoo.com) and [www.google.com](http://www.google.com) are also involved in Tamil language Web journalism.

Even radio and television houses are not lagging behind. There are sites like [www.tamilwebradio.com](http://www.tamilwebradio.com), Shyam Radio that claims to be the first Tamil Online Radio, [www.tamiltubevid.com](http://www.tamiltubevid.com) and many others that are active on the Net. For accessing news and television footage one can log on to [www.tamilwebtv.in](http://www.tamilwebtv.in), [www.hariwebtv.com](http://www.hariwebtv.com), [www.vhtv.in](http://www.vhtv.in), [www.tamiliptv.tv](http://www.tamiliptv.tv). These websites are actively involved in radio and television Web journalism.

#### CHECK YOUR PROGRESS

9. List two Tamil websites involved in web journalism.

### 2.6 SUMMARY

- Journalism in India is not very old as the printing press came to Goa in sixteenth century and the very first attempt of publishing newspaper was by a British national. However, in the late nineteenth century the Indian language press along with the English language press involved itself with the mission of social reforms and national independence on a massive scale.
- After independence, the press and other media in India has grown consistently and has today acquired the status of industry. The mission has been achieved and journalism has now become a profession.
- The journalism in various media in Tamil Nadu has also grown in the same tradition and has done considerably well after national independence.
- One of the significant aspects of Tamil journalism is that it is constrained by the geographical boundaries of our nation, it is practised through its diaspora in many other countries like Sri Lanka, Malaysia and Singapore.
- As far as the technology of media is concerned, there too the Tamil journalism has left no stone unturned. Tamil journalism is practiced today from print to Internet and mobile.

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## 2.7 KEY TERMS

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- **Media** (plural of medium): All media technologies—including television, newspapers, radio and the Internet—which are used for mass communications (delivering messages to a large audience), and to the organizations which control these technologies
- **The Indian Emergency** (25 June 1975–21 March 1977): A 21-month period, when Prime Minister Indira Gandhi, declared a state of emergency
- **Internet (also known as Web or Net)**: A global system of interconnected computer networks that serves the information needs of billions of users worldwide
- **Sepoys Mutiny (1857–58) of India**: Also known as the First War of Independence, it is a widespread but unsuccessful rebellion against British rule in India begun by Indian troops (sepoys) in the service of the British East India Company

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## 2.8 ANSWERS TO 'CHECK YOUR PROGRESS'

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1. In the mid-fifteenth century Johann Gutenberg, a goldsmith of Germany, invented the printing machine. Two important features of his printing machine are: (i) He used an alloy of lead, tin and antimony to give shape to his movable types. He came up with metal castings bearing individual alphabets on them that were arranged in the required sequence when set for printing. (ii) His machine that had two platforms, a mobile one for the plate of type and the other stationary plate for paper.
2. The *Bible* was the first book printed in 1455 on the Gutenberg printing machine. It was a remarkable achievement and finest example of the new art of printing. This *Bible* is called *Gutenberg Bible*.
3. *Nieuwe Tidingen* is said to be the first newspaper published in Antwerp in 1605.
4. On 29 January 1780 in Calcutta, James Augustus Hickey published the first newspaper of colonial India in English. The paper was named as *Bengal Gazette* or *Calcutta General Advertiser*.
5. Amongst the Indian language newspapers *Samachar Darpan* was the first to be published in Bengalese language followed by a Bengali monthly magazine *Dig-Darshan*. Both were published by missionaries in Serampore in 1818.
6. In 1677, *Krishthova Vedopadesam* was produced by father Gonsalvez of Spanish mission in Vaippukottai.
7. Today, *Dina Thanthi* is the largest circulated Tamil daily.

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# UNIT 3 COMMUNICATION: AN INTRODUCTION

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- 3.1 Unit Objectives
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  - 3.2.2 Functions and Scope of Communication
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## 3.0 INTRODUCTION

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This unit teaches you about the definition, nature and scope of mass communication. You will also learn about the process, functions and uses of mass communication.

Communication is all pervasive. All living organisms from animals to the super apes (humans) are involved in some form of communication. In this unit we will explore this wonderful gift of nature. We will begin with the general meaning of this word and then go deeper into various definitions of communication. In order to understand the meaning of communication various aspects of communication need to be understood. We will find out what are the factors and functions of communication and how many types of communication are found in human society. We will also discuss the relationship communication has with individuals, society

at large, its political life, development and culture. In the last part of the unit we will focus on the impact of recent trends like globalization and convergence of media communications.

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### 3.1 UNIT OBJECTIVES

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

- Define communication and explain its meaning, scope and nature
- Understand the factors and functions of communication
- Describe the process of communication and factors that influence this process
- Discuss various kinds of communication and their functions
- Explain various spheres of human activities where communication plays an important role
- Discuss the recent trends in the communications area

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### 3.2 COMMUNICATION

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Communication began with the birth of life on earth. Communication should not always be seen as something which involves language and other signs, but it should be seen as intended transmission of any signal from a source to the destination. In this sense, all physiological processes could also be considered as communication.

Harold Benjamin, a learned professor of education has described communication as,

A necessary tool of learning and mass communication is prerequisite to mass education. A public-spirited press is therefore a chief instrument whereby contemporary society orders and changes its ways in the direction of clearly envisioned goals of increased human welfare.

Communication is as essential for survival as food or air. People want to learn about each other, they want to know what is happening around them, they want to sit together to discuss and plan their destinies, they resolve problems and crises through communicating to each other. The governments and the businesses around the world feel the need to communicate with the citizens or consumers on day-to-day basis. Such significance has made communication a very important area of study and research.

#### 3.2.1 Meaning and Definition of Communication

The word communication is derived from the Latin word *communicatio* or *communicare* that mean communicate, discuss, impart or share. It was used prominently in France in late fourteenth century and later in England.

Different dictionaries and encyclopaedia define communication in their own way. The Random House dictionary for example gives the following meanings of the word communication:

1. The act or process of communicating;
2. The imparting or interchange of thoughts, opinions, or information by speech, writing, or signs,
3. Something imparted, interchanged, or transmitted,
4. A document or message imparting news, views, information, etc.
5. Passage or opportunity or means of passage between places,
6. Communications, a means of sending messages, orders, etc., including telephone, telegraph, radio, and television,
7. Biology. a. the activity by which one organism changes or has the potential to change the behaviour of other organisms. b. transfer of information from one cell or molecule to another, as by chemical or electrical signals.

Business dictionary defines communication as a two-way process of reaching mutual understanding, in which participants not only exchange (encode–decode) information but also create and share.

With growth of knowledge, the need to define communication differently and distinctively was felt. In the following passages we will try to understand the larger and broader perspective of communication and journalism to the students.

### 3.2.2 Functions and Scope of Communication

Communication is used in human societies mainly to share information and knowledge and to entertain its members. In this sense, communication is all pervasive and a very important process in the society. Here, various functions of communication in society will be discussed in detail.

#### Information

Information is an integral part of human existence. Human beings have the brain and sensory perceptions to collect and process information. Life in general became easier as people started sharing a lot of information with each other. If in a city somebody wants to buy something or eat something, it is necessary to know the location and types of stores or restaurants that he/she wants to go. There are many ways of getting such information, one could ask somebody about it or one could look for such information in a city guide. Similarly, in order to save oneself from various diseases it becomes vital to get information about the diseases and the precautions one must take. Young people interested in making a career in any field need to collect information about various opportunities available to them.

The difference between information and news lies in their generality and particularity. News is a piece of information which relates to more people because it is general in nature, whereas information is what different people need for different purposes. It can also be said that news is information that does not remain relevant for long time. If we say a 20 year old man died today when the engine of his car

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caught fire, then it is information in the form of news, but if we say that a leaking fuel pipe can make the car engine catch fire, then we are giving a piece of information that is relevant for a longer time .

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### Entertainment

Entertainment is based on communication. The entertainer, the person or object, transmits the information that entertains others. In earlier days, communities depended on dances and songs for entertainment. In the present day, there is a wide range of books from stories, novels to those on spirituality, travel, geography, history and many more subjects. There are magazines and newspapers with lots of information. There are museums and exhibitions of painting, sculpture and photography that impart important information. Cinema starting from the era of silent movies has become a very good source of distraction. Musical concerts and dance and drama performances too are good source of relaxation. Various games and sports also entertain the active participant or the passive spectators.

### Persuasion

Communication is seen as an activity that takes place between two or more persons. Every individual has different types of needs. Sometimes people need to persuade the other person in some way to get things done. If babies use non-verbal communication to attract attention, then matured individuals use speech or text to persuade.

Communication to persuade is used in families, groups, and in public life in different ways and for different purposes. In family, apart from many other instances of persuasion, parents or children persuade each other to agree with their decisions. The deadlocks in industrial disputes are resolved with the help of negotiations between the owners and the workers. The strike by workers itself is an act of communication to persuade the owners to meet their demand.

Advertising, a form of mass communication, is one of the best examples of the art of persuasion. The market depends on advertising to persuade its consumers to sell the products even if there is no felt need of such products in the society. Political parties too indulge in the act of persuasion for reaping the benefits in elections. Political persuasion is normally known as propaganda.

### Cultural promotion

Communication in a society has always been used for the preservation and continuation of culture. Language is the most important medium of communication in the history of mankind and language is also part of culture in a society. Apart from the expressions in the form of visuals like painting and sculpture, language is the most potent means of expression in any culture. The affinity of language with culture is so strong that after independence the Indian states reorganized its provinces on the basis of linguistic identities.

The British anthropologist, Edward Burnett Tylor, defined culture as 'the universal human capacity to classify and encode their experiences symbolically,

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and communicate symbolically encoded experiences socially.' Anthropologically culture also covers economic and political organization, law and conflict resolution, patterns of consumption and exchange, material culture, technology, infrastructure, gender relations, ethnicity, childrearing and socialization, religion, myth, symbols, values, etiquette, worldview, sports, music, nutrition, recreation, games, food, and festivals.

People communicate their ideas through literature, theatre, painting, sculpture and information about cookery, sports, etc. Fairs and festivals are also ways of communication. In modern times, the mass media, such as cinema, TV and radio are massive communicating industries that play part in communicating cultural activities. In fact, the term culture industry was perhaps used for the first time by Adorno and Horkheimer in their book *Dialectic of Enlightenment*, which was published in 1947. It was there that they spoke of 'mass culture' and 'culture industry'. The culture industry makes products which are tailored for consumption by masses, which often involves a great deal of communication.

The mass media in its different form like newspapers, magazines, radio, television, cinema and internet churn out a huge amount of cultural content every day. The cultural industry not only makes profits but also plays role social integration.

### **Transmission of knowledge**

The present development and progress would not have been possible without the communication skills and techniques supported initially by language in the form of speech and later in the form of writing. In the oral societies, knowledge was transferred through speech and various methods were innovated for the same. Writing was the next innovation that allowed us to transfer knowledge from one generation to other and from one place to other without any loss of meaning. The books in the form of manuscripts were preserved in churches and ashrams for the benefit of mankind.

The invention of printing press allowed the spread of knowledge on a massive scale. We have reached a stage today where we do not need the written word to record knowledge. We have also found that various aspects of knowledge cannot be very aptly recorded by written words. Hence, the technologies of audio and video recordings have also been used to conserve and propagate knowledge. The role of National Geographic Channel, Discovery Channel and History Channel in the dissemination of knowledge is well known.

Education too is an important medium for communicating ethics, behaviour and knowledge.

### **Integration**

Communication, verbal or non-verbal, integrates the society both in case of humans and animals. Various ways and means of communication help human beings and animals unite, coordinate, assist or relate to each other.



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People learn and acquire knowledge and share it with their fellow beings. In India, the philosophies of 'advait' (monism) and 'dwait' (Dualism) are similar to those in west about dualism and monism. Human beings have always desired to be in unison with the external world and that desire itself has been defined as Yoga by Swami Vivekananda.

Rapid growth of population and civilization created the need of mass communication for integrating and coordinating human activities. Institutions like education and media are heavily dependent on communication. Parliament, judiciary and various other institutions meant to keep the society united also need to communicate.

### CHECK YOUR PROGRESS

1. Recollect the various meanings of communication as stated in dictionaries.
2. Define information.
3. What are the main functions of communication?

## 3.3 PROCESS OF COMMUNICATION

Communication is a process that involves a series of actions to transmit a message from one end to another. For a simple example, analyse what happens when one is thirsty and wants a glass of water to quench the thirst. Here, the thirsty person is the sender of a message which is formulated in a language which the receiver of that message understands. If the language is English the message prepared could be a sentence like 'give me a glass of water please!' This is sent through a medium and the communication is considered as complete if the receiver of the message understands. If the receiver gives a glass of water to the originator of the message, then we say the purpose of communication is served. In this case the action of giving the water would be the feedback. Sometime the act of communication becomes difficult as there are many people talking to each other and in spite of talking loud to the extent of shouting may not reach the ears of the selected respondent. It is said that the noise in the channel has not allowed the communication to take place and as a result the receiver of the message has not reacted in the manner desired by the speaker.

### 3.3.1 Factors of Communication and their Functions

Now, let us understand various factors of communication without which the process of communication cannot be complete.

**Sender (communicator):** The first factor essential for any communication to take place is sender who wants to send a message to the person with whom he/she is communicating.

**Message:** It is the end result of ideas, emotions and thoughts that the sender feels necessary to communicate.

**Channel (or medium):** Channel is the means of communication like telephone, TV, human voice, books, etc.

**Receiver (Audience):** All messages have a destination commonly known as audience.

**Feedback:** The reaction from the receiver of the message is called the feedback. For example if somebody asks for a glass of water by saying 'Please give me a glass of water', then the recipient of the message should respond to it by offering him or by refusing to offer a glass of water. The response of receiver is called feedback.

**Noise:** The communication channels usually have many disturbances that interfere with the message that is being communicated. Unwanted fluctuation in the flow of electricity or other undesired signals can interfere with the eclectic signals that are being transmitted. All such undesired interferences are called noise. Noise can be sound or sometimes electronic.

### Roman Jakobson's model of communication

Roman Jakobson (1958) described the process with the help of two layered model of communication (see Figure 3.1):

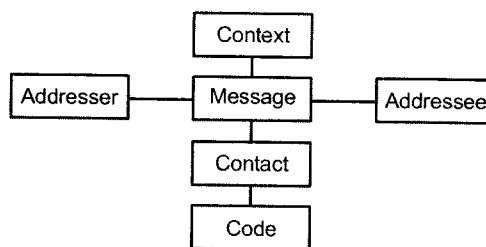


Fig. 3.1 Jakobson's Model of Communication

### Factors of communication

There are six factors of communication according to Jakobson. They are addresser, addressee, message, context, contact and code. Whenever there is a communication, there is somebody who is communicating with others; this person is called the addresser, i.e., the originator of the message. All communications are meant for some person or persons who are referred to as addressee in Jacobson's model. What the addresser and the addressee share is the message which is the central element of any communication. This model till this stage appears to be linear but Jacobson adds three more factors that form part of the environment in which the communication takes place. There is a purpose that is relevant to both the addresser and the addressee over which the communication began. This is called the context of communication. Communication cannot take place if there is no contact between the parties involved. When people are at great distances this contact is created through the medium like wire, wireless, and television. We do

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not talk to strangers in normal situations. The messages in order to convey the meaning should be in a language (code) which the addressee understands.

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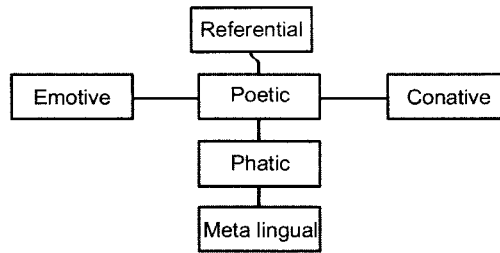


Fig. 3.2 Jakobson's Functions of Communication

### Functions of different factors of communication

After describing the factors, Roman Jakobson posits a function with these factors (see Figure 3.2). The function associated with addresser is *emotive* also known as *expressive* as each instance of communication shows emotions, attitudes, state of mind, the social status of the speaker, i.e. all those elements that make the message uniquely personal. Sometimes the speaker tries to highlight the emotive function to the extent that other functions of communication remain only in the background with least effect. The addresser directs the messages towards addressees in order to affect or change their state of mind or behaviour. The addressee relates to the function called as *conative*, which refers to the effect of message on the addressee. It assumes paramount importance in the case of commands or propaganda. The message corresponds to a function called *poetic* which emphasises the role of the addresser to encode a message in such a way that it could live after the given situation for which it was prepared. This is a reflexive relationship of message to itself and becomes very important in aesthetic and cultural communication. When we move towards the environmental factors, we find that the factor of context is associated with the *referential* function of language and communication, the factor of code corresponds to the *phatic* function and the factor of code relates to the function called *meta lingual*. The referential function provides the reality orientation to communications and becomes very significant when we want to communicate objective, scientific and factual realities. *Phatic* function manages to keep the channels of communication open and allows people to maintain the relationships as we find that the physical and psychological connections are necessary for any communication. The function associated with the shared code is called *meta lingual*. Every time when people communicate to each other, they are reminded of the language they share and every communication has the potential of improving the shared code as the next part of communication can be understood partly by the context.

### 3.3.2 Encoding and Decoding

Encoding and decoding are two very important elements in the process of communication. The sender of the message encodes the message in say electric signals that could be transmitted along a channel. Then the receiver of the message decodes the messages that have been transmitted to get back the original message.

This appears to be very simple if we think in terms of voice to be converted into electromagnetic frequencies, but when we look deeper into communicative situations where the human psyche is involved, then the complexities of encoding the messages is revealed. The human emotions, ideas and thoughts are in the form of psychic image (de Saussure, 1913) and they have to be first converted into signs capable of being articulated in the form of speech which is later encoded into different kinds of signals like radio waves or script depending upon the medium one wants to use. This can be done only if the receiver of the message has the capability of decoding the speech from the signals so received into the speech and then into the psychic images that were intended by the sender. The communication cannot take place without these elements even if the other factors of communication are in place.

The encoding and decoding become even more complex when the factors like individual's personal experience (explained by Bertrand Russell as bundle of sensory experiences) and the social hierarchy and sub-cultures are included in the process. These factors start affecting the encoding and decoding of the messages and the notion of selectivity and availability (George Gerbner, 1956).

### 3.3.3 Entropy and Redundancy

Entropy and redundancy are two other significant elements introduced by Shannon and Weaver while presenting their mathematical model of communication in 1948. Redundancy is a concept closely related to the information and is the predictability of the message due to it being conventional. Entropy, on the other hand is just opposite of redundancy as it results in low predictability due to the message being less conventional and more deviant in nature. Entropy as a result produces high information. When we say hello to each other this message is understood quickly because they are conventional, redundant in communicating the information, but a lecture on heart transplant methods in medicine would be entropic to a common man. But a heart specialist can understand because he may find lots of redundancies because of his prior knowledge.

In fact the redundancy and entropy have been explained by Shannon and Weaver with the help of three levels of problems in communication. They are named as technical problem, semantic problem and effectiveness problem. At Level A entropy is a measure of the number of choices of signal that can be made and the randomness of their choices. If we take the example of poetry and free prose then we see that the rhyme and meter in poetry restricts the choice of words at the end and hence the predictability of the word that would occur in a place becomes more whereas in a free prose, the restrictions are less in spite of it too being governed by the redundancies of grammar. Similarly the entropy and redundancy are explained at the other two levels.

In media, advertising has a lot of entropy and it is required to draw the attention of viewers of the advertisement in the deep ocean of printed word of redundancy. Even at the level of textual content in advertisement the emphasis on the word 'new' is a part of this entropy. The news in the newspaper is entropic as

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far as the content is concerned but the form or the language in news is kept at the highest level of redundancy which makes it easier to be decoded by the reader. One could easily observe that the meaning of advertisement is not very easy to discover but the uniqueness of the choice of models or that of words draws our attention to it where as the readers of newspaper read more textual material due to the ease of reading the redundant language in spite of the fact that the form is not always attractive. Similarly the art films are less popular because of their entropic use of media whereas the Hollywood and Bollywood films are more popular due to the formula that makes the feature film easier to understand.

### CHECK YOUR PROGRESS

4. Define medium.
5. What is noise in a communication channel?
6. What is encoding and decoding?

## 3.4 KINDS OF COMMUNICATION

Human beings communicate in many different ways for achieving different results. Sometimes two people may communicate with each other through verbal talk or writing. There are also situations where people talk to one another in groups as in the case of business meetings. Sometimes one person talks to many, where it is difficult to know the response or feedback of the audience.

In this section, we will discuss various kinds of communication like intrapersonal communication and then we find interpersonal, group and mass communication.

### 3.4.1 Intrapersonal Communication

Human beings have the gift of language which helps them to communicate with each other. The process of thinking in human beings can be considered as communicating to themselves. This kind of communication is called intrapersonal or auto-communication. Intrapersonal communication is a reflexive process that is essential for thinking, conceptualising and formulating ideas before they could be used for other types of communication or purposes.

There are many examples of interpersonal communication in our daily life. For example, we often come across monologues in literature, especially in drama and we also find people indulging in loud thinking. The tendency of loud thinking becomes psychotic disorder when it crosses limits. In many societies people talk to themselves in public as they are either very tense or they feel alienated.

From the time life occurred on earth, all living mechanisms starting from amoeba have the need to talk to themselves for their very existence. In this sense

all physio-cerebral communications could be viewed as intrapersonal communication. However, in communication studies we only include human communication that takes place between two or more people through some medium like language.

### 3.4.2 Interpersonal Communication

Interpersonal communication is the most usual form of communication. In every society individuals indulge in various kinds of social relationships that could not be sustained without talking to each other. It is to establish this link between them that human beings, in a way, invented language system that uses jaws and vocal cords to articulate signals that could be transmitted to the ear which then decode it to get the meaning.

Interpersonal communication takes place between two or more persons when they are present at a given place at a given time. It is not only the language that communicates, even the facial expression, gestures, postures, hair styles, dress, etc become potent source of information.

Starting from our primitive days of existence, interpersonal communication has become a powerful coordinating tool for all human development. The proximity or contact between the people involved in communication also evokes a certain emotivity which in turn helps them to encourage, motivate, influence and persuade each other. It also helps them to effectively coordinate their activities and works. It is difficult to imagine the absence of interpersonal communication in societies where people doing things together. Written and spoken language is often the most powerful means of interpersonal communication.

### 3.4.3 Group Communication

Any communication between more than two persons can be seen as group communication. Group communication occurs when people gather intentionally or when an act of communication in group is organized with a particular objective in mind.

Group communication can be seen in odes, folk songs and storytelling devised by tribal societies as means of entertainment and to glorify their ancestor-heroes.

The religious gatherings like prayer meetings, educational endeavours, public or private court meetings of kings and public meetings in modern democracies are different instances of group communication. Multinational business, national governance and international relations cannot be imagined without various forms of group communications. The meeting of the Board of governors, the parliament sessions, and the group of ministers' meetings, national and international conferences, conventions and summits are all examples of group communication.

The sitting arrangements for group communication have their own significations. Podium and audience arrangement generally does not allow two-way communications; it would normally be useful for top-down communication.

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Board meetings arranged as round table conferences on the other hand allow an equal level two-way dialogue between the groups.

#### 3.4.4 Mass Communication

### NOTES

Mass communication is an extension of group communication, but it also involves heterogeneous masses. What makes interpersonal and group communication similar to each other is the homogeneity of the audiences. People involved in such communication not only share the code of communication, they by and large share thought process, culture and attitudes too. The feedback process of these types of communication is also different as the feedback is immediate in interpersonal and group communications, whereas the feedback is delayed and more complex in mass communication as different types of mass media are used for transmitting the messages to masses.

Mass communication is a one-way communication in the sense that it is one to many kind of communication whereas interpersonal communication is one-to-one communication. In mass communication or one-to-many type of communication where the sender may think or pretend knowing his/her audience but is never sure to whom all he/she is communicating. The challenge of mass communication alone has forced people concerned or involved in it to study the nature, attitudes, demography, etc. of the audience as scientifically as possible. The shift of journalism studies from language departments to independent interdisciplinary discipline is a result of the complexities of mass communication.

#### CHECK YOUR PROGRESS

7. What is group communication?
8. Give an example of mass media.

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### 3.5 COMMUNICATION AND SOCIETY

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Human communication has developed from simple verbal speech to the present Internet age.

#### 3.5.1 Individual and Social Needs

Communication is as normal and necessary activity as breathing or eating food. Human beings need to communicate to fulfil their basic needs and manage themselves.

Speech is the most commonly and frequently used medium of communication in the life of an average individual in informal communications. These communications are direct and immediate as the speaker and listener are present at a given place at a given time. It is only when the individuals are separated by distance or when the matter is too lengthy or when a record is needed they take to writing. Writing requires extra material in the form of paper, ink and writing tools.

Society is a collection of individuals, and the culture and norms in the societies are also made by them. In earlier days, the narration of heroic stories, singing etc., were a part of communication. In the later stages of social development group and mass communications evolved.

### 3.5.2 Political Communication

Political communication is a field of communication that is concerned with politics. Communication often influences political decisions and vice versa. The field of political communication concern two main areas. Election campaigns i.e., political communication involved in campaigning for elections and government operations. This role is usually fulfilled by a Ministry of Communications, Information Technology or similar political entity. Such an entity is in charge of maintaining communication legislation and would be responsible for setting telecommunications policy and regulations as well as issuing broadcasting licenses, comments press releases, etc.

The politics in a society starts when more than two people meet. The first and the smallest unit of political activity could be the family. Politics is the activity of negotiating about different social interests by those in power to govern. Politics is highly pervasive in nature of politics, and there is hardly someone who is not touched by politics in some way or the other. A large part of human communication in modern societies is devoted to what could be named as political communication.

In US, many scholars of mass communication, in the initial days have studied and researched the impact of mass media on the political behaviour of the masses. The theories of communication theories like personal influence theory, cultivation theory, agenda setting theory, dependency theory were the outcomes of these studies. All these theories focus on the influence of social and political order on individuals and the role of communication or media in achieving it.

The notion of freedom of press essentially speaks about the relations between media and politics. The renowned American journalist and political analyst Walter Lippmann says that press is not a mirror of society; it is like a flashlight which moves restlessly from one episode to another. But he admits that 'the quality of news about modern society is an index of its social organization'. Similarly, Noam Chomsky and others have also indicated that the media in modern societies are used for 'manufacturing consent' for the political powers.

In fact, political communication has become one of the significant areas of media studies in modern times because political systems including democracies have undergone many changes in recent times. The role of lobbyists and journalists in governance and politics are essential in every democracy. In India, the exposure of the conversations between Nira Radia and some journalists reveals such lobbying.

### 3.5.3 Development Communication

After the World War II, many countries gained freedom from colonialism. The socio-economic conditions in these countries were very pathetic. Hence, these nations assisted by UN actively took up the task of socio-economic development of their people.

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In India, the Nehruvian dream of social plans and development was supported wholeheartedly by the people of India and those who were ignorant were informed by mass media. The popular cinema of that period urged the people to participate in the process of development. Indian government not only realised the need of communication for development, it also made policies to use radio and other government agencies. The government even invited some internationally renowned communication experts like Wilbur Schramm to suggest measures to redouble the efforts. Schramm's book *Mass Media and National Development* (1964) which was published in conjunction with UNESCO, stressed on the importance of the link between the mass communication, communication technology and socio-economic development.

In early years, development and expansion of agricultural economy became a priority issue of communication as India and other Asian countries were primarily agricultural societies. In India, even a variety of rice earned the name as 'radio rice'.

The term 'development communication' came much later when Nora C. Quebral, an expert on agriculture extension from Philippines coined it in 1972. In a paper titled 'Development Communication in the Agricultural Context,' she defined development as 'the art and science of human communication linked to a society's planned transformation from a state of poverty to one of dynamic socio-economic growth that makes for greater equity and the larger unfolding of individual potential.'

It is interesting to note that Nora C. Quebral during her research at the University of Illinois was inspired by people like Wilbur Schramm and Paulo Freire.

Today, as the UN bodies like World Bank, International Monetary Fund, World Health Organization, UNESCO and UNDP are involved in not only preparing a blue print of development globally, but are also helping various governments in implementing their projects, development communication has become the key medium to encourage development. To promote health projects and various programmes for the empowerment of people huge amounts of money is being pumped into communication campaigns commonly known as IEC (Information, Education and Communication). It clearly indicates the significance of communication in development of the society.

### 3.5.4 Culture and Communication

Most of the communication is built of social and cultural factors while the communication also influences and makes changes in the culture by its interventionist character. Denis McQuail in his paper, 'The Influence and effects of Mass Media' says after describing communications effects on political systems:

..It is not difficult to appreciate that we can arrive at one or more ways in which culture and social structure can be influenced by development of media institutions. If the content of what we know, our way of doing things and spending time and organization of central

activities for the society are in part dependant on media, then the fact of interdependence is evident.

We already know the much talked about theory of cultivation of George Gerbner (1976) which sees the key to the effects of mass media in their capacity to take over the 'cultivation' of images, ideas and consciousness in an industrial society. Gerbner refers to the main process of mass media as that of 'publication' in the real sense of making public.

Marshal McLuhan (1964) in his well crafted book *Understanding Media* indicates the power of mass media to influence individuals and their cultures through his popular slogan 'Medium is the Message' and then goes on to explain how print, radio, telephone, cinema, typewriter and television have not only provided the new media of communication but have also changed the social behaviour. In a lighter vein, the best example of medium being message in itself is shown in an advertisement where a person watching television is asked 'Is he watching news?' and he replies by saying 'Bullshit, I am watching Television!' But it is true that with each new medium, the human behaviour changes; if the spontaneity of spoken language makes us more emotional then the use of written language makes us more rational and individualistic.

McLuhan's prediction of global village is the final argument in favour of the significant impact of media. In today's globalized world, the combination of television and satellite along with broadband Internet and mobile telephony has certainly created a ground for free international market and universalization of linguistic and cultural life of the people.

## NOTES

### CHECK YOUR PROGRESS

9. Define political communication.
10. Define development communication.

## 3.6 RECENT TRENDS IN COMMUNICATION

The communication scenario has changed drastically starting from the late nineteenth century with the rapid growth of communication technology and mass communication. Today latest television technology is providing high definition sets, satellite transmission and high definition digital signals. Similarly, FM, XM and web radios have changed the nature and quality of radio experience. The growth of information technologies in last two decades has further changed the media scene the world over.

In the new world economic order, under the guidelines of World Bank and International Monetary Fund, countries all over the world are liberalizing their economies and licensing policies in order to allow free trade. Globalization has led

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to the spread of many multinational business giants all over the world. The new marketing methods are providing a wider reach and latest technology is reaching third world countries, which earlier remained closed. Communication methods and technology play an essential role on the process of globalization and changing consumer behaviours.

In the following passages, we will discuss the recent trends in media technologies and societies to gain a deeper understanding of communication.

### 3.6.1 Communication and Globalization

Globalization is the process by which regional economies, societies, and cultures have become integrated through a global network of political ideas, communication, transportation, and trade. However, globalization is driven by a combination of economic, technological, socio-cultural, and political factors. The term can also refer to the transnational circulation of ideas, languages, or popular culture.

After the collapse of the Soviet Union, globalization has become the buzzword with economies of different countries sharing and assisting each other in a way that benefits both sides. The other salient features of globalization include a greater reliance on free market economy, privatization, technology transfer, and more freedom for multinationals to operate. The World Bank and other International organizations are assisting countries in this new structural adjustment. For all these changes to take place effective communication methods and systems are indispensable. Globalization is bringing new economic and management techniques and greater access of international markets to developing countries. Latest technology is helping to improve productivity and raising living standards. Globalization also has a darker side, particularly if it not managed well. A hapahazard globalization can lead to increase in inequalities in income between individuals, rapid fluctuations in the financial and stock markets, dumping of undesired goods and environmental deterioration.

#### Impact on India

Globalization of the Indian economy began in 1990s as a result of reducing restriction on foreign trade, investment, finance flows and competition. Globalization was triggered by foreign exchange crisis in 1991, which compelled the Indian Government to open the market for foreign investment.

Important measures as a part of India's globalization drive included doing away with industrial licensing system to make it easier for new entrepreneurs to start industries, reducing the number of reserved areas for the public sector, amendments in the monopolies, the Restrictive Trade Practices (MRTP) Act, aggressive privatization of the public sector undertakings, reductions in import tariffs, more incentives for exporters and switching to market determined currency exchange rates.

During the last two decades, current account transactions have been liberalized, several new sectors were have been opened up for FDI (Foreign

Direct Investment) and portfolio investments. This facilitated the entry of many foreign investors into, telecom, airports, ports, insurance and several other major sectors.

Notwithstanding its negative aspects, globalization has definitely brought many positive changes including improvement in the living conditions of people.

After media deregulation, India has experienced an explosion in the vernacular press and Indian language television channels. In the North, Hindi dailies are claiming three to four times more sales than English dailies; not a single English publication figures in top ten dailies in the country. Multiple editions have become common given the availability of Internet. *Eenadu* in the South, for instance, has editions from every district of Andhra Pradesh; *Rajasthan's Patrika* publishes four editions and Malayalam *Manorama* issues three editions. *Eenadu* even brings out half a dozen editions for different localities in Hyderabad city. *Aaj. Nai Duniya*, and *Amar Ujala* similarly publish several editions. Such a scenario allows media scholars to hope that globalization does not necessarily (and uniformly) lead to cultural homogenization but, rather, re-invigorate cultural diversity in new ways. The theory of the confluence of local and global in globalization can be closely linked to the notion of 'globalization', a way of accounting for both global and local, not as opposites but rather as 'mutually formative, complementary competitors'.

### 3.6.2 Communication and Convergence

Media convergence is the phenomenon of interlocking computing and information technology, telecommunication networks, and content providers from the publishing worlds of newspapers, magazines, music, radio, television, films, and entertainment software. Media convergence brings together the 'three Cs'—computing, communications, and content. Convergence helps to gain many new functions and applications. Convergence has in fact revolutionized the media operations.

Encyclopaedia Britannica looks at convergence in media at two primary levels:<sup>1</sup>

1. Technologies—creative content has been converted into industry-standard digital forms for delivery through broadband or wireless networks for display on various computer or computer-like devices, from cellular telephones to personal digital assistants (PDAs) to digital video recorders (DVRs) hooked up to televisions.
2. Industries—companies across the business spectrum from media to telecommunications to technology have merged or formed strategic alliances in order to develop new business models that can profit from the growing consumer expectation for 'on-demand' content.

<sup>1</sup> Encyclopaedia Britannica. 2010.

## NOTES

## NOTES

The merger of computing, telecommunication and broadcasting is changing the way individuals work, study, play and live. Convergence has resulted in the creation of latest multimedia services that combine features of interactive computer-based applications, audio and video, graphics, text and animation to new media experiences.

Convergence does not displace the age-old-technologies, but leaves enough room for the other technologies to co-exist. Each different technology has its own use and applications, no single combination can meet different needs of the customers. In the coming years, we can see a host of new convergence applications that would revolutionize the ways we use media.

With development of faster processors to support advanced graphics and multimedia capabilities, the desktop PC has become a collaborative media and communication tool.

The high costs of maintaining three separate networks for data, video and audio, is another factor that is driving forward the convergence. Corporations which have high communications budgets, can save substantial amounts in terms of equipment, staff, services and running costs using converged networks.

Talking about the educational field, a teacher can deliver his lecture remotely to different parts in the campus or even to different locations in the country live which can be viewed on a video screen. If needed, such lectures can be even stored as video-on-demand files on a website and retrieved on demand. Converged networks are also widely used for deliver corporate presentations, remote conferences, communications and employee training.

### **India on the threshold of convergence**

Innovations in convergence are taking place much faster than expected. The convergence is also providing excellent applications like web casting, video on demand and internet via cable as well as via wireless.

The optical fibres are able to carry higher bandwidth with superior clarity. The upgradation of cables to optical fibres is expected to revolutionize the communications networks.

A dual play service is a marketing term for the provisioning of the two services: it can be high-speed Internet (ADSL) and telephone service over a single broadband connection in the case of phone companies, or high-speed Internet (cable-modem) and TV service over a single broadband connection in the case of cable TV companies.

Multi-play is a marketing term describing the provision of different telecommunication services, such as Broadband Internet access, television, telephone, and mobile phone service, by organizations that traditionally only offered one or two of these services. Multi-play is a catch-all phrase; usually, the terms triple play (voice, video and data) or quadruple play (voice, video, data and wireless) are used to describe a more specific meaning.

Soon we may get all the three services of TV, Internet and Telephone via the same cable.

### CHECK YOUR PROGRESS

11. Define globalization.
12. What do you understand by media convergence?

### NOTES

## 3.7 SUMMARY

- Communication is essential for a society to carry out different functions in the society. It is also necessary for the enrichment and entertainment of its members. There are many types of communications and types of media of communication.
- In daily life, people need to share their emotions, ideas and knowledge with one another for which they require interpersonal communication that takes place between two or more people at a time.
- In society, people need to discuss and negotiate in groups leading to group communication like board meetings, classroom teaching, seminars, etc.
- Several times there is a need to inform a large number of people as in the case of TV or radio broadcasts. Such communication is known as mass communication. Mass media include newspaper, radio, the Internet that have a wider reach than oral or written communication.
- Communication in modern times has revolutionized the way we use converse. Earlier methods were limited for individual conversation, group meetings and public communication within a given society, but of late new technologies of communication have made the reach of communication much longer and larger than it was before.
- Today with the help of convergence of technology, people have become more conscious of the world and people around them. Media like the Internet has made it possible for the citizens of two distant countries to be in touch and chat over a broadband super highway of cyberspace.

## 3.8 KEY TERMS

- **Communication:** The process of sharing between participants through sending and receiving messages
- **Propaganda:** A form of communication that is aimed at influencing the attitude of a community toward some cause or position

## NOTES

- **Disinformation:** False or inaccurate information that is spread deliberately with intentions of turning genuine information useless
- **Medium:** One of the means or channels of general communication, information or entertainment in society, such as newspaper, radio or television
- **Channel:** A route through which anything passes or progresses
- **Message:** A communication containing some information, news, advice, request or the like, sent via a messenger, radio, telephone or other means
- **Encoding:** Converting a message, information into code
- **Decoding:** Translating data or a message from a code into the original language or form to extract meaning from spoken or written symbols
- **Noise:** An unwanted perturbation to a wanted signal
- **Conative:** The connection of knowledge that effects behaviour
- **Phatic:** Speech used to express or create an atmosphere of shared feelings, goodwill or sociability rather than to impart information
- **Interpersonal:** The process of sending and receiving information between two or more people
- **Intrapersonal:** The act of having an internal dialogue with one's own self
- **Optical fibre:** A thin, flexible and transparent fibre that acts as a waveguide or light pipe, to transmit light between the two ends of the fibre
- **Direct to Home:** A term used to refer to satellite television broadcasts intended for home reception

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### 3.9 ANSWERS TO 'CHECK YOUR PROGRESS'

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1. Different dictionaries and encyclopaedia define communication in their own way. The Random House Dictionary for example gives the following meanings of the word communication: 1. The act or process of communicating; 2. The imparting or interchange of thoughts, opinions, or information by speech, writing, or signs, 3. Something imparted, interchanged, or transmitted, 4. A document or message imparting news, views, information, etc. 5. Passage or opportunity or means of passage between places, 6. Communications, a means of sending messages, orders, etc., including telephone, telegraph, radio, and television, 7. Biology. a. the activity by which one organism changes or has the potential to change the behaviour of other organisms. b. transfer of information from one cell or molecule to another, as by chemical or electrical signals.
2. The content of all meaningful communication and all useful data is called information.
3. The main functions of communication include transmission of information, entertaining people, persuasion, cultural promotion, transmission of knowledge, and integration.

4. Medium or channel is the means of communication like telephone, TV, human voice, books, newspaper, etc.
5. The communication channels usually have many disturbances that interfere with the message that is being communicated. Unwanted fluctuation in the flow of electricity or other und desired signals can interfere with the eclectic signals that are being transmitted. All such undesired interferences are called noise. Noise can be sound or sometimes electronic.
6. The sender of the message encodes the message in say electric signals that could be transmitted along a channel. Then the receiver of the message decodes the messages that have been transmitted to get back the original message.
7. Any communication between more than two persons can be seen as group communication. Group communication occurs when people gather intentionally or when an act of communication in a group is organized with a particular objective in mind.
8. Newspaper is an example of mass media.
9. Political communication is a field of communication that is concerned with politics. Communication often influences political decisions and vice versa. The field of political communication concerns two main areas: *Election campaigns, i.e.*, Political communications involved in campaigning for elections; and *government operations*; this role is usually fulfilled by the Ministry of Communications, Information Technology or similar political entity. Such an entity is in charge of maintaining communication legislation and would be responsible for setting telecommunications policy and regulations as well as issuing broadcasting licences, comments, press releases, etc.
10. Development communication can be defined as the art and science of human communication linked to a society's planned transformation from a state of poverty to one of dynamic socio-economic growth that makes for greater equity and the larger unfolding of individual potential.
11. Globalization is the process by which regional economies, societies, and cultures have become integrated through a global network of political ideas, communication, transportation and trade. However, globalization is driven by a combination of economic, technological, socio-cultural, political and biological factors. The term can also refer to the transnational circulation of ideas, languages or popular culture.
12. Media convergence is the phenomenon of interlocking computing and information technology, telecommunications networks, and content providers from the publishing worlds of newspapers, magazines, music, radio, television, films and entertainment software. Media convergence brings together the 'three Cs'—computing, communications and content. Convergence helps to gain many new functions and applications. Convergence has in fact revolutionized the media operations.

## NOTES



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## 3.10 QUESTIONS AND EXERCISES

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### NOTES

#### Short-Answer Questions

1. How has communication helped societies to spread culture?
2. What is the role of communication in spreading knowledge?
3. What are the essential factors required for communication?
4. How does Jakobson's models help in understanding the communication process?
5. What do you understand by the terms encoding and decoding?
6. What is the relevance of entropy in communication?
7. What is feedback and why is it important in communication?
8. What is intrapersonal communication?
9. How is interpersonal communication different than group communication?
10. What is mass communication and why is it required in society?
11. Write a short note about the development of various kinds of communication over the ages.
12. What is political communication?
13. What is culture industry and does it really promote cultures?
14. Why communication is necessary for the development? Write a short note.

#### Long-Answer Questions

1. Explain the process of communication including factors and functions of encoding and decoding, entropy and redundancy.
2. Explain the definition, meaning, scope and functions of communication.
3. Explain kinds of communication—intrapersonal, interpersonal, group and mass communications.
4. Discuss communication and society in the context of: (a) Individual and Social needs, (b) Political Communication, (c) Development Communication, and (d) Culture and Communication.
5. Explain the recent trends in communication. Explain the role of communication in the context of convergence and globalization.
6. What is globalization and how has it affected communication processes? Discuss.
7. What is convergence and what is its impact on human communication? Examine in detail.
8. What are the individual's needs in terms of communication? Analyse.
9. Why is communication necessary in society? Examine critically.

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### 3.11 FURTHER READING

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### NOTES



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# UNIT 4 THEORIES OF COMMUNICATION

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## NOTES

### Structure

- 4.0 Introduction
- 4.1 Unit Objectives
- 4.2 Introduction to Theories of Communication
  - 4.2.1 Origin and Development of Communication Science
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- 4.6 Other Theories
  - 4.6.1 Development Communication Theory
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- 4.9 Answers to 'Check Your Progress'
- 4.10 Questions and Exercises
- 4.11 Further Reading

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## 4.0 INTRODUCTION

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In this unit, you will learn the basic models and theories of communication.

In spite of being a relatively new area of study, mass communication in the last eight decades has grown into a full-fledged discipline and many scholars have

studied various aspects of communication and mass communication. Some scholars have tried to provide insights by proposing models of communication whereas some others have described various aspects of mass communication in theoretical terms.

## NOTES

In this unit, we will explore various facets of the communication process and its development in the form of mass communication. We will also discuss the mass communication theory from the perspectives of various disciplines, i.e., psychology, sociology, political science, semiotics, cultural studies and economics. Development has become a common word in the present times. It has also influenced policy making in areas of mass media as development in any part of the world cannot be executed without proper communication among various stakeholders. Hence, we will discuss two major theories of communication dealing with development.

After having gone through this unit, you will be well versed with various models and theories of mass communication.

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### 4.1 UNIT OBJECTIVES

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

- Learn about the origin and growth of communication studies
- Understand and describe various perspectives of communication
- Explain various theories of communication
- Understand how media and mass communication function in a society
- Describe various aspects of media as they operate within different political systems
- Learn about the recent trends of communication studies

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### 4.2 INTRODUCTION TO THEORIES OF COMMUNICATION

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The inception of mass communication is not very old. It started with the invention of many technologies of media in the late nineteenth and early twentieth century. The interest in communication studies grew after the World War I as behaviourism and structural-functionalism made it possible for the newly emerging disciplines in social sciences to acquire the methods and rigours of other sciences. Communication studies are built on the basis of three major interrelated disciplines: sociology, anthropology and psychology. In communication studies, the main focus is on understanding people's behaviour in relation to creating, exchanging and interpreting messages.

The studies of communication, which started in United States in the early twentieth century, coincided with the construction of social sciences on empirical

foundation. This was the time when the Chicago school came up as the vanguard of this movement and helped the communication studies with its micro-sociological approach as it believed that social science could play a significant role in solving social problems. In the later years, around 1940, mass communication research became the new buzz word and helped the media managers with its qualitative studies based on functionalist analysis.

Before the end of mid-twentieth century, many scholars propounded the theories and models on communication and its impact on masses leading to a huge body of literature dealing with communication and mass communication.

#### 4.2.1 Origin and Development of Communication Science

The history of communication studies and research is hardly 90 year old. In the early twentieth century and late nineteenth century there were many new disciplines that emerged and many new ways of looking at the things developed. Functional, structural functional and structural methods influenced many new and old disciplines such as linguistics, psychology, sociology and anthropology during mid-nineteenth and mid-twentieth century. In relation to these, the studies on communication were very new. Scholars like August Comte, Emile Durkheim, Ferdinand de Saussure, Sigmund Freud, George Lacan and Parson Talcott were prominent in preparing a ground for emerging social sciences. One can say that the modern sociology was later formally established in the 1890s by Émile Durkheim with a firm emphasis on practical and objective social research.

Many models and theories of mass communication came into existence with different perspectives. Some scholars studied mass communication from psychological perspective while others looked at it from sociological and political perspectives. Even people involved in inventing newer and more capable technologies of communication suggested models. The students of mass communication are often not very clear about the role and significance of models in studying communication.

We usually employ some words, pictorial representations, formulae and so on to suggest or specify the relationships among those components involved in the problem that is being investigated. These words, pictorial representations or formulae are called 'models.' How the models help us in our understanding of things is very important. George Gerbner, in his paper, '*Toward a General Model of Communication*' (1956), has attempted to enlist four functions of a model that help us to understand their significance.

He has identified four functions of the communication models. They are:

1. **Organizing function:** A model shows the various elements or components of communication and presents how these relate to one another.
2. **Heuristic function:** It means that a model can help people to identify new hypotheses to test and new directions to look at communication.

## NOTES

## NOTES

3. **Predictive function:** This means that from the known factors and relationships in a model we can make some relatively safe guesses about behaviour and outcomes.
4. **Measurement function:** A model serving this function can contain explicit statements about the relative importance of certain components and can show specific means for measuring a particular dimension of communication.

In fact, the concept of 'model' generally corresponds to 'theory.' If we want to make a more specific differentiation between these two concepts, we might consider 'model' as a brief form of 'theory.'

The term 'theory' is often intimidating to students. According to Miller (2002), theories simply provide an abstract understanding of the communication process. As an abstract understanding, they move beyond describing a single event by providing a means by which all such events can be understood. At their most basic level, theories provide us with a lens to view the world. Corrective lenses allow wearers to observe more clearly, but they also impact vision in unforeseen ways.

S.W. Littlejohn (1999) in his book *Theories of Human Communication* posits nine important and overlapping functions for 'theories.' They are identified by him as organizing and summarizing knowledge, focussing attention on some variables and relationships, clarifying, offering observational aid, predicting the outcomes and effects, heuristic, control, generative for challenging and achieving change and last but not the least communicative function.

### 4.2.2 Ancient Indian Perspective of Communication Theory

India has the privilege of making systematic studies of language since the Vedic period. Indian scholars like Panini, Patanjali and Bhartrihari have tried to study language from its phonetic form to its semantic objectives. The great scholar and saint Bharat has seriously explored the depth of language and communication and expounded a theory of performing arts, of theatre in particular, known all over the world as *Natya Shashtra*.

In fact, one needs to look into various works of Indian scholars in order to formulate a comprehensive theory of communication from the Indian perspective. *Dhvanyalok* of Anandwardhan, *Dhvanyalok Lochan* of Abhinavgupta, *Kavya Prakash* of Mammata, *Kavya Mimansa* of Rajshekhar along with works like *Rig veda*, *Taitirya Samhita* and various *Upanishads* are important Indian works that provide clues about the process of communication.

Some Indian and Nepali scholars like I.P. Tiwari, J.S. Yadava and N.M. Adhikari have tried to propose an Indian perspective of communication with the help of the works of our ancient scholars. Tiwari and Yadava have based their works on the concept of '*Sadharanikaran*' as was propounded by Bharat Muni in his *Natya Shastra*, whereas Adhikari based his work on the book of Bharat Muni along with the *Vakyapadiya* of Bhartrihari. More thinkers and their works need to be explored in order to elaborate any significant Indian perspective.

**CHECK YOUR PROGRESS**

1. List the four functions of the communication models.

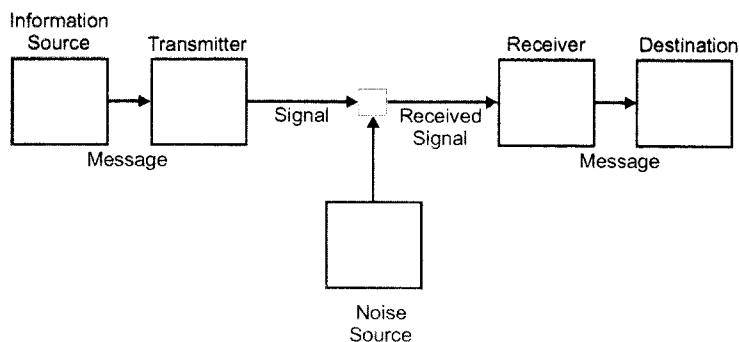
**NOTES****4.3 MODELS OF COMMUNICATION**

Communication, as an activity, appears to be very simple to explain at the very first instance, but when we explore it further, the complexities make it difficult for us to describe communication in simpler terms. The models of communication help us to understand the process of communication where the factors of communication are shown in a particular order and relations. In this section we would look at various models of communication suggested by different scholars from time to time.

It is worth mentioning here that we find two distinct types of models of communication, i.e., linear and non-linear. The model suggested by Shannon and Weaver is the first model of communication, though it was drawn by them to explain the working of telephones. The linear models see communication as transmission of message and consequently raise the issue of effect rather than meaning. A situation of communication gap can only occur if we look at communication as a process of transmission of message.

**4.3.1 Shannon and Weaver Model (1948)**

Claude Elwood Shannon published a paper in two parts '*A Mathematical Theory of Communication*' in 1948. Shannon in this paper developed the concept of information entropy, which worked as a measure for uncertainty in a message. He was essentially inventing something else that later on became the dominant form of 'information theory.' Warren Weaver afterwards made his theory available to people in simpler versions, which was subsequently used by scholars widely in social sciences. Many years later the same theory was published in a book co-authored by Weaver. Hence, the model was named as Shannon and Weaver model by social scientists though it appeared for the first time in the original paper of Claude Shannon in 1948 (see Figure 4.1).



**Fig. 4.1** Schematic Diagram of a General Communication System



## NOTES

The model when used in communication studies would mean that communication begins with the information source or sender who creates a message. This message is then transmitted along a channel. The role of transmitter is to convert the messages into signals that are capable of being transmitted through a channel. The signals so received are then reconverted to the original message by the receiver so as to reach the destination. Shannon in this model very significantly discusses the role of noise. The noise in his model refers to disturbances in the channel that may interfere with the signals and may produce the signals that were not intended. Shannon also elaborates on the role of redundancy and entropy as major concepts of communication as they help in overcoming the disturbances caused by the channels.

In his paper Shannon discusses the terms entropy and redundancy in the following words:

The ratio of the entropy of a source to the maximum value it could have while still restricted to the same symbols will be called its *relative entropy*. This is the maximum compression possible when we encode into the same alphabet. One minus the relative entropy is the *redundancy*. The redundancy of ordinary English, not considering statistical structure over greater distances than about eight letters, is roughly 50 per cent. This means that when we write English half of what we write is determined by the structure of the language and half is chosen freely.<sup>1</sup>

The model of Shannon and Weaver is interpreted a bit differently by scholars of communication studies with social science background. It is for the same reason that the model of David Barlow becomes important where the mathematical technicalities of Shannon's models were reinterpreted for human communication process.

### 4.3.2 Harold Lasswell's Model (1948)

Harold Dwight Lasswell (1902–1978) was a leading American political scientist and communications theorist. He was the Chief of the Experimental Division for the Study of War Time Communications at the Library of Congress during the World War II. He analysed Nazi propaganda films to identify mechanisms of persuasion used to secure the acquiescence and support of the German populace for Hitler. He gave verbal models of communication and politics in the same year when Shannon wrote his paper on mathematical theory. His model of communication is in the shape of a question containing many more questions.

This linear model enumerates main variables involved in the process of communication. The 'who' refers to the identification of the source and 'what'

<sup>1</sup> Claude Shannon. The mathematical theory of communication, *Bell System Technical Journals*, vol. 27 July and October 1948.

refers to the analysis of the content of the message. The choice of channel is denoted by the question 'what channel' and the characteristics of the audience by the question 'whom'. The chief elements of thing about this model is that it makes the end result of communication as the most important aspect of the whole process, when Lasswell asks 'What effect?' In a way this model of communication appears to be influenced to a large extent by the behaviourism which was the newly developing trend in America those days. His model of communication can also be described as the psycho-sociological model of communication.

#### 4.3.3 David Berlo's Model (1960)

David Berlo's model is popularly known as SMCR model. As has been said earlier, it is a socio-cultural extension of the mathematical model of communication given by Shannon and Weaver.

Berlo says that the source and destination, i.e., the speaker and listener should share certain elements in order to achieve successful communication. The elements that they should share are described as communication skill, attitudes, knowledge, social system and culture. Similarly, he has also found more elements in message and channel. The elements of message are content, element, structure, treatment and code and the elements within the channel have been seen as the five sense perceptions, i.e., seeing, hearing, touching, smelling and tasting. Berlo has also described each element of SMCR in great detail (see Figure 4.2).

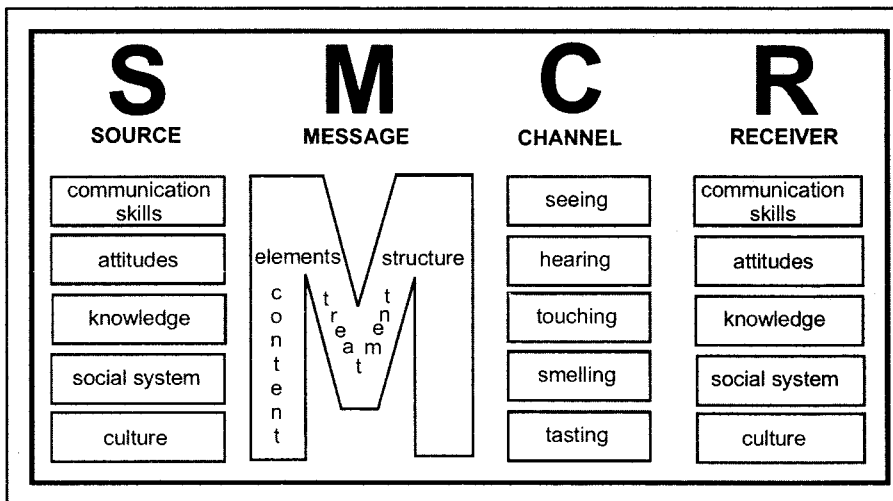


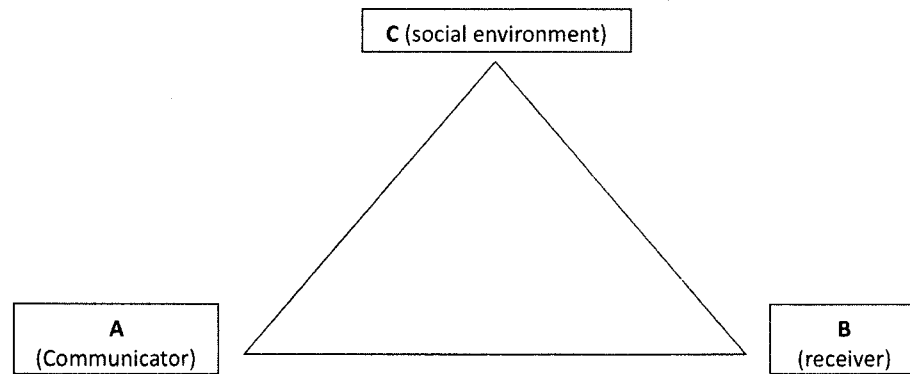
Fig. 4.2 David Berlo's Model of Communication (1960)

#### 4.3.4 Theodore M. Newcomb's Model (1953)

Theodore M. Newcomb was an American social psychologist who carried out work in the area of interpersonal attraction. Newcomb's model is unique in the sense that unlike other models he has given a triangular one which tries to explain the role of communication in a society (see Figure 4.3).

## NOTES

## NOTES



*Fig. 4.3 Newcomb's Model (1953)*

The three nodes of the triangle A, B, and C represent communicator, receiver and their social environment respectively. According to him ABC form a system where there is a relationship of interdependence between the three. It means that if A changes B, then C would also have to change. In case A changes its relationship with C then B will have to change its relationship with C or A. The corresponding changes will maintain the equilibrium within the system.

Let us take the example of an election where A is a political party, B is the people and C is the election itself. A and B need to relate with each other in the context of election. This relation or connectivity is achieved by A and B with the help of various kinds of media and the result of elections would depend on how much A has been able to influence B. If the communication is successful, the result of the election would be in the favour of A or else they would go against, in either case the relationship between A and B would change because the environment C has changed in a definitive manner.

In a way, this model could be compared with the sociological theory of the state of equilibrium. It is a model which underlines the significance of communication in an era of information where people believe in the power of knowledge and where the political parties, governments and the people depend heavily on news and information in order to provide or get good and effective governance. This good governance requires democratization of public policy which cannot be achieved without intense communication.

#### **4.3.5 Charles E. Osgood's Model (1954)**

Charles E. Osgood made a new beginning in communication models by suggesting the first circular model as it does not look at communication as a linear process moving from point A to point B. Communication is a dynamic process for him which can begin with any stimulus received by the source or receiver. His model shows the significance of both the source and the receiver as the participant in a communicative situation. In his model, both the ends have the capability of encoding, decoding and interpreting the messages (see Figure 4.4).

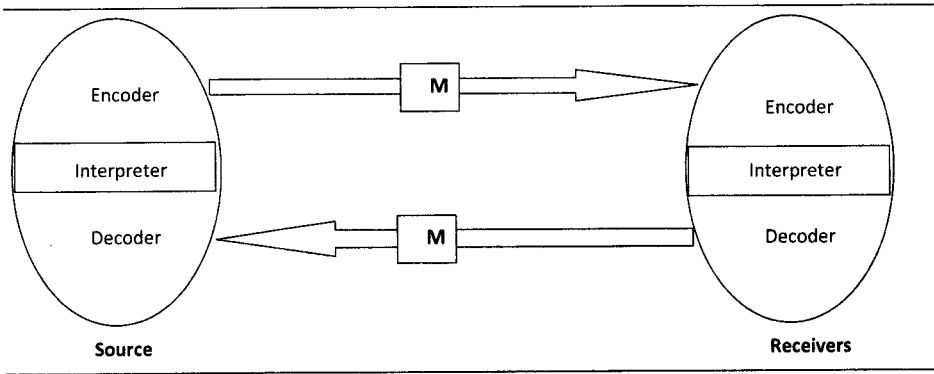


Fig. 4.4 Osgood's Communication Model

## NOTES

Charles Osgood is the first person to underline the two-way nature of communication which makes it a very good model to understand the actual process of interpersonal communication. Osgood has also talked about one-to-many and many-to-one systems of communication while elaborating his model.

Charles Egerton Osgood was an American psychologist who is known for his contribution of developing a technique of measuring the connotative meaning of concepts, known as the semantic differential. He has also contributed insights in the area of psycholinguistics.

### 4.3.6 George Gerbner's Model (1956)

Another linear model of communication proposed by George Gerbner, former Professor and Head of the Annenberg School of Communication in the University of Pennsylvania tries to take the best of all earlier models that find communication as transmission of message. His model, in fact, tries to improve upon the earlier models. The unique feature of this model is that it relates the message with the reality and thereby raises the question of perception and meaning.

Gerbner's model has two dimensions and three stages. The perceptual or receptive and the communicative and means of control are the two dimensions and the vertical, horizontal and then vertical again are the three stages in this model. The elements used in Gerbner's model are given in the Figure 4.5.

In order to explain this model, we will discuss it in detail from first stage to the last stage. To begin with the first stage called horizontal dimension, one has to start from the event E (external reality) as perceived by M (the human being or the machine such as a camera or a microphone). M then selects E according to his perception of the event. As human perception is a very complex phenomenon, it involves a series of interaction and negotiation. This is the complete process of arriving at some perception of the event by matching the external stimuli with the internal pattern of thought or concept.

The vertical dimension is the second stage where the perceived reality is articulated with the help of a mechanism that converts E into signals that are capable of being transmitted along a channel. Here the E is converted into SE which we

normally call as message. In this stage, it becomes necessary to select the appropriate means or the medium of communication. Gerbner is actually illustrating the notion of access to media at this point. Let us take the example of television as media to understand the question of access. Television is generally considered as the elitist media.

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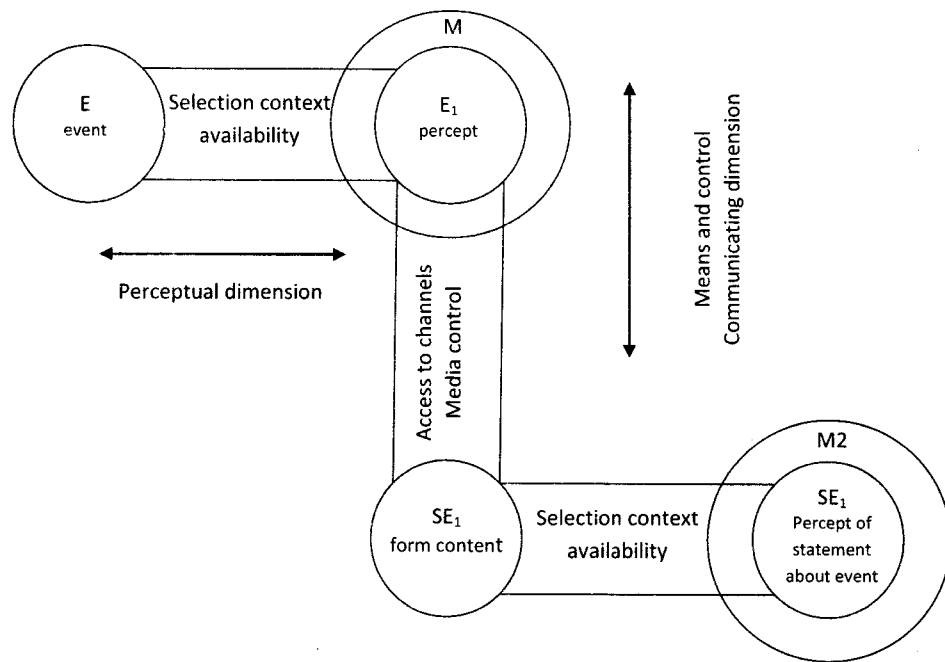


Fig. 4.5 Gerbner's Model

The third stage of this process is where the message reaches its destination. This again has the horizontal dimension where M2 is the signal or statement SE about the event E. Here the meaning of the message is not contained in the message itself, but it is arrived at through interaction and negotiation that takes place between the message and the receiver. Gerbner introduces here the concept of culture and says that the receiver derives the meaning of SE on the basis of his culture or sub-culture which again requires the interactions and/or negotiations between M2 and SE resulting in the generation of meaning of SE.

This model brings forth two important concepts of access and availability. As we have described earlier, the selection of reality in television is in the control of the persons who control that media. It is for the same reason that the trade unions across the world accuse the owners of the media and the middle class intellectuals of misrepresenting the workers agitation in particular and the industrial news in general. Hence, access to media is a means of exerting power and social control. At horizontal dimension, availability does something almost same as what access does to the reality in vertical dimension. If selectivity tries to interpret the reality in terms of a given perspective, then the availability helps to determine what is actually perceived. At this level, the receiver of the message uses his own selectivity that is the end result of his socio-cultural environment. It is amply clear

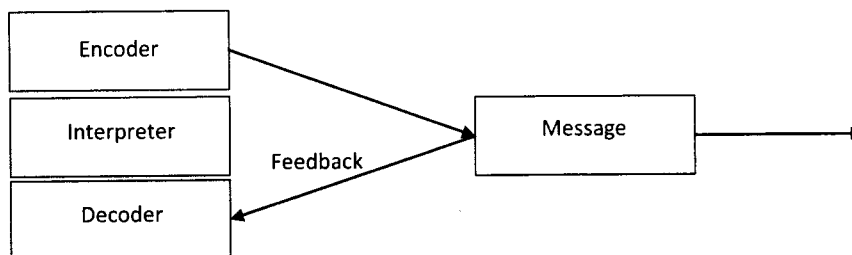
by the fact that the working class is able to understand the bias and misrepresentation of reality portrayed by the mainstream media because of the differences in the sub-cultures of the encoder and the decoder.

**Gerbner's revised model:** George Gerbner later presented a modified version of his model which included human and mechanical agents involved in the process. His later works like his studies of violence on television suggests that he was aware of certain deficiencies in his model, but the significance of his work lies in the fact that he has tried to synchronise the process school and semiotic school of studies in his model.

#### 4.3.7 Wilbur Schramm's Model (1971)

Wilbur Schramm was one among the leading experts in the field of communication studies. He has very effectively tried to explain the process of communication in its widest sense from intrapersonal to mass communication. He has improvised the model of Shannon and Weaver and has also made Osgood's model more effective by introducing the notion of feedback. The stress on feedback and noise as essential components of communication process that improves upon Osgood's concept of the source and receivers both having the encoding, interpreting and decoding capabilities.

The feedback becomes a very important factor for a two-way communication between two people where any further possibility of sender's encoding of another message depends upon the constant feedback in terms of the response. Hence, a dialogue is a communication where two people talking to each other become the sender and the receiver at the same time. Schramm also interpreted feedback in another way where the encoder gets the response from his/her own message. We always hear our own voice while speaking and read our own writings before they are heard or read by others. The process of correcting the pronunciation and spelling are the result of the feedback mechanism between the encoding and the message. In this sense, the sender alone is having both the functions of encoding and decoding for his/her own message (see Figure 4.6).



*Fig. 4.6 Schramm's Communication Model*

Schramm then brings the notion of field of experience as a significant factor of communication. The large part field of experience of people is idiosyncratic or private but the medium and a part of the field of experience should be shared by individual without which communication cannot take place (see Figure 4.7).

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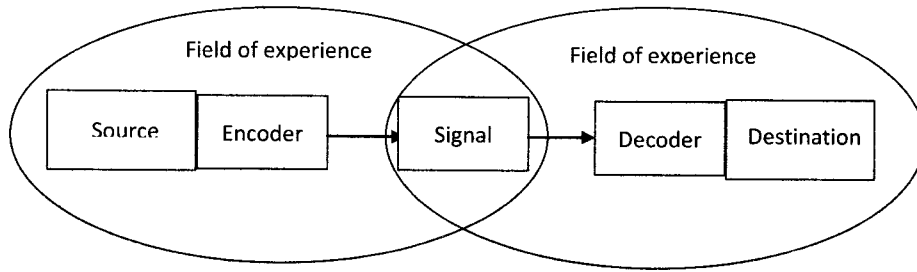


Fig. 4.7 Field of Experience in Communication

He also discusses the role of frame of reference for people participating in communicative situation. The frame of reference is the total sociological contest in which the communication takes place and where the people relates to the messages on the basis of their own values, need and the social imperatives and constraints imposed on individuals.

4.3.8 Westley and MacLean Model (1957)

The significance of this model is that it introduces the concept of gatekeeping in communication. The term 'Gatekeeping' was initially used by Kurt Lewin in 1947 in his research in the area of experimental psychology. Newcomb was highly influenced by Lewin but did not pay much attention to this aspect as he was involved in co-orientation model of communication. Later his disciple Bruce H. Westley along with M.S. MacLean gave an improvised and extended version of his model. Newcomb's model was designed to explain communication in general, but Westley and MacLean redeveloped this model to understand the role of mass media in communication. Westley and MacLean added an additional element C (the gatekeeper) in the Newcomb's triangular relationship of A-B-X (sender-receiver-source of information). This has also been explained in terms of editorial-communicating function (see Figure 4.8).

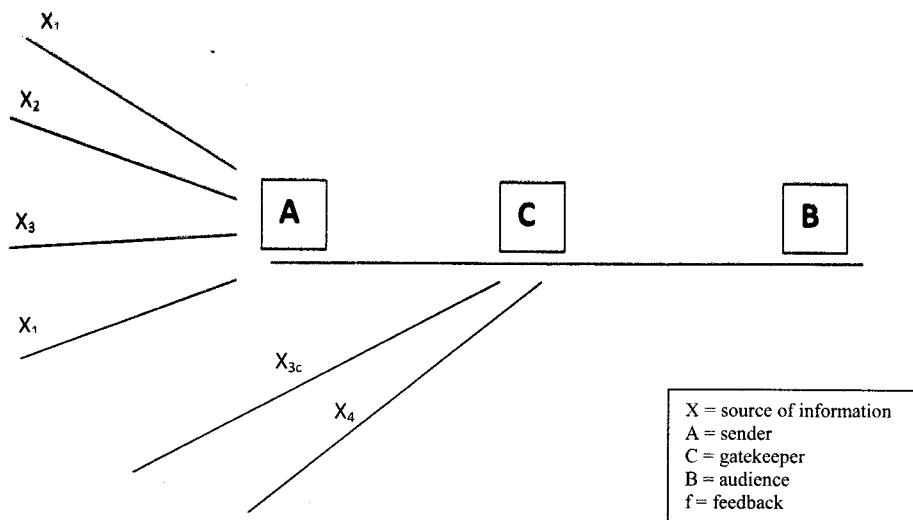


Fig. 4.8 Westley and MacLean Model of Communication

According to their scheme of things, the receiver of the message gets what the communicator wants him/her to receive. It is so because they many at times do not have any information about the facts that are told. For explaining this, Westley and MacLean dragged axis X to such an extent that the triangular model becomes linear. The other important aspect of their model is that they have revised it to extend it further where the first layer talks about the relationship of receiver with the sender and the social environment and the second layer involves a mass media or an editor who mediates between the two.

Westley and MacLean argue that mass media has expanded our world so much that we by ourselves cannot obtain all the information required by us and it is here that the role of mass media and journalists appear as they provide the necessary orientation. In this scheme of things, the sender and the mass media can play dominant role and the receiver becomes totally dependent on them for the information and orientation to avoid the possible disconnect that could be caused otherwise. Thus, theirs is a dependency model that fails to take into account the fact that mass media is not the only means of orientation towards the reality and people have other means too. We all have family, friends, school, religious places, social institutions, work places and various types of organization which on regular basis supply us with information and orientation.

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2. List different models of communication.
3. What for is Westley and MacLean's model specifically adapted?
4. What do three nodes of the triangle in Westley and MacLean's model refer to?
5. What is encoding?
6. What is decoding?

## 4.4 THEORIES OF MASS COMMUNICATION

As we have discussed earlier, sociology and anthropology as disciplines emerged in the late nineteenth century. In the third decade of twentieth century, behaviourism influenced anthropological, sociological and linguistics research in a big way. The emergence of new technologies of communication and the evolution of societies into large and organised units suddenly changed the world as the notion of mass societies and use of mass media for their control emerged.

In this section, we would first discuss the psychological theories, and then would explore the sociological and political theories. We will finally look into various cultural and semiotic theories.



mind, behaviour and attitudes of the people involved in communication. There is no doubt that the magic bullet or hypodermic theories were the result of behaviourism school which tries to explain these processes as human psychological behaviour. The only drawback of these theories was that they tried to generalise them and they were less empirical and less rigorous in arriving at a conclusion.

The later phase of this psychological approach gave rise to many theories of which the theory of individual difference is the most significant. Individual difference theory, sometimes called differential theory because researchers in this area study the ways in which individuals differ in their behaviour. This theory suggests that different personality variables result in different reactions to the same stimulus. It means that an individual's psychological mechanism accounts for his/her reactions to messages transmitted by mass media.

It was observed that the reception of messages in individuals depends upon their intelligence, belief, opinion, values, needs moods, prejudices, etc. As a result of the studies and researches two major concepts came to existence, i.e., selective exposure and selective perception.

#### 4.4.2.1 Selective exposure and selective perception

It is seen that people expose themselves selectively to the external world and media messages on the basis of their conviction and beliefs. Whatever is against their way of looking at things is normally discarded. It is a common saying that we look at what we want to see or the face of god depends on the feelings of the devotee. The ideological positions people take also depends on their social existence and in the second phase they begin to look at various social facts from the perspective of their ideology. So much so that in case they are exposed to opposite ideologies, they perceive them selectively in order to use them with the acceptable meanings within their own framework. This, however, reduces the gap between their beliefs and the invitation to believe something alien to them. The tendency to read into the messages whatever suits the individual or members of mass audience is called the selective perception. It implies that media audience has the potential of misperceiving and misinterpreting persuasive messages.

Joseph Klapper (1960) believed mass communication does not directly influence people, but just reinforces people's predisposition. Mass communications play a role as a mediator in persuasive communication.

Klapper gave the five mediating factors and conditions that affect people:

- (i) Predispositions and the related processes of selective exposure, selective perception, and selective retention
- (ii) The groups and the norms of groups, to which the audience members belong
- (iii) Interpersonal dissemination of the content of communication
- (iv) The exercise of opinion leadership
- (v) The nature of mass media in a free enterprise society

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Three basic concepts in his theory were:

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- (i) Selective exposure - people keep away from communication of opposite hue
- (ii) Selective perception - If people are confronting unsympathetic material, they do not perceive it, or make it fit for their existing opinion
- (iii) Selective retention - Furthermore, they just simply forget the unsympathetic material

De Fleur and Rokeach (1981) state that,

from the vast available content individual members of the audience selectively attend to, interpret and retain messages, particularly if they are related to their interest, consistent with their attitude and congruent with their beliefs and supportive of their values

As has been said earlier, these psychological studies were the first ever studies of mass communication, thus lacked the rigour and depth, and they also did not answer many questions. It was only when the effects of mass media were studied in some political studies that a more comprehensive understanding of media and mass communication emerged.

**4.4.3 Personal Influence Theory**

When everybody in United States was involved in thinking about the impact of mass media on the perception of masses, there were a few who were studying the process of creating public opinion during the elections. They found that the personal influence of the opinion leaders has more impact than the distant voice of mass media.

Lazarsfeld disproved these theories when he conducted election studies in *The People's Choice* (Lazarsfeld, Berelson, Gaudet 1944/1968) during the election of Franklin D. Roosevelt in 1940. This study was executed to determine the voting patterns of people during the elections and the relationship between the media and political power. It was discovered that the majority of the public remained unfazed by propaganda. Instead, interpersonal outlets proved more influential than the media. Therefore, it was concluded that the effects of the campaign were not all powerful to the point where they completely persuaded 'helpless audiences', as claimed by these theories and Lasswell. These new findings also suggested that the public can select which messages affect and do not affect them.

Their research paved the way of looking at the information flow that allows public opinion to go in favour or against the leaders.

**4.4.3.1 Two-step theory**

The two-step flow theory suggests that for effective communication, the information should flow from the top political leadership to the party workers who have direct contact with the masses. It is these workers who are also the opinion leaders for

their respective areas or community. This theory was a reaction to the undue emphasis that was given to mass media as the instrument of attitudinal change among masses, especially during the elections. However, the media scholars came out of their prejudice and gave an extended version of this theory known as multi-step theory.

#### 4.4.3.2 Multi-step theory

As was said above, the multi-step theory is an extended form of the previous version of information flow. Unlike Westley and MacLean's scheme of communication, this theorization takes into account other ways and means of information flow for moulding the public opinion. The leadership here makes a direct contact with the masses in addition to talking to them through the party workers. Here, one finds that the presence of party workers at ground level helps the masses to provide the necessary feedback which helps the party leadership to reformulate the arguments or campaigns.

What is very important to note in this theory is the inclusion of mass media as the force multiplier of the interpersonal direct contact communication strategies. There is no doubt that people get more influenced by their peer group and the opinion leaders due to their proximity, but it is also true that people get their information from various other channels and mass media is one such potent and easily accessible channel that allows people to know more facts and reasons to vote for and against a particular candidate in the election or form an opinion about various issues and people.

#### 4.4.4 Sociological Theories

The second phase of formulation of mass communication theories was influenced by new insights of the emerging approaches in sociology. As a result, a number of theories with sociological orientation and perspective came up in this phase, though the psychological insights were not forgotten. Cultivation theory, use and gratification theory and the agenda setting theory have really made their place in the history of mass communication theory.

##### 4.4.4.1 Cultivation theory

The cultivation theory, developed by George Gerbner, is a scientific theory. Cultivation theory in its most basic form, suggests that exposure to television, over time, subtly cultivates viewers' perceptions of reality. This cultivation can have an impact even on occasional viewers of TV, because the impact on heavy viewers has an impact on our entire culture. It looks at media as having a long-term passive effect on audiences and has a compound effect over an extended period. Gerbner, giving an example, stating that there are so many images transmitted to the viewers that it looks like a bombardment of images. He talks about dominant symbols, images and messages of media that are unknowingly absorbed by the audience and they have a subtle effect on them. If the television audiences are shown glamorous places, big houses, nice cloths, various types of toys, chocolates, fast

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food, electric and electronic gadgets repeatedly then the viewers start believing that they too can expect such things in their life and they tend to become consumers. Hence, it is quite evident that mass media, specially the television has enormous impact on the masses and it has the power to create consumers for growing markets in Europe, US and elsewhere. Hence Gerbner describes media as the molders of the society.

George Gerbner developed the cultivation theory as a part of his three-stage research strategy, called cultural 'indicators'. The concept of a cultural 'indicator' was given by Gerbner in order to be a more common idea of a social indicator. The first part of this strategy is known as the institutional process analysis. This investigates how the flow of media messages is produced and managed, how decisions are made, and how media organizations function. The second part of this strategy is known as message system analysis, which has been used to track the most stable and recurrent images in media content in terms of violence, race and ethnicity, gender, and occupation. It deals with several questions such as 'what are the dominant patterns of images, messages, and facts, values and lessons expressed in media messages?' The final part of the research strategy is the cultivation analysis, where the answers to questions like what is the relationship between attention to these messages and audiences' conceptions of social reality are sought.

The cultivation theory can have a negative effect on a business' image. If the public is bombarded with negative materials about a company, then it is very possible that the public will no longer associate the company with its previous reputation or achievements or even its products. The public instead will focus on the negative materials attached to the company, and if they do still attach products to a company's image, it is entirely possible that the public will then attach that negative stigma to the products.

In order to sum up, we can say that the cultivation theory assumes that the television is unique because it is pervasive. The pervasiveness of television gives it the power to establish the cultural mainstream. It cultivates broad assumptions as opposed to specific attitudes and is a medium of conservative socialization as it reinforces cultural norms and practices.

The theory has been criticized by many scholars for its over simplifications. Denis McQuail argues that

it is almost impossible to deal convincingly with the complexity of posited relationships between symbolic structures, audience behaviour and audience views, given the many intervening and powerful social background factors'.

He observes that our attitudes are likely to be influenced not only by TV, but by other media, by direct experience, by other people, and so on. Some others are critical of this theory as cultivation theorists tend to ignore the importance of the social dynamics of television. Interacting factors such as developmental

stages, viewing experience, general knowledge, gender, ethnicity, viewing contexts, family attitudes and socio-economic background all contribute to shaping the ways in which television is interpreted by viewers. When the viewer has some direct experience of the subject matter this may tend to reduce any cultivation effect.

#### 4.4.4.2 Agenda setting theory

Paul Lazarsfeld and Elihu Katz posited this theory, which was one of the earliest theories of communication. According to them media does not tell us what we should think about particular subjects we should; media simply informs us the subjects on which we should form our opinions. In fact, Maxwell McCombs and Donald Shaw gave the title 'agenda setting theory' in 1968. McCombs extended the concepts beyond point of knowing if topics we discuss are decided by the media. From his original theory which stated that the media indeed selected our topics, he went to posit that gives us topics in a way we often do not realize that we being given topics.

The agenda setting theory comes up as a result of the shortcomings of 'limited effect' school of thought which talked about the selected exposure, attention and retention. Countering the point of view of this school, the agenda setting theory highlights the power of media though it also recognises the people's freedom and right of choose the media and its content.

The important distinction between the agenda setting theory and the earlier theories is that it uses quantitative research methods to prove itself.

It is equally important to know who sets the agenda and who gets affected by the media agenda. In this theory, it is shown that the agenda for media is set by the media 'gate keeper' or the editors or producers of radio and television programmes, the candidates during the election, public relation people, 'spin' professionals and the various interest groups. Sometimes the compulsions of news event also set the agenda for media. The people who are affected by media agenda are those who are in dire need of orientation.

In fact, while discussing the agenda setting, we should not only bother about how the agenda are made in media, but we should also find out who makes the agenda in complex and large societies. Politics plays a big role in the topics presented to the public. A considerable portion of the politicians being owners of media outlets, they directly control them. They also have the media background, worldview and money to influence the public opinion. In most cases even the media outlets which are not owned by politicians, depend greatly on politicians for several reasons and they work hand in glove with the politicians. This collusion between the media in general and politicians often becomes a detrimental factors in influencing what we are ultimately presented by the media to read, view, listen and think

Like any other theory, agenda setting theory too has its critics. They say that this theory only shows that media agenda affects some people on some issues some of the time but not always. Hence, it cannot be considered as global and

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comprehensive theory. Some scholars find that this theory is having cognitive rather than affective focus. The drawbacks of this theory are that it does not deal with presentational factors and with competing agendas.

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It is interesting to note that though the emphasis of McCombs and Shaw was on studying the impact of media on audiences from the perspective of media agenda, this theory also helps us explore the relationship of political and economic powers with media and the way they influence media organizations in setting the agenda. Media regulations in various countries also have their impact on the agenda setting functions of the media.

### 4.4.4.3 The use and gratification theory

The cultivation theory and the agenda setting theory were media centric in the sense that they were more concerned about what media does to its audience. These were the theories trying to study the power of media to change the behaviour and attitudes of masses by bombarding images or setting the agenda of news, programs and social behaviour of people. They had lots of shortcomings but the most significant contribution of these theories was the emphasis on media that made the successors to think in just opposite direction, i.e., the audiences or the consumer of media messages.

The use and gratifications theory became a popular approach to understanding mass communication. It placed more focus on the consumer or audience, instead of the actual message itself by asking 'what people do with media' rather than 'what media does to people' (Katz, 1959). In a way this theory once again introduces the concept of selective exposure and selective perception, though the emphasis this time has shifted from 'masses as mere audiences' to 'masses as consumers'. It says that the choice which people make are motivated by the desire to satisfy or 'gratify' a range of needs. Hence, the use and gratification approach attempts to identify how people use the media to gratify their needs.

The principal elements of uses and gratifications include our psychological and the environmental, our needs and motives to communicate, the media, our attitudes and expectations about the media, functional alternatives to using media, our communication behaviour, and outcomes and consequences of our behaviour. People use media such as TV, Internet, print, radio, etc. to gratify their needs for information, entertainment, social interaction, escapism, etc.

McQuail points out that the audience normally seeks to gratify certain needs, which could be their need of surveillance or information, personal identity, personal relationship, social interaction and diversion or entertainment. People want information to find out about the events happening in their society and the world. They seek advice or opinion on practical matters and they also want information for their self-education. Personal identity need refers to the reinforcement of values and beliefs, knowing other people's values and thereby gaining insights into their own self. Social interaction need relates to social empathy and interaction which gives people a sense of belonging and finally entertainment is a need that is necessary

for relaxing and emotional release as well as to get to know the cultural and aesthetic enjoyment.

However, Katz, Gurevitch and Haas (1973) have categorized the various needs and gratification for people into five categories:

- (i) Cognitive needs
- (ii) Affective needs
- (iii) Personal integrative needs
- (iv) Social integrative needs
- (v) Tension free needs

The use and gratification theory too has its criticism. Many scholars find that in order to become audience centric, this theory underplays the role of media and does not recognize the power of media. However, in spite of these criticisms, the most important and meaningful contribution is bringing individual members of the mass society at the centre stage of mass communication process and studies.

#### 4.4.5 Dependency Theory

The media dependency theory, also known as media system dependency theory, is in fact an extension of the use and gratification theory. DeFleur and Ball-Rokeach (1975) developed a theory that many scholars use to examine social phenomena in relation to the media.

In their theory Ball-Rokeach and DeFleur recommend, instead of looking solely at the individual to assess media effects, it is worthwhile to consider the entire social framework within which the media function. This theory focusses on the interplay between media systems and larger society. DeFleur and Ball-Rokeach have said that 'Media do not exist in a vacuum' and they further suggest that '...the ultimate basis of media influence lies in the nature of the three-way relationship between the larger social system, the media's role in that system, and audience relationships to the media'.

The dependency theory has its origins out of sociology, but it extends to connecting individual cognitive effects of media to events taking place in the larger surrounding society. The outcome of the dependency on media is access to information access and resultant power relations between the providers of access to information and the seekers of information. Globalization is partly an outcome of media dependency. This shows the important power dynamic role of media dependency.

The extent of needs that media could fulfil widens, as societies grow more complex and technology advances. It is assumed that if the centrality and the quantity of the specific information provided by a certain medium increases; it increases the audience dependency of that medium. Similarly, in a society, if the degree of change or conflict increases, the media dependency also increases. This theory implies that media dependency can be reduced by processing the information

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provided by the media in a 'critical, literate and creative manner' (Ball-Rokeach, 1998).

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The dependency theory also has many critics. Stanley Baran and Dennis Davis, in their book *Mass Communication Theory*, offer the critique of dependency theory that does not provide any specific use as a scientific theory. They state,

their thesis never varied much beyond their initial assertion that media can and do have powerful effects...It has not yet been conclusively demonstrated that the experience of media dependency by average people is strongly related to a broad range of effects.

In fact, they suggest that we could be dependent on media without ever experiencing dependency. Baran and Davis suggest that dependency should be studied through examining behavioural rather than attitudinal variables. They purport that the theory might be better at explaining short-term rather than long-term social phenomena. Finally, the theory is condemned because it does not identify an ideal level of media dependency.

### 4.4.6 Mass Society Theory

Mass society theory came up as a result of growing industrialization in the nineteenth century Europe. Division of labour led to rapid large-scale industrial organization, the growing centralization of decision-making, the concentration of urban populations, and the development of a complex international communication networks. This in turn generated political movements and the mass society. Alan Swingewood points out in *The Myth of Mass Culture* that the aristocratic theory of mass society is to be linked to the moral crisis caused by the weakening of traditional centres of authority such as family and religion. The society predicted by José Ortega y Gasset, T.S. Eliot and others would be dominated by philistine masses, without centres or hierarchies of moral or cultural authority. In such a society, art can only survive by cutting its links with the masses, by withdrawing as an asylum for threatened values. Throughout the twentieth century, this type of theory has modulated on the opposition between disinterested, pure autonomous art and commercialized mass culture.

These types of tendencies are found even in India and many critics of modern mass media find mass society and the ever growing commercialization responsible for many 'evils' of mass media. It is true to some extent that alienation and disinterestedness is the result of growing industrialization.

### The theory of culture industry

Popular culture (also known as mass culture) is the totality of perspectives, images, attitudes, ideas and other phenomena that have an informal consensus within the mainstream of a given culture. This was said particularly in the context of Western culture of the early to mid-twentieth century and the emerging global mainstream



of the late twentieth and early twenty-first century. However, popular culture has found its relevance in the developing third world too. Heavily influenced by mass media, this collection of ideas permeates the everyday lives of the society. The aristocratic apocalyptic view or the medieval worldview on mass culture is that it leads to the destruction of genuine art.

The theory of culture industry developed by Frankfurt School critical theorists such as Theodore W. Adorno, Max Horkheimer and Herbert Marcuse is diametrically opposed to the aristocratic view. In their view, the masses are precisely dominated by an all-encompassing culture industry obeying only to the logic of consumer capitalism. These theoreticians were by and large influenced by the Marxist theory.

The dominant ideology, in Marxist theory, is the set of common values and beliefs shared by most people in a given society, framing how the majority think about a range of topics. The dominant ideology is understood in Marxism to reflect, or serve, the interests of the dominant class in that society – if the dominant ideology conflicted with the legitimacy of the dominant class's rule, then society would have to be in a state of war with itself, with the dominant class appearing as an illegitimate occupation. This theory is summarized in the slogan: *The dominant ideology is the ideology of the dominant class.*

The concept of hegemony as propounded by Antonio Gramsci is that a specific group, which stays in power, dominates the society. It does so by partially taking care of and partially repressing the claims of other groups. It does not appear to work anymore, as for an oppressed social class, the principle of hegemony as a goal to achieve has lost its meaning. It is the system that has taken over and instead of certain specific group it is only the state apparatus that dominates.

Popular culture studies were developed in the late seventies and the eighties. The first influential works were generally of politically left-wing. They rejected the 'aristocratic' view and skeptic of the pessimistic view of the Frankfurt School. The contemporary studies on mass culture accept that, the popular culture responds to widespread needs of the public. They also emphasize on the consumers' will and power to resist passive reception and indoctrination. Hence, they tried to describe the whole culture as a complex formation of discourses that generally correspond to interests of a particular class, and which indeed can be dominated by specific groups. However, the products of mass culture are, in fact, product of mass society and hence they are always dialectically linked to the producers and consumers of these products.

Andrew Ross's chapter in *No Respect. Intellectuals and Popular Culture* (1989) has an interesting example describing the above tendency. He shows how blues and rock (music) does not present a linear narrative opposing the authentic popular music, but how the popular music in the America has evolved out of complex interactions between popular, avant-garde and commercial circuits, between lower- and middle-class kids, between different races from the early twenties until today.

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There have been doubts about popular culture being conservative by its very nature. It has been felt that it can be used in a subversive strategy as well. It has been largely agreed now that its forms can also function as anti-cultures. Horror fiction and pornography draw their popular appeal from their expressions of disrespect for the imposed lessons of educated taste. They can be considered as the expressions of social resentment on the part of groups which have been subordinated and excluded by the civilized society.

The ability of the popular culture to resist dominant ideology and its effective role in social change still remained questionable to some. Some critics by treating popular fiction and film as attacks against the system whereas other scholars believed that, by presenting their perversion as supernatural, or at least pathological, horror films precisely contribute to perpetuating those institutions.

Umberto Eco's studies projected Superman and James Bond as myths of good-and-evil world views. This is a lucid example of semiotic and political analysis. Another way to bring in changes in the age mass media is to introduce small and gradual changes in products which otherwise conform to the demands of dominant ideology.

Some scholars, describe how opposing forces use the logic of the media to subvert them. In *No Respect*, Andrew Ross mentions how the late sixties Yuppies would stage media events, such as the public burning of dollar bills in Wall Street, thereby drawing heavy media coverage. This politics of the spectacle brought the counterculture right into the conservative media.

Alan Swingewood in his book *The Myth of Mass Culture* (1977) says:

the ideological messages the mass media receive are already mediated by a complex network of institutions and discourses. The media, themselves divided over innumerable specific discourses, transform them again.

Public logically relates those messages to individual existences through the mediation of social groups, family networks, etc., which they belong to.

### 4.4.7 Political–Economic Media Theory

Another theory influenced by the Marxist thought is known as political-economic media theory which maintains that the economy is the base of the super-structure of a society and it is the economic ideology that decides the content of media along with the political policies of the state. It is obvious in such a paradigm that the media along with the political system and other institution is the part of the super-structure and has to be inline with the economic philosophy of the state.

As the political–economic media theory puts a lot of emphasis on the economic interests of the industrialists and other economically powerful people who normally also own media, the independence of media appears to be reduced, the media seems to be concentrating on large markets and the small and poor sections of the potential audience is neglected.

In spite of the fact that this theory does not take the public media into account while describing the media in terms of rich economic class and the growing free market, it aptly describes the role of media, in general, owned by big industrial and business interests.

#### 4.4.8 Cultural and Semiotic Theory

The semiotic and cultural theory came into being as a result of major scholarly works in semiology in Europe and semiotics in the US. The founders of this theory were people like Ferdinand de Saussure, considered as fathers of the modern linguistics and semiology, and logicians like Charles Sanders Peirce. Saussure in his major work called the '*Course in General Linguistics*' (1916) laid the foundation of a new discipline called semiology that was later nourished by Roland Barthes (1957/1964), Umberto Eco (1976), Algirdas Julien Greimas (1987) and many others. The contribution of C.S. Peirce is no less significant as he defined sign and signification in his works in 1902.

The most significant contribution of this theory has been the emphasis on the process of communication as a generation of significance as compared to the other linear models looking at communication as a process of transmission of messages. The theorists have gone to the extent of reducing the importance of the speaker, writer or producer of the message, because they felt that the significance takes place in a given cultural context at both the ends. For example, William Shakespeare writes a play in a given society to generate a meaning that is perhaps quite communicable to the viewers. But after the play has been written, it goes to various societies in time and space and gets signified in a culture that was not that of Shakespeare. Hence, the death of the author was announced by Roland Barthes and a new dimension to communication was given where there is no possibility of misunderstanding or non-communicability.

#### CHECK YOUR PROGRESS

7. List the five categories of needs and gratifications according to Katz, Gurevitch and Haas (1973).
8. What is entropy in terms with reference to communication?
9. What is redundancy with reference to communication?
10. What is selective perception with reference to communication?
11. What is selective exposure with reference to communication?

### 4.5 NORMATIVE THEORIES OF MEDIA AND MASS COMMUNICATION

Apart from various theories propounded in the last seventy or eighty years, there are four major theories of press also known as the normative theories. They explain

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how media 'ought to' operate under the prevailing political and economical setup. It is a well-known fact that every society controls the mass media according to its needs and policies and for doing so it formulates certain guidelines of media or press. The following theories precisely explain the various philosophies guiding societies and its press.

#### 4.5.1 Authoritarian Theory

Mass media, although free in general sense, has to function under state controls. Freedom of thought, according to authoritarian approach, was guarded jealously, by the few individuals in the ruling classes, who are worried about the emergence of a new middle class and the impact of media on the middle class thought process. The ruling calls always tried to control the freedom of expression. The authoritarian approach promoted blind obedience to the superiors on the ladder, and used threats and punishments to control those who bypassed the censorship or the regulation of the authorities. Press censorship was justified and defended on the grounds that the state, as the caretaker of the people, should always take precedence over the freedom of expression of the people. This approach justified itself on the basis of Plato's (407–327 BC) authoritarian philosophy, who believed only a few wise men at the top can keep the state safe.

A British academician, Thomas Hobbes (1588–1679), argued that maintaining order is the sovereign duty and individual objections have to be ignored. Friedrich Engels, a German thinker posited that only authoritarianism can ensure and protect the right to freedom. We have witnessed during last century how authoritarian and democratic governments controlled the media.

#### 4.5.2 Free Press Theory

This theory advocates removal of all restraints on media. The theory has its origins in the seventeenth century England where the invention and spread printing press took place. Printing press for the first time could generate thousands of copies of books or pamphlets at affordable prices. The state was believed to be a source of interference on the individual's rights and his property. Libertarians treated taxation as a theft by the authorities. This theory purported that popular will (*vox populi*) should precede the power of state.

Advocates of this theory were, an early sixteenth century philosopher, Lao Tzu; a seventeenth century British philosopher, John Locke; the epic poet (*Aeropagitica*), John Milton; and an essayist (who has written *On Liberty*), John Stuart Mill. In his *Aeropagitica* of 1644, Milton stated that there should be freedom expression and 'let truth and falsehood grapple.' After the French revolution, the new republican government in its Declaration of the Rights of Man, stated that 'Every citizen may speak, write and publish freely.' Out of such doctrines emerged the concept of the 'free market of ideas.' George Orwell, a British writer, defined libertarianism as 'allowing people to say things you do not want to hear'. According to libertarians, the press must play the role of *Fourth Estate* where it should reflect the public opinion.

### 4.5.3 Social Responsibility Theory

In their book *Four Theories of Press*, Wilbur Schramm, Siebert and Theodore Paterson, criticized the 'free press theory' stating 'pure libertarianism is antiquated, outdated and obsolete.' They advocated that the 'social responsibility theory' is more relevant and practical than the 'free press theory'. The social responsibility theory was evoked by the Commission of The Freedom of Press in US, in 1949. The free market approach to press freedom according to the commission had only increased the power of ruling and wealthy classes. And it had not served the interests of the underprivileged and the poor. The emergence and spread of movies, radio and TV necessitated some sort of accountability on the part of media. A judicious mix of state regulation, self-regulation, professional standards and ethics were imperative.

Social responsibility theory thus advocates a conscientious practice of media ethics should precede the right of free expression. The social responsibility theory is one among other press theories. It is considered as a theory that should serve to the achievement of valid societal goals. Accordingly, the media have responsibilities toward society; the media should be available to more than a marginal group of people. It should be more representative and should present more than the opinions of influential politicians.

It was the American commission of 1947 that provided the philosophical basis to the social responsibility tradition, but it was actually put into practice with much more determination and effects in other countries, especially in Western Europe in the two or three decades following the World War II.

According to the social responsibility model, the state could play an important role in ensuring that media fulfils their social obligations whilst retaining their independence and the freedom of the speech. Mass media should provide citizens with information, identify the problems in the society, and expose the unlawful activities of those who have power. Media also should have mobilization function, campaigning for societal purposes in the areas of politics and economic development. So, everywhere, social tasks come prior to media rights and freedoms.

### 4.5.4 Communist Media Theory

Marx and Engels posited the communist media theory according to which 'the ideas of the ruling classes are the ruling ideas'. They believed the bourgeois ideology pervaded throughout the mass media. Lenin strongly believed that the existence of private ownership is incompatible with the freedom of press. He thought that information generated with the help of modern technology must be controlled to ensure the freedom of press.

The communist media theory advocated that the responsibility of mass media was educating the masses of workers and peasants rather than simply giving out

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information. The public must be encouraged to give feedback which helps the media to cater to the public interests. The theory justifies the state control on the basis of the communist theory that the socialist revolution would be led by the proletariat comprising of peasants and workers. The socialist state would be ruled by the communist party, which is the vanguard of peasants and workers. According to Marx, Engels and Lenin a socialist framework ensures a real democracy compared to bourgeois democracies which are the democracies for the rich and elite. Hence, the state would control the press so that nothing is allowed to be published which is against the interests of the peasantry and working class.

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## **4.6 OTHER THEORIES**

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Two more theories, later added to the theories of press as the earlier 'four theories of the press' were not fully applicable to the non-aligned countries of Asia, Africa and Latin America, who were committed to social and economic development on their own terms.

### **4.6.1 Development Communication Theory**

The underlying concept behind this theory was that communication is indispensable to attain socio-economic development. The first four classical theories legitimized capitalism, but the development support communication theory or development communication theory, the media undertakes the responsibility of promoting positive developmental programmes, accepting restrictions and instructions from the state to fulfil the political, economic, social and cultural needs. Hence, the stress on 'development communication' and 'development journalism' was seen in most of the developing countries.

There was tacit support from various organizations of United Nations to the programmes of development in the areas of education, health, environment and infra structural development. Organizations like UNICEF, WHO, UNCHR and UNDP promoted the cause of development. The UNESCO not only set up a commission for the study of communication problems headed by Sean McBride, but it also started a programme for the development of communication known as IPDC. The Report of the Sean McBride Commission appeared as the book *Many Voices, One World* which became the first book for the students of development journalism.

The major thrust of the theories of development communication has been on the use of media as a support to the national development programmes like population control, universal education, literacy programmes, employment generation and empowerment of various sections of the population. However, the weakness of this theory is that 'development' is often takes the form of government propaganda.

### 4.6.2 Participatory Communication Theory

The participatory communication theory or the democratic-participation media theory is the most recent addition to the list of normative theories. This theory has emerged out of the fact that the media and the government do not pay heed to the people in their enthusiasm for development. This theory vehemently opposes the commercialization of modern media and its top-down non-participant character. The need for access and right to communicate is stressed. Bureaucratic control of media is decried.

This theory advocates the multiplicity of media and media organization and the smaller scale of operation as that alone could make media more democratic and the participation of people in the process of development could also be increased. It also opposes centralised, highly professionalized big capital media along with the state-owned media as it finds them the necessary evils in a democratic society.

Various NGO and other political groups have preferred to involve them in advocacy and alternate journalism only to give voice to voiceless as they claim. Various development programmes like the big dam projects or the nuclear power plants projects have not been well received among people in countries like India. These types of projects and controversies related to them have also justified to certain extent the need of such communication theories.

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### 4.7 SUMMARY

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- The communication process and its impact have been studied in various models and theories given in this unit. Today mass communication has evolved into a separate discipline.
- Major advances and contributions to this discipline took place after World War I. Mass communication as a discipline is closely related to the various modern disciplines like psychology, sociology, political science and linguistics to name the significant ones.
- The communication process was first studied for the purposes of telecommunication by Shannon and Weaver in the very first linear model proposed by them. Later many more models with many more modifications were proposed.
- The impact of mass media was meticulously researched during American Presidential elections. Various normative theories were propounded by media scholars in order to describe the use of mass media in mass societies.
- The latest theories of mass communication were influenced by the post colonial urge to bring the development to the forefront in the post-World War II scenario. The theories of development communication and participatory communication for development have emerged out of this compulsion.

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## 4.8 KEY TERMS

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- **Selective perception:** Perceiving things according to beliefs rather than as they really are, and reacting accordingly
- **Selective exposure:** Tendency to avoid information inconsistent with one's beliefs and attitudes
- **Selective retention:** A tendency or process related to the mind, where people more accurately remember messages that are closer to their interests
- **Encoding:** The process of putting a sequence of characters (letters, numbers, punctuation, and certain symbols) into a specialized format for efficient transmission or storage
- **Decoding:** The conversion of an encoded format back into the original sequence of characters
- **Entropy:** The degree of randomness, lack of organization, or disorder in a with reference to communication
- **Noise:** Any form of undesired sound or electronic signals that can interfere with the intended communication

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## 4.9 ANSWERS TO 'CHECK YOUR PROGRESS'

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1. The four functions of the communication models are as follows: (i) Organizing function: A model shows the various elements or components of communication and presents how these relate to one another; (ii) Heuristic function: It means that a model can help people to identify new hypotheses to test and new directions to look at communication; (iii) Predictive function: This means that from the known factors and relationships in a model we can make some relatively safe guesses about behaviour and outcomes; and (iv) Measurement function: A model serving this function can contain explicit statements about the relative importance of certain components and can show specific means for measuring a particular dimension of communication.
2. Different models of communication include the following: (i) Shannon and Weaver model (1948); (ii) Harold Lasswell's Model (1948); (iii) David Berlo's Model (1960); (iv) Theodore M. Newcomb's Model (1953); (v) Charles E. Osgood's Model (1954); (vi) George Gerbner's Model (1956); (vii) Wilbur Schramm's Model (1971); and (viii) Westley and MacLean Model (1957).
3. Westley and MacLean model is specifically adapted and designed for understanding the role of mass media in communication.
4. The three nodes of the triangle in Westley and MacLean model refer to sender, receiver and their social context.



5. Encoding is the process of putting a sequence of characters (letters, numbers, punctuation and certain symbols) into a specialized format for efficient transmission or storage.
6. Decoding is the opposite process; the conversion of an encoded format back into the original sequence of characters. Encoding and decoding are used in data communications, networking and storage. The term is especially applicable to radio (wireless) communications systems.
7. According to Katz, Gurevitch and Haas (1973), the five categories of needs and gratifications are: (i) Cognitive needs; (ii) Affective needs; (iii) Personal integrative needs; (iv) Social integrative needs; and (v) Tension free needs.
8. Entropy refers to the degree of randomness, lack of organization or disorder in a with reference to communication.
9. Redundancy helps combat noise in a communicating system (e.g., like repeating the message).
10. Selective perception is a form of bias because we interpret information in a way that is congruent with our existing values and beliefs.
11. Selective exposure concept posits that individuals prefer exposure to arguments supporting their position over those supporting other positions; media consumers have more privileges to expose themselves to selected medium and media contents.

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### 4.10 QUESTIONS AND EXERCISES

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#### Short-Answer Questions

1. What is communication?
2. What is the difference between models and theories and how do they help us in understanding the process of communication?
3. What is the significance of Mathematical Model of Communication in communication studies?
4. What is the difference between Shannon and Weaver model, SMCR model and Lasswell's model?
5. Briefly explain hypodermic needle theory.
6. List the Klapper's five mediating factors and conditions that affect people.

#### Long-Answer Questions

1. Explain different models of communication.
2. Explain different theories of communication.
3. List and explain sociological theories.
4. List and explain normative theories of media and mass communication.

5. Write a note about the origin and growth of communication Theory.
6. What is the Indian perspective of communication process?

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### 4.11 FURTHER READING

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# UNIT 5 MEDIA FOR MASS COMMUNICATION

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### Structure

- 5.0 Introduction
- 5.1 Unit Objectives
- 5.2 Medium and Communication
  - 5.2.1 Language: The First Medium
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- 5.3 Print Media
  - 5.3.1 Early Days of Print Media
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- 5.4 Radio
  - 5.4.1 Early Days of Radio
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  - 5.4.4 Satellite Radio, XM and Podcasting
  - 5.4.5 Radio in India
  - 5.4.6 Radio as a Medium of Communication
- 5.5 Cinema
  - 5.5.1 Early Days of Cinema
  - 5.5.2 Trends in Film Making
  - 5.5.3 Genres of Films
  - 5.5.4 Cinema as a Medium
- 5.6 Television
  - 5.6.1 Early Days of Television
  - 5.6.2 Television as a Medium
- 5.7 New Media
  - 5.7.1 History of Computers and Internet
  - 5.7.2 Multimedia Technology, World Wide Web and Broadband
  - 5.7.3 Mobile Communication
- 5.8 Summary
- 5.9 Key Terms
- 5.10 Answers to 'Check Your Progress'
- 5.11 Questions and Exercises
- 5.12 Further Reading

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## 5.0 INTRODUCTION

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This unit exposes you to the media for mass communication including the latest media like the Internet, computers and mobiles. Mass communication has become one of the central activities of modern society. It is possible for people to

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communicate with each other at an interpersonal level with the help of language in the form of speech, but one cannot communicate with masses without using other types of media, such as print, radio, films, television and the most recent of them known as new media. In this unit, a brief history and evolution of these media along with the strengths, weaknesses and impact would be discussed with an objective of giving a comprehensive picture of these media and their use and utility in mass communication.

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### 5.1 UNIT OBJECTIVES

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

- Learn about the various media of mass communication
- Learn about the origin and growth of different media
- Know about the genres or types of each of these media
- Know the use and impact of these media in mass communication

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### 5.2 MEDIUM AND COMMUNICATION

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Language as a medium of communication is originally oral. Oral communication has developed over the ages and even in this age of sophisticated media and communication technologies, the significance of spoken language in interpersonal to mass communication has not diminished.

The spoken language can be found in many forms from tribal societies to well developed modern democracies. Dialogue, speeches, folk tales and folk songs, theatre, debate and discussions are such forms available in oral media.

#### 5.2.1 Language: The First Medium

Ever since mankind developed their settlements, domesticated animals and started living in communities, man found a way to communicate using various speech patterns for proper words for various things. This led to the birth of a language which in later years became a tool to express thoughts, ideologies and expressions. Growth of villages and later cities made the situation favourable for languages to develop rapidly as media of communication.

The tradition of oral or verbal communication continued for ages until the need for recording what had already been said was felt. Various records of the societies, families, wisdom and skills of the communities were passed from generations to generation only verbally. The disadvantages of this oral tradition is when the information and knowledge are passed further, were found to be either incomplete or distorted or completely forgotten. This paved the path for the need of written word to store knowledge not in memory but in records.

## 5.2.2 Oral Communication

Oral communication involves communication by word of mouth. It is an interaction that involves the use of spoken words. We are acquainted with various types of oral communication right from our childhoods. When we talk with friends, quarrel over petty issues, discuss current affairs and narrate stories to children, we are involved in a process known as oral communication, which requires no formal training. We come across several types of oral communications in corporate, social and political sectors as well. They are in the forms of staff meetings, presentations, debates, speeches, discussions, telephonic chats, classroom lectures or simply informal conversations. Today it has become a skillful task.

There are several advantages of oral communication. It is interpersonal, involves flexibility, transparency and a high level of mutual participation. The best part is that the feedback is spontaneous. But there are some limitations well like oral communication is not easy to maintain and sometimes it is not authentic in formal and organised conversations. Since ages, oral communication has helped in shaping various aspects of our lives, behaviour and even our way of thinking. We are told by our parents many do's and don'ts that we pass on to our next generation. Thus we retain certain values, morals and traditions of our ancestors.

In ancient times, the whole education system depended on the word of mouth. Our ancient texts like *vedas*, *aranyakas*, *upanishads* and *shrutis* are a result of teachings that were passed on from the teachers to disciples orally. We still find this system of teaching and training in the families or gharanas of classical music and dance.

Oral tradition of communication includes verbal arts or expressions like customs, habits, songs, poetry, anecdotes, riddles, proverbs, tales, ballads, storytelling and the elaborate epics. From ancient times, oral tradition has been used for religious, moral, social and political purposes.

### 5.2.2.1 Folk Songs and folk tales

All forms of folk culture are closely connected with the beliefs, customs, seasons and agriculture. Having been precisely connected with day-to-day activities of people, folk culture (folk songs, folk tales, etc.), expresses people's needs, problems, thoughts, values, aesthetics, skills and life styles. Commonly known as folk media, they are meant not only to entertain the folks but also to educate them. Folk media are personal forms of entertainment, education and communication as they are close to the hearts of the people. Folk media is enjoyed by small groups audiences, but the best part is that it calls for their active participation which makes it an extremely important and useful tool for communication purposes. Besides, folk media are inexpensive and easily accepted within a particular community.

Folk media can be categorized into folk songs, folk tales, folk dances and folk theatres, riddles and sayings. Every region of India has its own distinctive

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style and way of presenting these art forms. Some of the most popular folk art forms are: Songs, dance, theatre, storytelling, riddles and puppetry.

There are hundreds of folk musical styles in India. *Baul* and *bhatiyali* of Bengal are devotional in nature and they represent Vaishnava sect. *Doha* and *garba* of Gujarat are sung during dances like *dandiya* and *raas*. *Chaiti* and *kajri* of Uttar Pradesh are season specific. *Chaiti* is sung in the month of *chaitra*. *Kajri* is also presented in question answer style. Both fall into the category of semi-classical music. *Bihu* is sung with the *bihu* dance and it represents a new season and harvest. *Maand* and *panihari* are from Rajasthan. Traditionally *maand* was sung to welcome the victorious king coming after the battle. It involves classical ragas. Gujarat's temple tradition of *keertan* has been a popular medium of education. Its theme involves a wide variety of vaishnava songs. *Keertanas* are also sung in Maharashtra and Bengal.

Story-telling forms are usually presented in ballad style. They present the heroic deeds of legends and kings. The *Alha* narrates the story of two heroes namely *alha* and *Udal*. The *villupatti* of Tamil Nadu indulges in musical question-answer contests presenting it with dialogues and verses. Stories like *Sudalai madan kathai* and *Draupadi amman kathai* are presented in narrative style. *Villupatti* has been extensively used in AIDS awareness programmes and also in family planning programmes. *Powada* of Maharashtra is dramatic in nature. This folk ballad tells the tales of historical events while describing the heroic deeds of legendary characters. *Pandavani* of Madhya Pradesh is sung in ballad style. This narrative tells the stories of *Pandavas* of the Mahabharat.

Folk theatre forms have been used to mobilise people during freedom struggle. *Tamasha* of Maharashtra is one of them. It is a vibrant and lively theatre that involves a combination of music and dance. Its exotic dances, *lavani* songs and dialogues build a rapport with the audiences in no time. *Jatra* focusses on the episodes from the lives of Lord Krishna and Radha. It was used by leaders like Motilal Ray and Mukund Das to spread nationalist and social awakening. Another very interesting folk theatre form is *bhavai* from Gujarat. This style is full of dialogues, mime, acrobatics, dance, songs and magic tricks. Songs are usually based on classical ragas. The comedian character '*ranglo*' makes satirical comments on leaders, current affairs and contemporary situations in between the acts of the play besides exposing social and political evils. *Yakshagana* of Karnataka is a very popular folk drama. Its themes are from *Bhagvata*. The narrator sings verses and exchanges witty remarks with the players and audiences as well. *Therukoothu* is Tamil Nadu's street theatre that brings together dance, music with prose and drama. Ramlila, depicting the episodes from Lord Rama's life, and *Nautanki*, a vibrant and playful theatre of Uttar Pradesh are very popular amongst all.

Energetic, lively and colourful folk dances demand community participation. Each dance form brings action in distinct characteristics of life. *Pung cholam* of Manipur, *bihu* of Assam, *hikal* of Himachal Pradesh, *chau* of Bihar and Bengal,

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*dandiya* of Gujarat and *bhangra* and *gidda* of Punjab are some of the folk dance forms of India.

There are certain communities that are known for their distinct genres of folk art forms. *Kalbelia* dancers, *langa* and *manganiyar* singers, *jogis*, *saperas* and *bhopas* of Rajasthan are amongst them.

The wisdom and wit of the rural folk have been expressed through riddles, proverbs, folk sayings and couplets. *Kalgitura* of Rajasthan, *Ramdangal* of Uttar Pradesh and *Kabigan* of West Bengal are genres of poetry with riddles. They are expressed in question-answer format. Hazarat Amir Khusro had written many couplets and riddles on daily life patterns of people.

Puppetry is an extremely popular art form even today. There are four types of puppets like string puppets, rod puppets, shadow puppets and hand puppets. The puppetry was used earlier as a source of entertainment which used to rely on mythological stories or on popular folklore. Nowadays, puppets are used for social awareness about family planning, AIDS, dowry, etc. It is also used for product campaigns.

### 5.2.3 Traditional Media

Human beings in earlier days also expressed themselves in many other non-verbal ways. Paintings and sculptures were such other forms that were used frequently by those who had the skills for them. The cave paintings available in India were found in many places. Those found in Bhimbetka near Bhopal and the caves of Ajanta-Ellora are not merely wonders of art, they had lots of meaning for the people of that time and are still very communicative. During the heyday of Buddhism, many 'stupas' (dome like structures) and pillars were constructed. They used to have the stories of 'Jatakas' carved on the stones. They were clearly the messages of Buddhism meant for all those who were interested in the preachings of Buddha.

Painting was another very popular and potent form of communication especially in a country like India where literacy was the privilege of a few. '*Pattachitra*' of Orissa and '*phud*' of Rajasthan were narratives of Gods, kings and other legendary figures. Similarly, paintings were done in many styles using various techniques. Rajputana, Tanjore and Mysore were the major schools of painting in medieval India. The themes for most of these paintings were Hindu Gods and Goddesses and scenes from Hindu mythology.

### 5.2.4 Written Communication

Written communication is a communication that makes use of the written word. The content of a letter, book, manual, newspaper, report, office order, and application is communicated through written words. Written communication is required in schools, colleges, at work places or in our personal lives. It has become an essential in most of the business enterprises.

The best feature of written communication is that it is documented. It can be consulted or reviewed any time. There is hardly any scope of tampering or distorting

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the facts once they are written. Hence, written communication is not temporary, cannot be forgotten and it spreads the same message to everyone, making it uniform in nature as in the case of books, novels, reports, etc. There might be some disadvantages also of written communication like it is time-consuming or it tends to be formal, but as the written form is reliable and authentic, it would be appropriate to ignore its drawbacks.

It is appropriately said that written word is power. Humans have undergone a journey of thousands of years to achieve this power. The writing must have been invented to replace the role of memory in advancing knowledge. In earlier days, memorising the knowledge was considered a skilful job. Legends, prayers and even family or tribe records were maintained orally. As memorising and passing the knowledge to next generations must have faced some loss or distortion of content, the need for some method to record it must have arisen.

The insight that everything could be represented by a pictorial symbol led to the invention of writing. Expressing through pictures was first carried out on clay tablets in Assyria sometime in 3500 BC. The pictures were cut with a wedge-shaped tool in the damp clay which was dried to serve as a permanent record. 'Cuneus' is a term that originated in Latin which means a wedge. Hence, this style of writing was known as cuneiform writing. Next, hieroglyphs came into use in Egypt. These were painted or drawn on papyrus. In Egypt, these pictorial writings were meant only for the temples. The term hieroglyph is derived from two Greek words namely, 'hiero' and 'glypho', meaning sacred and engraved respectively. Egyptian empire encouraged its scribes in maintaining the accounts of its temples and military accounts. Sumerian cuneiform writing and the Egyptian hieroglyphs are the earliest forms of writing.

As in picture writing system, the glyphs represented objects, in the next stage, i.e., phonetic system, glyphs referred to spoken symbols. This made the task easy to make a syllabary where a limited number of sounds were combined to make a number of words. Thus, the Sumerian system now had only about a hundred symbols as compared to their system that had thousands of symbols. This system is known as the phonetic system of writing.

The new form of writing was based on the idea of the alphabet. People were finding some system where each sound of the spoken language could be represented by one letter sign. The idea was to combine relatively a few signs while writing. From 100 symbols, now people reduced the symbols to about two dozen or more. Many types of alphabetical writings were developed by various civilizations. Some like Phoenicians, Canaanites and Hebrews did not use any vowel in their alphabets. But out of all, the Greeks developed the most simplified and systematic system of writing by adding vowels to the alphabets.

### 5.2.4.1 Manuscripts and handwritten books

A manuscript is a handwritten text on paper, cloth, metal, palm leaves, rocks, leather, wood or any other material. Before the invention of wood block printing, all written texts were produced and reproduced by hand. The manuscripts were



produced in the form of scrolls or books, bound or tied. Writing was a special profession in early times. Those engaged with writing were known as scribes. Scriptoriums were made where scribes used to write and preserve the manuscripts.

In Europe, the most common material used for writing was vellum or parchment. Parchment is made out of animal skin. In Southeast Asia, the texts were inscribed on metallic plates. Rare Buddhist manuscripts were inscribed on brass, copper or ivory sheets. In India palm (*taarh*) leaves were used for writing purposes in ancient times. Later, the manuscripts were written on bhoj-patras or tamra-patras.

As the city life developed, it demanded the growth of education and learning. The use of tablets and scrolls extended from maintaining official and family records and religious prayers to literary expressions. Proverbs, sayings, morals and ethics were a part of wisdom literature all around the world. Then subjects like medicine, astronomy, mathematics and astrology found place in manuscripts. Various schools developed. In Sumer, Egypt and Mesopotamia selected children studied writing to become either a priest or a professional scribe. India also developed 'ashram system' for studies but the education was imparted orally.

In India, most of the manuscripts found are written in Sanskrit. The manuscripts of *vedas* in the form of religious and philosophical discussions were written in vedic Sanskrit. All Upanishads, aranyakas along with Panini's grammar, Charak samhita were part of oral tradition known as '*shruti*' that were written later on *taarh* or *bhoj patras*. The inscriptions of Ashoka in Prakrit, various scriptures of Buddhism in Pali and many manuscripts in Tamil and other Dravidian languages in Brahmi scripture are a part of our culture. These texts are in the form of '*granthas*'. The term '*granth*' is derived from the Sanskrit word '*granthi*' meaning a knot or tie. The documented metal sheets or leaves tied and knotted with a string were called *granthas*.

Mughals also encouraged writings on various subjects including literature in particular. Some of the manuscripts of medieval India are *Ain-e-Akabari*, *Baburnama* and *Tuzk-e-Jahangiri* or *Jahangirnama* that were written in Persian. All of them are autobiographies of these famous rulers. Most of their manuscripts were illuminated. An illuminated manuscript is a manuscript which has decorated borders or illustrations.

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### CHECK YOUR PROGRESS

1. What is the original form of communication?
2. List different forms of oral communication.
3. Which is considered as the earliest developed medium of communication?
4. What do you understand by folk culture?
5. List some non-verbal forms of communication?
6. What are the major advantages of written communication over oral communication?

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## 5.3 PRINT MEDIA

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Print can be defined as a medium that disseminates writing or textual matter. Printing is defined as a process that involves the use of ink, paper and a printing press for reproducing text and image. The technology of printing using a printing press allows a large-scale production of the same matter. Printing is a technique that is an integral part of publishing.

### 5.3.1 Early Days of Print Media

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

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

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

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

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

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

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

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

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

### **5.3.2 Genre of Print Medium**

The emergence of print medium has been a big achievement for man as it has not only allowed to store and disseminate knowledge, it has also allowed us to communicate in numerous ways in print. Books were the very first forms that were printed and distributed, followed by periodicals, which soon gave place to newspapers. People used print for pamphlets and handbills for advertising and political propaganda. Magazines in weekly, fortnightly, monthly and bimonthly periodicity were developed at a later stage.

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

#### **5.3.2.1 Books**

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

## **NOTES**

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

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### Fiction

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

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

### Non-fiction

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

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

There are several other types of books which deal with various subjects in various formats and have different objectives. There are books on photography having a major part of the content inform of photographs. The *Life and Time* publications series of books on various topics like forests, marine life, automobile, architecture, etc., have many visuals along with the text and provides an entirely different experience of reading books.

#### 5.3.2.2 Periodicals

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

The first issue of periodical *Review* was established in London in 1704. This periodical of four pages was like a weekly newspaper, yet it was different

from early newspapers as it focussed on articles on domestic and national policies. Daniel Foe, the founder of *Review* edited the first issue from New Gate prison where he was kept for his critical views on certain policies of the Church of England.

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

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

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

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

Magazines are also available online. They share some features with blogs and online newspapers. Online magazines are also called webzines. The suffix 'ezine' here refers to their distribution carried out electronically where 'zine' is an abbreviation of the word magazine.

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

### 5.3.2.3 Newspapers

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

A newspaper covers a variety of topics. There are some newspapers that concentrate on a specific topic for instance, a business newspaper covers all information regarding business and economy and issues that affect the business or essentials of business. A newspaper of general interest caters to the needs of

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everyone by covering stories on national, international regional, political as well as social events. It also informs us on business, crime, sports, literature, fashion, films and other entertainments like puzzles, comic strips and features on food, places, personalities and fine arts. Weather reports, forecasts and horoscopes are other attractive features of a newspaper.

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

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

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

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

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

### 5.3.2.4 Posters, pamphlets, flyers and brochures

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

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

#### Posters

Since decades, people have been using posters in various forms like placards and poster bills. We see agitators holding placards in rallies; even at airports one can

see people holding placards with the name of the person they are looking for written on them. Often in markets or in our colonies we see some information regarding sale or tuitions printed on a piece of paper and pasted on the walls. This is also a form of poster that is used for the purpose of advertisement.

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

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

### **Pamphlets**

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

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

### **Flyers**

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

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### Brochures

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

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

#### 5.3.3 Print as a Medium

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

In fact, many scholars believe that written and print media are responsible for ushering in the revolution of science and technology. We learnt many different ways of expressing with the help of print medium. Pamphlets, posters, newspapers, magazines and reference books can all be attributed to print media.

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

#### CHECK YOUR PROGRESS

7. Who invented the modern printing machine and when was it invented?
8. Mention a few forms of print media.

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### 5.4 RADIO

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



### 5.4.1 Early Days of Radio

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

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

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

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

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

A number of scientists in the West were experimenting on radio waves. Hence, the credit of inventing radio goes to a large number of researchers, scientists

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and inventors namely Marconi, Nikola Tesla, Alexander Popov, Oliver Lodge, Reginald Fessenden, Heinrich Hertz, James Clark Maxwell and many more.

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

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

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

### 5.4.2 Mediumwave and Shortwave

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

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

Finally in 1926, The National Broadcasting Corporation (NBC) started network broadcasting. By the end of the decade, people all over the country

could hear a broadcast of same radio station simultaneously. Radio was transformed from long distance signalling device into a medium that served the entire nation. The broadcast now offered a variety of content. It promoted singers, presented sports events and was also used by politicians for their campaigning. News broadcast attracted huge audiences; radio became an integral part of everyone's life.

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

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

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

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

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

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

### 5.4.3 FM Radio

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

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

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

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

### 5.4.4 Satellite Radio, XM and Podcasting

Satellite radio is a digital radio signal. It is the latest in digital radio technology. It is relayed through satellites hence can be received in a much wider geographical area than terrestrial AM and FM radio. Satellite radio services are subscription-based and are provided by commercial companies. Satellite radio is one of the fastest growing entertainment services in the World.

At present there are two space-based radio broadcasters namely World Space and Sirius XM radio. These companies have merged into a single company but the two services are not fully integrated yet.

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The ground station transmits a signal to geo-satellites. These signals are bounced back down by satellites to radio receivers on the ground. Radio receivers receive and unscramble the digital data signal which contains more than 170 channels of digital audio. These signals contain encoded sound and information about the broadcast that include the title of the song, artist's name and genre of music to be displayed on the radio.

WorldSpace radio is based in Washington DC in United States. It has its own satellites that are used for providing audio content in the continents like Asia and Africa. The two satellites are Afristar and Asiastar. Each one of them sends out three beams carrying 120 digital audio channels in all.

In India, some of the local language satellite radio channels are available namely, Gandharva, Spandan, Sparsh, Shruti, RM radio and Farishta. We can tune to Carnatic music, Hindustani classical music, pop, jazz and rock music as well. It is popular in hotels and shopping complexes. World space radio has its tie-ups with international content providers like BBC and CNN. Telecom Regulatory Authority of India is working on the guidelines for this sector. It is also said that Indian Space Research Organization is working on a multimedia satellite platform for hosting satellite radio.

Podcasting is a service that allows the Internet users to pull audio files from a podcasting website to listen to various programmes on their computers or on personal digital audio players.

MTV jockey Adam Curry and software developer Dave Winer jointly developed podcasting in 2004. Curry downloaded Internet radio broadcasts to his ipod with the help of a program called ipodder. Though podcasting is almost free of cost, some of the international companies are eyeing on it for making profit. In Australia, podcast network runs commercials during its audio programmes. The radio stations like the National Public Radio, the Canadian Broadcasting Corporation and the BBC also podcast their programmes.

Very soon the use of podcasting technology will not be limited to music; it is a useful tool in the field of education as well. Podcasting in India is at an initial stage. Despite the fact that there are approximately 3000 Indian podcasters, podcasting is not a very popular venture. One of the podcasters is Sunil Gavaskar who hosted a cricket podcast at Yahoo India. Some of the podcasts in Indian languages are podmasti, podbharti and podbazar. The XM Satellite Radio (XM) is one of the two satellite radio (SDARS) services in the United States and Canada, operated by Sirius XM Radio.

### 5.4.5 Radio in India

The *Times of India* and the posts and telegraphs department jointly started broadcasting radio programmes from Mumbai. This was called the Radio Club of Bombay. Almost at the same time a group of people interested in radio listening joined hands and formed another radio club in Madras which was named as Madras

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Presidency Club. This club started its broadcasts, mainly entertainment, from 31 July 1924. They installed a SW transmitter of one kilowatt but they could not continue it because of the shortage of money. The then government realised the power and usefulness of radio and launched Indian Broadcasting Company in March 1927.

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

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

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

### 5.4.6 Radio as a Medium of Communication

Radio is a useful and powerful instrument for mass communication. It has certain drawbacks and advantages as an audio medium. It is capable of disseminating information at distances and in a very wide area, very quickly. Messages and information can be delivered the moment it is received. Unlike television, it does not require special arrangements for broadcast. A radio reporter can be prompter than a TV reporter thus making radio more reliable for broadcasting the event or happenings and is certainly a faster medium than print.

As an audio medium, its reach is vast. It delivers the messages that are heard and comprehended by all from highly educated intellectuals to neo-literates as well as to illiterates. Radio is cost effective too. Nowadays, people are able to access FM radio on their mobile phones.

Radio is a boon for specially disabled persons who cannot see as they can listen to the news, enjoy music and make themselves aware of the world which they cannot see. Further, it enhances one's visual and imaginative powers. Through radios people heard the explosions of bombs during World War II and could feel the tragedy from their homes.

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Radio provides the convenience to receive messages, and enjoy music or features while they are working. A busy executive may also listen to a current affairs programme while driving, a student can listen to important announcement and news while getting ready for his college, and a farmer may listen to agriculture or music during his work in the field. Radio does not snatch time from one's working schedule.

The government of India launched several projects in the fields of education, healthcare, agriculture, etc. like school broadcast (1937), adult education and community development (1956), farm and home broadcast (1966), university broadcast (1965), etc.

Today, the radio has become interactive and has started live broadcasts where people can participate by sharing their views on topics that are discussed. Almost all services of all India Radio offer live participation of audiences. FM radio stations are much ahead in this regard. The instances like road accidents, traffic jams, sudden fall in temperature or rains in a particular area, storms, etc. are regularly reported.

Some governments have provided aid or sponsored programmes on education, agriculture, health, women empowerment, etc. But more guidelines, schemes and formats have to be chalked out to work on issues like hunger, poverty, unemployment and so on. Masses should come forward with new innovations and constructive ideas to deal with these problems.

German poet, playwright and theater artist Bertolt Brecht (1898–1956) expressed his views on the functioning of radio as a means of communication while delivering a speech in 1932 and said:

It was not the public that waited for radio, but radio that waited for public; to define the situation of radio more accurately, raw material was not waiting for method of production based on social needs but means of production were looking anxiously for the raw material. Radio could be the most wonderful public communication system, imaginable, a gigantic system of channels could be, that is, if it were capable of not only transmitting but of receiving, of making the listener not only hear but also speak, not of isolating him but of connecting him.

People tune to radio for various reasons. Some really want to be informed; some use it as a background voice while they are working; some merely want to get entertained. Radio is a companion for those who are lonely. It plays a role of social lubricant by bringing people together through exchange of views; it integrates them through music, social and political issue and thus creates a healthy environment of harmony, awareness and social consciousness. It has been an excellent tool for education.

As early as in 1937, AIR commissioned a school broadcast project in which four major cities were selected, i.e. Delhi, Calcutta, Madras and Bombay. Initially

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this program was not curriculum oriented, but later AIR tried to follow the school curriculum in vein as it was not the same in all the states of the country. In 1965, AIR also started a broadcast project for universities to expand and enrich the higher education.

For the purpose of educating adults and developing the community, a project named 'Radio forums Project' was started in 1956. This was an agriculture-based project that was commenced with the help of UNESCO in Maharashtra. 144 villages in the vicinity of Pune were benefited from this project. Another successful project was started in 1966 for farmers. During the 'green revolution' farmers adopted useful agriculture related techniques that were broadcast on radio. This programme was aired under agriculture extension project of the Government of India. The broadcasts were planned to provide information on agriculture technology, fertilizer insecticides, seeds, agriculture machines, etc. In 1960s, with the help of radio broadcasts, a new variety of rice was harvested in abundance. It was popularly named as 'Radio Rice'. Even now various stations of all India Radio are regularly broadcasting programmes for farmers and their community with an aim to educate, inform and to entertain them. Radio is providing significant information through popular programmes on various issues like environment protection, land and water conservation, role of panchayats, bio-technology for agriculture, etc.

Radio is empowering rural and urban women with its specially designed programmes targeted to educate them in the areas like health, family welfare, childcare, food and nutrition and home management. It also educates them about their rights. Radio programmes on family welfare in various formats like discussions, drama, jingles and feature have made women aware of the benefits of a small family.

The radio from its inception has been an instrument of the conservation of various art forms. It has promoted popular and classical music, folk music, theater and literature. Radio services like Vividh Bharti are major source of entertainment for the soldiers serving the nation at remote place in our border. It has also inculcated an interest towards light film music in the masses.

Radio provides platform to various artists, writers and musicians to spread their art and skills.

Thus, radio has been an ideal instrument of shaping the future of India, building the nation with constructive and rational approach and at the same time helped in conserving our traditions and values.

### CHECK YOUR PROGRESS

9. What is meant by FM radio?
10. What is satellite radio?



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## 5.5 CINEMA

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Apart from listening to audio messages, human beings have been using visual messages for communicating. Images have a greater impact than simple voice messages. A combination of both has the greatest impact.

### 5.5.1 Early Days of Cinema

The word cinema is derived from Greek word '*kineto*' which means 'movement'. Thus, the word 'movie' came into existence. The technique of films is related to the discovery and development of photography. It was in the early nineteenth century when scientists were working on optics, they invented many devices like thaumatrope (by Filton in 1826), Phenakistoscope (by Belgian scientist Joseph Plateau), stroboscope (by Viennese scientist Simon Stampfer), to name a few. The working principle of all such devices was same, i.e. a disc with painted pictures of different movements of an object on it, when rotated gave an impression as if the object is moving. Later, using this principle E.J. Marey of Paris devised a photographic gun in 1882 for taking the pictures of moving objects like birds and animals. Seven years later he modified his camera where in place of a roll of light sensitive paper, he used celluloid film. He named his camera as 'chronophotographe'. An Englishman Edward Muybridge used a battery of cameras in a row to record the movements of racing horses in 1877. Thomas Alva Edison experimented with moving pictures under the direction of W.K.L. Dixon in 1888. Dixon made a remarkable effort by using celluloid films designed by George Eastman. These celluloid films later became the best medium for photography as it was possible to roll them. The camera that Edison had designed was heavy thus not portable.

French brothers Louis Lumiere and Auguste Lumiere succeeded in inventing a portable, suitcase sized cinematograph or camera that contained a film processing unit and a projector. The technology of Lumiere's cine-camera was based on his contemporary Edison's bulky camera. Their first film depicted the arrival of a train. The first public show of films by Lumiere brothers was organised in France in 1895.

#### 5.5.1.1 Silent movies

By the end of nineteenth century, movie cameras were on high demand. Motion pictures became a profitable business at restaurants and fairs. Most of the early films were short, usually of 15 to 60 seconds duration, taken on 35 mm wide celluloid strips with 16 frames per second. The themes included workers in a factory, trains at station, parade, picnics, sailing and so on.

The first 30 years of cinema was dominated by silent movies. It is said that for sound effects sometimes musicians were hired to perform live during the film. Interestingly, in those days films were shown in special venues like fairs and theatres as a part of the show or in restaurants and inns. The first proper cinema theatre was *The Nickelodeon*. It was opened in Pittsburgh in 1905. By this time, the

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duration of the films was increased and some filmic effects were also used. This was the beginning of editing in films. Edison first used the stop motion technique in his film *The Execution of Mary*, where the camera was stopped at one action and restarted at other. The two pieces of film were cut and pasted so that the action appeared continuous. George Melles, a magician by profession, used superimposition, G.A. Smith used reverse motion and Robert Paul used different speeds of the camera for special effects. Some of the silent films are *Birth of a Nation* (1915) by D.W.Griffith, *The Last Laugh* (1924) by F.W. Hurnan, *Potemkin* (1925) by Sergei Eisenstein, *The Gold Rush* (1925) by Charlie Chaplin, *Metropolis* (1926) by Fritzlang and *The Blue Angel* (1929) by Josef von Sternberg. Another silent film *Nanook of the North* (1922) by Robert Flaherty is considered to be the first non-fiction film or first documentary. The silent era ended in 1929 after a method of recording sound with the image was discovered.

### 5.5.1.2 Talkies

Warner Brothers introduced a new sound-on-disc system in 1926 by recording music and sound effects on a wax record and then synchronizing it with projector. They released their first motion picture *Don Juan* which proved to be success. *The Jazz Singer* in 1927 brought a revolution in the history of talking pictures. *The Jazz Singer* was the first film where spoken dialogues were used with other sound effects. In fact, Dickson and Edison started working on sound devices much early in 1895. They had developed a kinoscope, a visual component to their cylinder phonograph. They combined these two devices to make a kinetophone. That was an experimental stage when many enthusiasts and scientists were working on various types of sound systems.

Warner Brother's technology named vitaphone used a separate phonographic disc for synchronizing the pictures. This technique allowed the dialogues and music to go along with the pictures. Introduction of talkies brought many changes. Various studios jumped into this profitable business. Some of them were 20th Century Fox, Paramount Pictures, Columbia Pictures, and Warner Brothers and so on. They started hiring actors and directors on long-term contracts. Some of the noted directors of mid-twentieth century are Frank Capra, Vivtor Fleming, Alfred Hitchcock and Orson Welles.

### 5.5.2 Trends in Film Making

The society, its political, social and cultural conditions, its people and their behaviour have influenced film makers from the very beginning. In very early pictures, called musicals, a narrative style was adopted as the theme of the film. In the period between 1910s to 1930s, modernity and criticism were the main themes portrayed in films. Charlie Chaplin's *The Great Dictator* is an example that expresses social conflicts with modernity. Valentine, also known as German Chaplin, did something similar in his comedies. That was the age of enlightenment in cinema that displayed semantic logic.

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Musicals, a distinct style of portraying the classics, were influenced by the books, novels of the times. This period was a period of cross-cultural pollination. Directors were more inclined towards the world's literature. Excellent examples are *Les Miserables* of Victor Hugo, written in 1862 and screened in 1907 and Tolstoy's *Anna Karenina* and also *Crime and Punishment*. Even vampire fiction was readily accepted by the directors. Bela Lugosi's *Dracula* in 1931 was a super hit movie.

Post-World War II movies depicted the lives of common people, their sufferings and agonies. *The Bicycle Thief* and *Umberto D* by the Italian director Vittorio De Sica are remarkable examples of Italian neo-realism that existed in the post-World War II era. Almost all post-World War II movies depicted social commitment in various ways. Rossellini was another Italian director who depicted through his visual expressions Italian political life, affection for humans, an urge to rebuild the nation that got destroyed by war. Fellini and Andrei Wajda were also inspired by the neo-realism of the Europe.

French cinema of the post-World War II era produced many fine movies like Marcel Carne's *The Children of Paradise* in 1945, Rene Clement's *Forbidden Games* in 1952 and Jacques Becker's *Golden Helmet* in 1952 with a distinct literary presentation.

In fact, the period between 1950 and 1960 was a period when a new wave emerged in the world of cinema. New wave cinema is also referred to as art cinema. The French directors got inspiration from Alexandre Astruc's writings where he says that film should be regarded as a form of audio-visual language. He introduced the concept of 'camera-pen'. Francois Truffaut, Jean-luc-Godard and Jacques Rivette are some of the famous directors of new wave cinema. Truffaut's *The 400 Blows*, Godard's *Breathless* and Alain Resnais's *Hiroshima Mon Amour* carried a distinctive style and ideology of the director and were quick and cost-effective as far as their making was concerned.

In the Great Britain post-World War II movies were literary in their taste and texture. British cinema of this period was elitist and culturally conservative to some extent. Many classics were adapted by the directors for films and *Hamlet*, *Great Expectations* (1946) and *Oliver Twist* (1948) are some examples.

Soviet Union film industry produced some great prize winning movies during 1950-60 for instance, Mikhail Kalatozov's *The Cranes are Flying* in 1957 and Grigory Chukhrai's 'Ballad of a soldier' in 1959. Literary adaptations like Grigory Kozintsev's *Hamlet* in 1964 and Sergei Bondarchuk's *War and Peace* in 1967 were extremely impressive in their stylistics. Directors like Sergei Paradzhanov and Andrei Tarkovsky came with their legendary works. *Shadows of Forgotten Ancestors* (1964) by Paradzhanov and *Ivan's Childhood* (1962) by Tarkovsky had a remarkable impact on world cinema. *Solaris*, *Nostalgia*, *The Sacrifice* and *Mirror* are some other unforgettable works of Tarkovsky.

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### Indian Cinema

Dada Sahib Phalke is considered as one of the pioneers of Indian cinema. He got inspired after watching a film *Life of Christ* and thought of making a film on the life of Lord Krishna. But the idea failed due to financial crises, yet he did not lose heart and in 1913 produced *Raja Harishchandra* with his own Indian team. He produced various short and full-length feature films on mythological tales and historical epics. Women in those days were hesitant and social norms also did not allow them to enter into film world. All women characters were played by men. *Savitri*, *Lanka Dahan*, *Krishna Jamuna* and *Bhasmasur Mohini* are some of the feature films produced by Phalke.

The credit of bringing cinema in India also goes to various photographers who produced short films in early twentieth century. A photographer from Maharashtra named H.S. Bhatvadekar is amongst them.

Certain other film makers during 1920–30 picked up social themes for their films. Chandulal Shah, Himanshu Rai and D.G. Ganguly were some such film makers. Till then it was the era silent movies. The talkies era started with *Alam Ara* in 1931. It was directed by Ardeshir Irani who included twelve songs in his film. During this period Hindi cinema was influenced by Parsi theater. The loud make up, dialogue delivery of renowned actors like Sohrab Modi and Prithvi Raj Kapoor reflect the elements of Parsi-styled theaters. In those days, theater artists were offered leading roles as they had the experience of acting. Indian Peoples' Theater Association (IPTA) influenced the works of K.A. Abbas, Sahir Ludhiyanni, Bimal Roy and Chetan Anand to name a few.

During 1940–50 the trends shifted to social concerns. In the coming next two decades, the formula films overpowered the film industry. Raj Kapoor, Guru Dutt appeared as powerful directors and actors. They contributed to Indian cinema's masterpieces like *Awara*, of international fame especially in the former Soviet Union, *Aag*, *Pyaasa*, *Kaghaz ke Phool* and *Baazi*. Starting with *Apu Trilogy* in 1954, Satyajit Ray appeared with his distinct style and cine autography of middle class portrayal.

1960 took a turn towards romantic musicals and 'triangle masala' from social concerns. The Film Finance Corporation was established the same year. It provided loans to new and upcoming directors and producers to make low-budget films. It was the time when the new wave cinema took an entry into the film industry. Mrinal Sen's *Bhuvan Shom*, Basu Bhattacharya's *Sara Akaash*, and *Rajnigandha* and M.S. Sathyu's *Garam Hawa* were some of the films classified under this category.

From the early days of India Cinema, Chennai had a huge film industry producing films in Tamil, Telugu, Kannada and Malayalam on a large-scale. M.G. Ramchandran is still a big name in industry, people remember him as an actor, leader and even as a God like figure of Tamil cinema. Starting from mythological and romantic films, Tamil film industry experimented with the new wave cinema

only in late 1970s. Dorai Jaybharathi, Balu Mahendru, Bhagyaraja and Rudraiyya are amongst those who brought the concept of new wave cinema in Tamil film industry. Tamil film industry has provided Hindi cinema some talented actor like Rajni Kanth and Kamal Hasan. From *Keechaka Vadham* (1917) and *Mayil Ravana* (1918) to *Dasavathaaram* (2008) and *Ethiram* (2010) the Tamil film industry has travelled a long way.

### 5.5.3 Genres of Films

Documentary, feature film and telefilms are amongst some forms of films. According to a Scottish documentary maker, a documentary is a 'creative treatment of actuality'. In 1926, he defined a non-fiction film as a documentary.

An American film maker Pare Lozontz defines a documentary as 'a factual film', which has to be dramatic in nature. A documentary can be classified into several genres. A very popular form of documentary in early twentieth century was called 'travelogue film'. It was also known as 'scenics'. Frank Hurley, an Australian photographer and adventurer, made a documentary named as *South* in 1919 on Trans-Antarctic expedition. He had participated in several Antarctic expeditions. He also served as an official photographer with Australian forces during World War II. This documentary had depicted the failure of the expedition. *Nanook of the North* produced by Robert J. Flaherty in 1922 is said to be a romanticized documentary.

Documentary can also serve as propaganda film. Frank Capra's *Why We Fight* in 1944 was commissioned by the US government to convince the US public that it was time to go to war. During 1940s, British documentary makers blended propaganda, information and education in their propaganda documentaries. Their approach was more poetic in nature.

Before each election, politicians convey their achievements to public through propaganda documentaries. Making a documentary on wild life is an interesting task that requires lots of patience where as a documentary on a biography demands well researched facts.

With time and growth of technology the trends in documentaries are changing. Instead of portable camera and sound equipment, handycams are used for making documentaries which reduce the cost of production. Usually documentaries are of short duration of 5–30 minutes. They are cost effective and require less efforts and time.

#### Feature films

A feature film is a film of full length. American Film Institute and the British Film Institute define feature film as a film with duration of 40 minutes or longer. In India, the duration of a feature film is usually more than 120 minutes. The Chamber's Dictionary defines feature film as a long cinematograph film forming the basis of a programme. Feature films are also called movies.

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Story types or genres develop the category of films. Action films include stunts, chases, battles and fights and usually demand high budget. Adventure films are exciting stories of hunts, searches for the unknown and unseen. They are full of new experiences. Comedies are meant for provoking laughter and amusement. The light-hearted plots of comedies attract wide audiences. Other genres include horror films, crime and detective films. Dramas are serious presentations whereas musicals are song and dance based films. Historical films are big budget films portraying historical, mythical and legendary characters. Science fictions are visionary and imaginative and war movies are sensitive. Sometimes, a new genre develops on public demand or on the demand of current political and social atmosphere like films on terrorism, diseases, marriages, family relations, etc.

A film is created by recording photographic images using cameras. Originally the term film was used for a photographic film. A film can be called as an extension of photography. A cinemascope film, in comparison with a regular film, has a wide length and a short height. Films can be educative, for instance, a film based on the works of a leader or on a classic novel. They can be made for propaganda or can be artistic in nature.

### Telefilms

Telefilms are films produced for television broadcasting. Usually they are short films with a low budget. Doordarshan has produced certain quality telefilms in the past. It has introduced the works of famous writers like Premchand's *Nirmala*, Bhishma Sahani's *Tamas*, etc. in the form of telefilm. Such films are either funded by the ministry, NFDC or commissioned by Doordarshan. The regional centres of Doordarshan have also produced many telefilms of 1 hour duration. FTII produces telefilms that are telecast on Doordarshan.

Famous directors like Shyam Benegal and M.S. Sathyu have also directed several class telefilms. Telefilms on Doordarshan have also served as laboratories for young upcoming directors and actors as they had experimented with the subject, form, content and innovation.

### 5.5.4 Cinema as a Medium

Most of the cinema is meant for entertainment. It is a product that is made for consumption. Such films may be enjoyed by those who simply want to relax and wander in a world of fantasies. This dreamy effect makes the audience to forget about the real world. Sometimes the impact of the films is not realised at once. It lives with us in our subconscious mind and appears gradually.

Cinema always tried to cope with the changing reality. It picks up issues from the society. If cinema focuses on serious and grave issues, it can make us more responsible towards our society by creating sensitivity and feelings for our own people. On the other hand, depicting and justifying violence, crime, vulgarity, lust and unreal lavish life styles can corrupt the people's minds. Thus it can also produce lame and uncultured class of people.

Most of the commercial cinema has a drastic negative effect on the youth. They blindly follow the filmy ideals in fashion, glamour and glitz. They strive to behave like actors and try to look like them. This hampers their mental and psychological growth that is required in the building of a nation.

One good thing that cinema has brought to us is an understanding of creativity through cinematography. Indian films too have given the best lyrics, composers and singers to the society. Cinema has introduced various forms of music, from classical to folk and from devotional to pop. Films made on the literary works have not only introduced to us great writers and their thoughts but also helped in developing a better understanding of the society and its people.

Cinema as an extension of theatre is an art. A Russian theorist of films, V.I. Pudovkin wrote in 1933 in this context:

It is a synthesis of each and every element—the oral, the visual, the philosophical; it is our opportunity to translate the world in all its lines and shadows into a new art form that has succeeded and will supersede all the older arts, for it is the supreme medium in which we can express today and tomorrow.

Interestingly, the famous film director Jean-Luc-Godard speaking on cinema as an art has a different viewpoint. He said:

The cinema is not an art which films life, the cinema is something between art and life. Unlike painting and literature, the cinema both gives to life and takes from it, and I try to render this concept in my films. Literature and painting both exist as art from the very start, the cinema doesn't.

Not only this, he further adds by saying that 'Cinema is the most beautiful fraud in the world.

### CHECK YOUR PROGRESS

11. What is a documentary film?
12. What is feature film?
13. Mention a few types of feature films.

## 5.6 TELEVISION

Television is a brilliant invention of the twentieth century. It has not only made it possible to view the events and happenings of the world instantly, it has brought the cinema in the form of soap operas and telefilms and even in its usual form to the drawing rooms of the people. It has become a very powerful and the most accessed medium. Many politicians have been able to capture and maintain their political

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power with the help of television. Some of these people own television networks not only in Europe and Latin America but in India as well.

### 5.6.1 Early Days of Television

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In 1884, a German scientist Paul Nipkow experimented with a rotating disk containing small holes and found that this device of his can work as a scanner. The disk, known as Nipkow disc, produced patterns of electric impulses required to transmit pictures. This device became an integral part of the technology of transmitting images. Even today, this scanning concept is a standard component of television (now popularly known as TV).

Rosing in Russia used Braun's cathode ray oscilloscope as a display tube for producing very feeble TV signals in 1907. In England, Campbell-Swinton worked out an electronic system for TV in 1908. A high school boy from Rigby, Philo T. Farnsworth of United States in 1922 drew an electronic circuit for transmitting and receiving moving images. His study was based on Nipkow disk. Next year Charles Jenkins sent still TV images by wireless from Washington to Philadelphia.

During the same period a Russian Scholar Vladimir Zworykin, who was a communication specialist and had already worked on TV circuit, came to US to begin his research on more sophisticated and practical electronic systems required for actual TV transmission and reception. This was the time when inventors were working on the TV system in various countries. John Baird a Scottish Engineer too used Nipkow disk to successfully produce faint pictures in black and white. He demonstrated the very first telecast in 1926. His TV system was later adopted by the BBC.

In Berlin, a TV service was started in 1935. The pictures were produced on a film and then scanned using Nipkow's model. BBC began its telecast in 1936 from Alexandra Palace, London. A full-fledged TV Station with studio was built in New York City's Empire State Building in 1932 and the telecast was started in 1936. Initially, the telecast had only two programmes per week and that too came to a sudden halt during World War II. Just after the war there emerged a number of TV stations in some major cities. By 1946 new licences for TV transmitters were issued and then there was a rush to bring home a new medium of communication. As TV sets were very expensive at the initial stage, only a few could afford them.

Those owned TV sets, used to have big gatherings of TV viewers at their homes. It was a luxury item and status symbol in those days. Federal Communications Commission (FCC) had issued approximately 100 licenses by the beginning of 1948. Most of the cities had their own stations. There appeared a problem of signal interference or clash in various stations. Reception was either not clear or it was not there at all. FCC ordered a freeze on the issuance of new licenses and manufacturing. Hence, America had to wait till the freeze was lifted. In the meantime, FCC worked out the technicalities of TV broadcasting in order



to allocate frequencies to FM Radio and TV. When this chaotic situation of signal interference and overlapping was solved, the freeze was lifted in 1952.

The earliest design of colour TV system was perhaps made in Germany around 1904. In 1925, Zworykin also claimed to have designed an all-electronic colour TV system. These two systems failed but they were the first attempts towards the development of colour TV system. A successful system began broadcasting in America much later in 1953 after many researches and lots of efforts. Some people say that John Baird, the inventor of the world's first working TV system in England in 1923, experimented with a colour TV using cathode ray tube and a disc with colour filters. In 1944, he demonstrated world's first electronic colour TV. However, the colour technology was then in its raw state, it took several years to refine itself.

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During 1952–1960 TV industry saw rapid growth and spread in the West. 1960–1980 was the period when there were many TV networks and they were in competition with each other. BBC during this period focused its attention on educative programmes meant for building the character and enhancing cultural values, correcting pronunciations and shaping the middle class intelligentsia. BBC is still known for its research-based documentaries.

News from the very beginning had a dramatic effect on society. In 1933, people watched President Roosevelt's address to the nation on TV. A very popular programme *World News Round Up* was aired on CBS in 1938. A telecast of Soviet Premier Khrushchev representing his nation at United Nations was shared by millions of people. Cameras recorded him expressing his dissatisfaction by pounding one of his shoes on his desk, which he took off while the session was in progress. President John Kennedy's assassination and Lyndon Johnson's succession receive massive 4 days coverage in 1963 and the moon landing in 1969 was viewed in 94 per cent homes.

The TV industry grew further with the growth of cable TV and with the adoption of video cassette recorders. Cable TV system was needed in those areas that were not getting the proper signals because of geographical conditions or manmade conditions as well. Tall buildings, densely populated areas, valleys or hills blocked TV signals. As a result, TV receiver could not receive them. Initially cable system started on a low-scale but when picture quality improved, the cable TV started spreading rapidly.

The beginning of 70s was the period when video cassette recorders (VCRs) appeared all over the world for recording the programmes of one's choice from the TV network. It was also a very useful device for editing. VCR was invented in America by Ampex Corporation. Charles Ginsberg designed this machine to record TV programmes on a magnetic tape. Japan improved the technology by standardizing the systems and became the number one manufacturer and exporter of VCRs. VCRs became more popular for movie viewing. Movies were recorded on VCRs and cassettes were sold in the markets or at book stalls. The tape

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technology of VCRs gave rise to digital storage technology where any programme can be squeezed on a compact disk.

The Russians launched Sputnik, the world's first satellite on 4 October 1957. A few months later, the US launched Explorer I on 1 January 1958. In 1976, history was created by Home Box Office (HBO) by starting satellite delivery of programming to cable networks with the telecast of *The Thriller from Manila*, a heavyweight boxing match. The match was played between Joe Frazier and Mohammed Ali. With the growth of satellite broadcasting, people looked to the multi-channel facilities at low price, very attractive.

Satellite system provides clear pictures and stereo sound on various channels. Conceptually, satellite system is a wireless system that delivers TV programming directly to viewers. Satellite TV systems transmit and receive radio signals using satellite dishes. These dishes act like antennas. Earlier the size of the uplink dishes was quite huge as much as 9–12 metres in diameter. Geostationary Satellites are placed in geosynchronous orbits. They stay in one place in the sky relative to the earth. Each one is approximately 22,200 miles or 35,700 kms above the earth.

The first ever satellite TV signal was sent from Europe to the Telstar Satellite in 1962. The first geosynchronous communication satellite Syncom 2 was launched in 1963 and Intelsat I, the first commercial communication satellite was launched in 1965. Intelsat I is also called *Early Bird*. Soviet Union was the first to start national network of satellite TV which was named 'Orbita' and was developed in 1967.

All over the world, satellite TV has grown rapidly in recent years. TV is migrating from analog to digital where audio and video are transmitted by discrete signals. The latest advanced broadband technology allows consumers to combine video, phone and data services with an access to the Internet. The most significant advantage of such a system is that digital channels are accommodated in less bandwidth. This allows more channels to flow in the same space. Digital system provides high definition TV service with better picture, better sound and multimedia service with feedback and talkback facility. Digital signals react differently to interference and obstacles. The common problems faced in analog TV were ghosting of images, noise, poor clarity or wavy picture. But using digital technology, audio and video are synchronized digitally hence providing a crystal clear reception. It is a system of storing, processing and transmitting information through the use of distinct electronic pulses that represent the binary digits 0 and 1. In analog system, the sound of the broadcast is modulated separately from the video. Analog is a transmission standard that uses electrical impulses to emulate the audio waveform of sound.

### Television in India

TV in India appeared on 15 September 1959 in New Delhi. It was started as an experiment to train personnel and to find out its possibilities in the field of community development and education. UNESCO granted a sum of \$20,000 and offered

the required equipment to make this experiment possible. In the beginning 180 community teleclubs benefited from the programmes that were telecast twice a week, each of 20 minutes duration. The range of the transmitters was just 40 km. After 2 years in 1961, it was found that the programmes had some impact on the audiences. As a result educational programmes on science for teachers were started in 1961.

Programmes on entertainment and information were introduced from August 1965. Next important step was the introduction of the programmes on agriculture. With the help of the Department of Atomic Energy, the Indian Agriculture Research Institute, Delhi Administration and the State Governments of Haryana and Uttar Pradesh, a programme named *Krishi Darshan* was started for the farmers. The range of the transmitters was now increased up to 60 km.

By 1975 there were four TV centres in the cities like Mumbai, Srinagar, Amritsar and Pune (relay centre). Under satellite instructional TV experiment scheme six states were selected for the transmission of educational programmes. This project lasted for 1975–1976. Commercials were soon introduced on TV. Same year TV was separated from All India Radio and as an independent media was called Doordarshan. Doordarshan National Programme was started in 1982 and colour TV was also introduced the same year.

### 5.6.2 Television as a Medium

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

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

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

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

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

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

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

### Use of television

TV has with the distinct characteristic of capturing the audiences' attention which is considered as the best tool for teaching and training the mass audiences. Its audio-visuals makes it more effective than radio that depends solely on audio. From the very beginning, the experts were of the view that TV can make difficult and tough aspects of various subjects interesting and easy to understand through its distinct quality of demonstrating them visually with a better presentation.

State university of IOWA used TV as an instructional medium in 1932 on an experimental basis. Since then there is no looking back and many universities, private organizations and various governmental departments have started using TV as an instructional medium not only in the field of education but also in the arena of health, environment, etc. all over the world.

In India, since its inception, television was considered as an appropriate and efficient tool which could be used in education and development. Educators planned out a project for imparting education to schools. This first developmental project of Indian television was designed for the secondary schools of Delhi. The Broadcasts were syllabus based and their aim was to improve the standards of teaching science. Very few schools had laboratories, equipments and well-qualified science teachers. This new teaching method was welcomed by the students and teachers. This project was made possible with the financial aid by the Ford Foundation. In 1969, UNESCO found in a survey that students in the schools having television sets performed better than the students in other schools. In those days few schools and individuals owned television sets.

A specially designed project called 'Krishi Darshan' for farmers was started on 26 January 1966. The aim was to inform the farmers about the latest developments in agriculture and new techniques of farming.

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## **5.7 NEW MEDIA**

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The last two decades of the 20th century was a remarkable period from the point of view of media and communication technology. It was also a period of the emergence of Internet, globalization and expansion of markets.

The advances of information technologies not only realised the dream of Marshal McLuhan who invented the technology of Internet, they also changed the technologies of print, radio and television.

The unceasing innovations in the telecommunication technologies not only helped the growth and expansion of the Internet, it also paved the way for a new media nowadays popularly called mobiles. Mobile technology in convergence with information technology has enormous potential in the days ahead.

### **5.7.1 History of Computers and Internet**

The innovation of the first computer called Mark-I is as recent as 1940, though the origin of computers is traced to 3000 years back when the first computing machine known as Abacus was developed in China. Later, Charles Babbage was credited with the hypothesis which allowed the invention of computer.

The development of computers in the initial 15 years was very slow as the vacuum tubes were used in them. The ENIAC (Electronic Numerical Integrator and Computer) machine developed in 1942 was very huge as it used around 18000 tubes. It was only after the emergence of silicon transistor in 1954 and the invention of integrated circuits around 1964 that the research and development of computers gained pace. These two major inventions allowed the manufacturing of small size computers.

Computers were not very popular in the initial days as one had to learn a number of commands to operate them. They were mainly used by scientists and researchers in general and the computer scientists in particular. It was only in 1984 when the Apple machine innovated by Steve Jobs and Steve Wozniak was launched in the market that the fancy for this wonderful machine caught on. Apple was the first GUI (Graphic User Interface) machines which even a child was able to use for making drawings or play games.

The computer during these days became much more than number crunching machines. They were mainly used as sophisticated word processors in comparison to the recently developed electronic typewriters. Some people also used these machines to make drawings or draw charts and graphs. A few years later they became effective publishing machines when the software like Ventura or PageMaker along with many other software for creating drawings or digitalising photographs were launched in the market.

## **NOTES**

## NOTES

### 5.7.2 Multimedia Technology, World Wide Web and Broadband

The next phase in the development of computers was of the multimedia computers. These machines had the capability of digitising visuals like photographs, audio like speech and music with the help of software. The technology of the Internet also developed very rapidly during the same period. The Internet or World Wide Web (WWW) is a global system of interconnected computer networks that use the standard Internet Protocol Suite (TCP/IP) to serve billions of users worldwide. It is a **network of networks** that consists of millions of private, public, academic, business, and government networks, of local to global scope, that are linked by a broad array of electronic, wireless and optical networking technologies.

All these developments necessitated researches on computer architecture to increase the speed of processing and on telecommunication technologies for increasing the speed of data transfer across telephone lines.

The multimedia messages require more space to store them. This led to a rapid growth in storage media where one moved away from 1.44 MB floppies to 650 MB CD ROM and later to DVDs. Capacity of hard disks increase from 10 MB to 10 GB and 1 TB (terabyte). The computer architecture improved from the primary 8086 processors with 8-bit architecture to 286, 386, 486, Pentium and P17 with 16-bit to 64-bit architecture. The processor speed increased from the initial 5 MHz to 3.2 GHz. Similarly, the modems used for transmission of data became redundant as the Internet improved from the text only form to multimedia web. The data transmission moved copper wires highly efficient optical fibres capable of broadband transmission.

The World Wide Web (WWW) too has changed the generation to web2 which is increasingly used not only for audio and video uploading and downloading but also for social networking. It has become a more popular media than radio and television. WWW also has a literacy component as the portals are being used to read news and other information. With online courses and books, the Internet has also become an educational tool.

The present being only the beginning, in future the Internet is expected to penetrated every nook and corner of the society.

### 5.7.3 Mobile Communication

The advances in telephony surprised everyone. From being manual operator driven exchanges, it moved to automatic digital exchanges which made it possible to get connected with people anywhere in the world instantly. Then, the telecommunication technology got revolutionised by wireless radio communication and later incorporated satellites in its operations.

The cumbersome telephones have been replaced by handy mobiles of ever diminishing sizes. The digital technology provided by the developments in information technology allowed mobiles to become a convergent media that can today be used to take snaps, listen to radio, view television programmes, write messages

and even articles along with its basic function of connecting people with the help of voice communication. In this sense, it is the new media for future with lots of promises.

Interestingly, the mobile technology has seen a rapid and huge penetration even in developing countries. In India alone it has grown considerably faster than the commuters and the Internet. Today it is estimated that in India there are 700 million cell phones in operation.

## NOTES

### CHECK YOUR PROGRESS

14. What is a geostationary satellite?
15. What is Internet?

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## 5.8 SUMMARY

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- Language in its oral form was the first medium of communication and its developed forms include many genres like storytelling, singing, poetry and theatre.
- Writing and print media are later extensions of speech. Written communication allowed us to record and preserve the knowledge and the print allowed its mass-scale distribution.
- Radio, Films, Television and the new media further expanded our world to make it easier for us to communicate with many people at far flung places.
- The recent growth and expansion of computers and the Internet has opened a new and powerful mode of communication which was unimaginable three decades ago.
- The Internet, supported by computer technology, has several advantages over other forms of media.
- To sum up, the growth of technologies of media has propelled human beings to higher levels of civilization. Today we have various tools to communicate at different levels, i.e., from interpersonal to mass communication.

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## 5.9 KEY TERMS

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- **Broadcasting:** The transmission of radio and television signals over air from fixed terrestrial transmitters
- **Hertz (Hz):** Measurement of frequency of one cycle per second
- **Cable television:** A television broadcasting system in which signals are transmitted by cable to subscriber sets

## NOTES

- **Amplitude Modulation:** Sending a signals by varying the height of a wave
- **Frequency Modulation:** Signals that convey information over a carrier wave by varying its instantaneous frequency
- **Short wave (SW):** A system of broadcasting in which the signal is bounced from the ionosphere to a location
- **Phonogram:** All forms of recorded and personally replayed music, which were originally (almost) only available via the gramophone, previously phonograph, later record-player
- **Bandwidth:** The width (i.e., range of frequencies) of a channel or signal carried between a transmitter and a receiver
- **Broadsheet:** 600×380 mm (23.5×15 inches), generally associated with newspapers
- **Tabloid:** Half the size of broadsheets at 380×300 mm (15×11¼ inches)
- **Multimedia:** The combination of various forms of media (texts, graphics, animation, audio, etc.) to communicate information
- **HDTV:** High-definition television (or HDTV, or just HD) refers to video having resolution substantially higher than traditional television systems
- **Supplements:** An additional section of a newspaper devoted to a specific subject
- **Digitalization:** A word for the computerization of all data transmission, storage and processing employing the binary code, and as such the basis for convergence of media
- **Convergence:** The process of coming together or becoming more alike, is usually applied to the convergence of media technologies as a result of digitalization (computerization)

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### 5.10 ANSWERS TO 'CHECK YOUR PROGRESS'

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1. Oral communication is the earliest developed form of communication.
2. Different forms of oral communication include dialogue, speeches, folk tales and folk songs, theatre, debate and discussions.
3. Language is the first medium of communication.
4. Different forms of folk culture (including folk songs, folk tales, etc.) are closely connected with the beliefs, customs, seasons and agriculture. Having been precisely connected with day-to-day activities of people, folk culture expresses people's needs, problems, thoughts, values, aesthetics, skills and life styles.
5. Non-verbal forms of communication include paintings, sculpture, etc.
6. The major advantages of written communication over oral communication are, written communication can be documented, and it can be consulted or reviewed any time.



7. Johannes Gutenberg designed movable types made out of molten metal alloy and a printing press in mid-fifteenth century.
8. Print media include newspapers, magazines, books, pamphlets, posters, brochures, etc.
9. FM radio stands for frequency modulated radio.
10. Satellite radio is a digital radio signal. It is the latest in digital radio technology. It is relayed through satellites hence can be received in a much wider geographical area than terrestrial AM and FM radio. Satellite radio services are subscription-based and are provided by commercial companies. Satellite radio is one of the fastest growing entertainment services in the world.
11. A documentary film is a factual film or something that describes facts or history.
12. Feature film is full length film which is often based on fictions or historical stories reenacted.
13. Types of feature films include action films, adventure films, comedy films, historical films, etc.
14. Geostationary satellites are placed in geosynchronous orbits. They stay in one place in the sky relative to the earth. Each one is approximately 22,200 miles or 35,700 kms above the earth.
15. The Internet or World Wide Web (WWW) or simply Net is a global system of interconnected computer networks that use the standard Internet Protocol Suite (TCP/IP) to serve billions of users worldwide. It is a *network of networks* that consists of millions of private, public, academic, business, and government networks, of local to global scope, that are linked by a broad array of electronic, wireless and optical networking technologies.

## NOTES

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### 5.11 QUESTIONS AND EXERCISES

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#### Short-Answer Questions

1. Which is the first medium of communication and how has it helped in the development of human society.
2. What are the major forms of oral communication? Write a brief account of each of them.
3. What are the traditional media and how they are different from oral media?
4. What are manuscripts and how they have helped the development of the modern books?
5. What is the significance of books in our life?
6. What impact the newspapers have made in the modern human societies?
7. How the radio has been used for development in India?

8. What are the genres of cinema? Write a short note.
9. What is convergence and how it has benefited mass communication?

## NOTES

### Long-Answer Questions

1. Explain in detail about media and communication.
2. Explain in detail about different forms of written communication.
3. Explain the origin and development of radio as a medium of communication. What is the role of radio in India?
4. Explain the origin and development of cinema as medium of communication. What is the role of cinema in India?
5. Explain the origin and development of television as a medium of communication. What is the role of television in India?
6. Explain in detail about the role of computers, Internet and multimedia technologies on communications.
7. How has the written communication originated and developed? Write a short note.
8. Write about the origin and growth of print media.
9. What are the different genres of print media? Enumerate them.
10. Write short note about the importance and usefulness of print with adequate examples.
11. What are the different technologies of radio transmission? Write in detail.
12. What impact radio has on its listeners and how useful is this medium? Analyse with examples.
13. Write about recent trends like FM and community radio and their usefulness.
14. What are the major formats of television programming? Describe.
15. What is online journalism and which media are used for it? Discuss.
16. What is the significance of new media in coming days? Write a critical note.

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### 5.12 FURTHER READING

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**NOTES**

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## NOTES



**NATIONAL OPEN UNIVERSITY OF NIGERIA**

**SCHOOL OF ART AND SOCIAL SCIENCE**

**COURSE CODE: MAC 414**

**COURSE TITLE: SCIENCE AND TECHNOLOGY  
REPORTING**



**COURSE  
GUIDE**

**MAC 414  
SCIENCE AND TECHNOLOGY REPORTING**

**Course Team**      K. A. Nwafor (Developer/Writer)-ESUA  
Dr. J. E. Aliede (Programme Leader)-NOUN  
Dr J.Bel-Molokwu (Course Editor)  
Mrs. A. S. Abidemi (Course Coordinator)



**NATIONAL OPEN UNIVERSITY OF NIGERIA**



National Open University of Nigeria  
Headquarters  
14/16 Ahmadu Bello Way  
Victoria Island, Lagos

Abuja Office  
5 Dar es Salaam Street  
Off Aminu Kano Crescent  
Wuse II, Abuja

e-mail: [centralinfo@nou.edu.ng](mailto:centralinfo@nou.edu.ng)

URL: [www.nou.edu.ng](http://www.nou.edu.ng)

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## **INTRODUCTION**

Science and Technology Reporting (MAC 414) is a one-semester, three-credit unit course. It is designed to acquaint students with the knowledge, principles and skills of science and technology reporting.

The course highlights the general concept and philosophy of science and technology reporting, its importance in the contemporary society, the major challenges confronting it, as well as the blueprints to effective science and technology reporting in the society.

This Course Guide is designed to equip you with the necessary information about the content of the course and the needed materials for a proper understanding of the subject matter. There is also provision for tutor-marked assignments and students are advised to handle this with all seriousness.

## **COURSE AIMS**

The main aim of this course is to introduce you to the fundamental principles, techniques and practice of science and technology reporting. It seeks to acquaint you with the requisite skills to report this special genre of journalism in view of the peculiarities and technicalities involved in science and technology and its increasing importance in the contemporary society.

The meaning, nature and importance of science and technology reporting shall be discussed. Barriers and blueprints to effective science and technology reporting in the contemporary society shall be highlighted. Sources of science and technology news, career prospects in the field shall be examined. The legal and ethical perspectives to science and technology reporting as well as the associated hazards shall be discussed; and some selected samples of science and technology writings shall be presented.

## **COURSE OBJECTIVES**

At the end of the course, you should be able to:

- demonstrate the basic skills and principles of science and technology reporting
- explain where to source and how to write science and technology news/reports
- familiarise themselves with the peculiar hazards associated with science and technology reporting and how best to minimise them

- demonstrate knowledge of the pertinent legal and ethical issues involved in science and technology reporting.

## **WORKING THROUGH THIS COURSE**

To benefit from this course, you are expected to read the recommended texts and other materials provided by the National Open University of Nigeria (NOUN).

The Self-Assessment Exercise (SAE) in each unit must be taken seriously. You are expected from time to time to submit assignments for on-ward and periodic assessment. There will be an examination at the end of this course.

## **COURSE MATERIALS**

The major components of the course are:

1. Course Guide
2. Study units
3. Textbooks
4. Assignment File
5. Presentation.

In addition, you must obtain your copy of the materials. They are provided by NOUN. In some cases, you may be required to obtain your copy from the bookshop. In case you have any problem in obtaining your materials, you may contact your tutor.

## **STUDY UNITS**

### **Module 1 Understanding the Concept of Science and Technology**

- Unit 1 The Meaning and Nature of Science and Technology
- Unit 2 The Meaning of Technology and the Relationship with Science
- Unit 3 Science and Technology in Societal Development
- Unit 4 Obstacles to the Growth of Science and Technology in the Third World

### **Module 2 Reporting Science and Technology**

- Unit 1 Meaning and Importance of Science and Technology Reporting
- Unit 2 The Science and Technology News

Unit 3 Barriers/Blueprints to Effective Science and Technology Reporting

Unit 4 Career Prospects in Science and Technology Reporting

### **Module 3 Gathering Science and Technology News**

Unit 1 Sources of Science and Technology News/What to Look up for

Unit 2 Interviewing in Science and Technology Reporting

Unit 3 The Science and Technology News Beat

Unit 4 Writing Science and Technology News and other Reports

Unit 5 Styles in Science and Technology Writing

### **Module 4 Editing in Science and Technology Reporting**

Unit 1 Meaning and Purpose of Editing in Science and Technology Reporting

Unit 2 The News Makers in Science and Technology Reporting

Unit 3 Important Hints in Editing Science and Technology Writings

Unit 4 Using Editing and Proof Reading Symbols in Science and Technology Reporting

### **Module 5 Contemporary Issues in Science and Technology Reporting**

Unit 1 Legal Issues in Science and Technology Reporting

Unit 2 Ethics in Science and Technology Reporting

Unit 2 Hazards in Science and Technology Reporting

Unit 4 Samples of Science and Technology News and Reports

Each unit is accompanied by a number of self-assessment exercises which are drawn from the materials the student has already gone through. The exercises are designed to keep the student abreast of what he/she has studied from the course materials. If properly utilised, the excellent combination of self-assessment exercises with tutor-marked assignments will in no small measure lead to the achievement of the overall objectives of the course.

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## **ASSIGNMENT FILE**

In the assignment file, you will get the details of the work you are expected to submit to your tutor for marking. The marks you obtain for these assignments will count towards the final mark you obtain in this course.

## **ASSESSMENT**

There are two aspects to the assessment of the course. First are the tutor-marked assignments and second is the written examination.

In tackling the assignments, you are expected to apply information and knowledge acquired during this course. The assignments must be submitted to your tutor for formal assessment in accordance with the deadlines stated in the assignment file. The work you submit to your tutor for assessment will count for 30% of your total course mark.

At the end of the course, you will need to sit for a final three-hour examination. This will count for 70 % of your total course mark.

## **TUTOR-MARKED ASSIGNMENTS**

There are 22 tutor-marked assignments (TMAs) in this course. You need to submit all the assignments. The best four (i.e. the highest four of the 15 marks) will be graded. The total marks for the best four (4) assignments will be 30% of your total course mark.

Assignment questions for the units in this course are contained in the Assignment File. You should be able to complete your assignments from the information and materials contained in your textbooks, reading and study units. However, you are advised to use other references to broaden your viewpoint and provide a deeper understanding of the subject.

When you have completed each assignment, send it, together with the TMA form to your tutor. Make sure that each assignment reaches your tutor on or before the deadline given in the assignment file. If, however, you cannot complete your work on time, contact your tutor before the assignment is due to discuss the possibility of an extension.

## **FINAL EXAMINATION AND GRADING**

The final examination of MAC 414 will be of three hours' duration and have a value of 70% of the total course grade. The examination will consist of questions which reflect the type of self-testing, practice exercises and tutor-marked problems you have come across. All areas of the course will be assessed.

You are advised to revise the entire course after studying the last unit before you sit for the examination. You will find it useful to review your



tutor-marked assignments and the comments of your tutor on them before the final examination.

## PRESENTATION SCHEDULE

The presentation schedule included in your course materials gives you the important dates for the completion of tutor-marked assignments and attending tutorials. Remember, you are required to submit all your assignments by the due dates. You should guard against falling behind in your work.

## COURSE MARKING SCHEME

This table shows how the actual course is broken down.

Assessment	Marks
Assignments 1-21	21 assignments, best four marks of fifteen count at 7.5% (on the averages) = 30% of course marks
Final Examination	70% of overall course marks 100% of course marks

## COURSE OVERVIEW

This table brings together the units, the number of weeks you should take to complete them, and the assignments that follow them.

Unit	Title of work	Week's Activity	Assessment (End of Unit)
	<b>Course Guide</b>		
	<b>Module 1</b>		
1	Meaning and Nature of Science	1	Assignment 1
2	Meaning of Technology and its Relationship with Science	2	Assignment 2
3	Science and Technology in Societal Development	3	Assignment 3
4	Obstacles to the Growth of Science and Technology in the Third World.	4	Assignment 4
	<b>Module 2</b>		
1	Meaning and Importance of Science and Technology Reporting	5	Assignment 5
2	The Science and Technology News	6	Assignment 6
3	Barriers/Blueprints for Effective Science and Technology Reporting	7	Assignment 7
4	Career Prospects in Science and	8	Assignment 8

	Technology Reporting		
	<b>Module 3</b>		
1	Sources of Science and Technology/What to Look Up For	9	
2	Interviewing in Science and Technology Reporting	10	Assignment 10
3	The Science and Technology News Beat	11	Assignment 11
4	Writing Science and Technology News and Other Reports	12	Assignment 12
5	Styles in Science and Technology Writing	13	Assignment 13
	<b>Module 4</b>		Assignment 14
1	Meaning and Purpose of Editing in Science and Technology Reporting	14	
2	The News Makers in Science and Technology Reporting	15	Assignment 15
3	Important Hints in Editing Science and Technology Writings	16	Assignment 16
4	Editing Symbols for Science and Technology Writings	17	Assignment 17
	<b>Module 5</b>		
1	Legal Issues in Science and Technology Reporting	18	Assignment 18
2	Ethics in Science and Technology Reporting	19	Assignment 19
3	Hazards in Science and Technology Reporting	20	Assignment 20
4	Samples of Science and Technology News and Reports	21	Assignment 21
	<b>Revision</b>		
	<b>Examination</b>		

## HOW TO GET THE MOST FROM THIS COURSE

In distance learning, the study units replace the university lecturer. This is one of the great advantages of distance learning; you can read and work through specially designed study materials at your own pace, and at a time and place that suit you best. Think of it as reading the lecture instead of listening to a lecturer. In the same way that a lecturer might set you some readings to do, the study units tell you when to read your set books or other materials, just as a lecturer might give you an in-class exercise, your study units provide exercises for you to do at appropriate points.

Each of the study units follows a common format. The first item is an introduction to the subject-matter of the unit, and how a particular unit is integrated with the other units and the course as a whole. Next is set of learning objectives. These objectives let you know what you should be able to do by the time you have completed the unit. You should use these objectives to guide your study. When you have finished the units, you must go back and check whether or not you have achieved the objectives. If you make a habit of doing this, you will significantly improve your chances of passing the course.

The main body of the unit guides you through the required readings from other sources. This will usually be either from your set books or from other materials.

### **Reading Section**

Remember that your tutor's job is to help you. So, when you need help, do not hesitate to call and ask your tutor to provide it.

1. Read this Course Guide thoroughly.
2. Organise a study schedule. Refer to the 'Course Overview' for more details. Note the time you are expected to spend on each unit and how the assignments relate to the units. Whatever method you chose to use, you should fashion out your own convenient schedule for working on each unit.
3. Once you have created your own study schedule, do everything you can to stick to it. The major reason that students fail is that they get behind with their course work. If you get into difficulties with your schedule, please let your tutor know before it is too late for help.
4. Turn to Unit 1 and read the introduction and the objectives for the unit.
5. Assemble the study materials. Information about what you need for a unit is given in the 'Overview' at the beginning of each unit. You will almost always need both the study unit you are working on and one of your set books on your desk at the same time.
6. Work through the unit. The content of the unit itself has been arranged to provide a sequence for you to follow. As you work through the unit you will be instructed to read sections from your set books or other articles. Use the unit to guide your reading.

7. Review the objectives for each study unit to confirm that you have achieved them. If you feel unsure about any of the objectives, review the study material or consult your tutor.
8. When you are confident that you have achieved a unit's objectives, you can then start on the next unit. Proceed unit by unit through the course and try to pace your study so that you keep yourself on schedule.
9. When you have submitted an assignment to your tutor for marking, do not wait for its return before starting on the next unit. Keep to your schedule. When the assignment is returned, pay particular attention to your tutor's comments, both on the tutor-marked assignment form and also on what is written on the assignment. Consult your tutor as soon as possible if you have any questions or problems.
10. After completing the unit, review the course and prepare yourself for the final examination. Check that you have achieved the unit objectives (listed at the beginning of each unit) and the course objectives (listed in this Course Guide).

## **TUTOR AND TUTORIALS**

There are 12 hours of tutorials in support of this course. You will be notified of the dates, times and location of these tutorials, together with the name and phone number of your tutor, as soon as you are allocated tutorial group.

Your tutor will mark and comment on your assignments, keep a close watch on your progress and on any difficulties you might encounter and provide assistance to you during the course. You must mail your tutor-marked assignments to your tutor well before the due date (at least two working days are required). They will be marked by your tutor and returned to you as soon as possible.

Do not hesitate to contact your tutor by telephone, e-mail, or discussion board if you need help. The following might be circumstances in which you would find help necessary.

### **Contact your Tutor if:**

- you do not understand any part of the study units or the assigned readings
- you have difficulty with the self-tests or exercises

- you have a question or problem with an assignment, with your tutor's comments on an assignment or with the grading of an assignment.

You should do your best to attend the tutorials. This is the only chance to have face to face contact with tutor and to ask questions which are answered instantly. You can raise any problem encountered in the course of your study. To gain the maximum benefit from course tutorials, prepare a question list before attending them, you will learn a lot from participating in discussions actively.

## **SUMMARY**

MAC 414 is designed to acquaint you with the basic skills and principles of science and technology reporting and other pertinent issues in covering this special genre- journalism. Upon completion of the course, you would have known the following:

- The meaning of science and technology and the relationship between the two
- The meaning and importance of science and technology reporting in the society
- How to define science and technology news
- Barriers/blueprints to effective science and technology reporting
- Career prospects in science and technology reporting
- Sources of science and technology news/what to watch out for
- The meaning of science and technology news beat
- How to write good science and technology news and other reports
- How to edit science and technology writings
- Legal issues in science and technology reporting
- Ethics in science and technology reporting
- Common hazards associated with science and technology reporting and how to minimise them.



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## **MODULE 1      UNDERSTANDING THE CONCEPT OF SCIENCE AND TECHNOLOGY**

Unit 1	The Meaning and Nature of Science and Technology
Unit 2	The Meaning of Technology and the Relationship with Science
Unit 3	Science and Technology in Societal Development
Unit 4	Obstacles to the Growth of Science and Technology in the Third World

### **UNIT 1      THE MEANING AND NATURE OF SCIENCE**

#### **CONTENTS**

1.0	Introduction
2.0	Objectives
3.0	Main Content
3.1	An Overview
3.2	The Meaning of Science
3.3	The Nature of Science
4.0	Conclusion
5.0	Summary
6.0	Tutor-Marked Assignment
7.0	References/Further Reading

#### **1.0      INTRODUCTION**

Science has become so important in our everyday life that there is hardly any aspect of human life that is not affected by it in one way or the other. This unit examines the meaning and nature of science.

#### **2.0      OBJECTIVES**

At the end of this unit, you should be able to:

- define science
- explain the nature of science.



### 3.0 MAIN CONTENT

#### 3.1 AN OVERVIEW

Science and technology have always played an important part in man's existence from time immemorial. Even though our ancestors may not have called their knowledge and skill by these names, when they made such decisions as choosing the best seasons to plant their yams, cassava and potatoes, they took into account the seasons, the weathers, the amount of water available, the fertility of the soil, and other factors. This was simple science. When they dug the soil with a pointed stick or built paddy fields, this was technology.

Today, science and technology have become more complex as we learn more about our universe and develop ways of changing it. Science and technology today range from theoretical subjects such as physics to more practical subjects like medicine, agriculture and engineering.

There is a host of other fields such as physics, chemistry, zoology, marine biology, geology, ecology, medicine, psychology, mechanical and electrical engineering. The list is enormous and growing every day. Science and technology is too important for journalists to ignore.

#### 3.1 The Meaning of Science

When we talk of the word "[science](#)" many things come to mind: a fat textbook, white lab coats and microscopes, an astronomer peering through a telescope, someone carrying out experiments in a laboratory, a naturalist in the rain forest, a long difficult mathematical equations scribbled on a chalkboard or the launch of the space shuttle, etc. Although all these images reflect some aspect of science, none of them provides a full picture of science because science has so many facets, and a complete view of science is more than any particular instance.

Etymologically, the word "Science" is derived from the Latin word "Scientia" which means "knowledge". It is an intellectual activity carried on by humans that is designed to discover information about the natural world in which humans live and to discover the ways in which this information can be organised into meaningful patterns. A primary aim of science is to collect facts (data). An ultimate purpose of science is to discern the order that exists between and amongst the various facts.

Science is the concerted human effort to understand, or to understand better, the history of the natural world and how the natural world works, with observable physical evidence as the basis of that understanding. It is done through observation of natural phenomena, and/or through

experimentation that tries to simulate natural processes under controlled conditions.

Science involves more than the gaining of knowledge. It is the systematic and organised inquiry into the natural world and its phenomena. It has to do with gaining a deeper and often useful understanding of the world.

Dauda (2008) cited in Nwabueze (2009) describes it as “the organised study of man and the universe by means of observation, measurement and experiment”. It is any systematic field of study which seeks for knowledge through experimentation, observation and deduction to produce a reliable explanation of phenomena in the world around us. In other words, science is concerned with seeking to know about the existing social and natural facts around us. Simply put, it is an inquiry into the unknown through the known.

The Academic Press Dictionary of Science and Technology defines science as:

1. The systematic observation of natural events and conditions in order to discover facts about them and to formulate laws and principles based on these facts.
2. The organised body of knowledge that is derived from such observations and that can be verified or tested by further investigation.
3. Any specific branch of this general body of knowledge, such as biology, physics, geology, or astronomy.

Awaeze (2011:103) quoting the Chambers 21<sup>st</sup> Century Dictionary (P.1257) further defines science as:

- The systematic observation and classification of natural Phenomena in order to learn about them and bring them under general principles and laws;
- A department or branch of knowledge or study developed through observation, classification, etc, e.g. chemistry, physics, biology, etc.
- any area of knowledge obtained using, or arranged according to formal principles e.g. political science, psychology, etc.
- Acquired skill or technique as opposed to natural ability.

To Wilkins (1976:11), science has to do with knowledge and all those things which we are certain, because they have been proved to be true

and constitute our stock of knowledge. Nwali (2011:103), however, argues that science is primarily concerned with the concepts and principles of:

- **Evaluation:** To form an idea, or pass judgment about the worth of something
- **Prediction:** To foresee, forestall or forecast
- **Experiment:** A trial carried out in order to test a theory, idea or suggestion or to discover something hitherto unknown
- **Explanation:** To make something clear or easy to understand
- **Measurement:** To determine size or volume, especially, in comparison with something of known size.
- **Classification:** The management and division of things and people into classes, groups or categories
- **Definition:** A statement of the meaning of a word or phrase or something
- **Description:** To say what someone or something is like
- **Observation:** To notice, or become conscious of something, to watch something carefully, to pay close attention to, examine or note.

A scientific process begins with observation of the objects or events in the physical world. This is to say that science cannot deal with things that cannot be observed. It is more concerned with a proper observation of phenomena that leads to generalisation of situations. However, generalisation can only be made with confidence only and only if such observation is made with enough or absolute confidence. This is followed by testing the generalisations through predictions to determine their accuracy and reliability. If the accuracy of the predictions subsists and remains widely accepted, it becomes a theory, and if the theory stands the test of time, it becomes a law. In science however, laws are not absolute because even the most cherished of it all are abandoned when new facts that contradict them emerge.

### 3.2 The Nature of Science

Science has a peculiar nature when compared with other methods of knowing or arriving at the truth. This is because science allows for testing the validity of its claims. Wikins (1976) observes that any study can be tested for scientific validity if:

- Its knowledge is reliable
- Its organisation and methods are valid, and
- The extent to which its knowledge is capable of being generalised.

Scientific nature deals with the qualities it can be identified and differentiated from other fields of study. The unique nature of science exposes the valued contents and ethics of the disciplines, thus, for an inquiry to have a scientific proof the basic tools which are imbedded in its nature must be present. These are scientific features that must form the structural foundation of any scientific endeavour. They include:

**i. Science is Theoretical**

A theory has to do with statements or propositions of people on a given phenomenon, which are subject to scientific verification and proof. A theory is an inevitable tool of any scientific enterprise. It is based on logic and systematic reasoning. This means that elements of a scientific theory are logically and systematically connected and form a solid foundation for a good scientific research. It is on the basis of an existing proposition (theories) that other people begin to discover the reliability of their own research findings.

**ii. Science is Empirical**

The term empirical or empiricism is derived from the Greek word *empeiria* which means experience or experiment. The belief is that all knowledge is ultimately derived from a sense of experience. The value of what you project as factual is determined by your experience concerning the phenomenon.

Empiricism has to do with established facts on an existing subject-matter. It deals with the real position of things, which are glaring, unhidden and practicable. It has to do with data, which are products of an inquiry into knowledge about phenomenon. Science by nature is empirical. This explains that knowledge is all about a particular subject-matter based on the existing data and as a result of observation rather than on mere speculations.

**iii. Science is Verifiable**

One of the reasons why people inquire into knowledge is to either prove or disprove a statement or claimed fact and establishes its validity. This means that in the scientific world, no statement, proposition or even theory is factual until such is confirmed. For instance, theories of great scientists like Isaac Newton and George Simon have undergone series of verifications and proof by other scientists.

**iv. Science is Cumulative**

This means that no findings in science are final and static. It means that existing theories in the field of science can be rejected or accepted by people. Their rejection is based on lack of proof of their validity, and their acceptance takes the reverse position.

**v. Science is Predictive**

Science is predictive in nature. Prediction refers to the ability to forecast or to tell what would happen in the future. This is possible in science through research and experimentations. A study conducted by a researcher and his/her experiences too could lead to valued propositions about the future.

**4.0 CONCLUSION**

Science is very important in every aspect of human life. It is the organised and systematic study which seeks for knowledge through the various methods of experimentation, observation and deduction to produce reliable explanations of phenomenon in the world around us. Science is empirical, theoretical, verifiable, predictive, and cumulative among other features or nature.

**5.0 SUMMARY**

This unit has explained the meaning of science. It has also identified and discussed the unique nature of any scientific inquiry.

**6.0 TUTOR-MARKED ASSIGNMENT**

- i. What do you understand by science?
- ii. Explain the nature of scientific inquiry.

## 7.0 REFERENCES/FURTHER READING

Awaeze, C.C. (2011). 'Science and Technology Reporting'. In: Nworgu (Ed) *Understanding Mass Communication Concepts and Applications*. Owerri: Ultimate Books.

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## **UNIT 2 MEANING OF TECHNOLOGY AND ITS RELATIONSHIP WITH SCIENCE**

### **CONTENTS**

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
  - 3.1 The Meaning of Technology
  - 3.2 Relationship between Science and Technology
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-Marked Assignment
- 7.0 References/Further Reading

### **1.0 INTRODUCTION**

This unit examines the meaning of technology. This is important because opinions of people differ on the concept. The unit also discusses the relationship that exists between science and technology. The purpose is to enable us see reasons why the two concepts are usually identified together in many literature and public discussions including science and technology as a course in mass communication.

### **2.0 OBJECTIVES**

At the end of this unit, you should be able to explain the:

- concept of technology
- relationship between science and technology.

### **3.0 MAIN CONTENT**

#### **3.1 The Meaning of Technology**

The word “technology” was coined from the two Greek words “technie” which means "art”, “craft” or “skill” and “logia” which means “study of”. Technology thus refers to the ways of doing or making things. It refers to the making, modification, usage, and knowledge of [tools](#), [machines](#), techniques, [crafts](#), [systems](#), methods of organisation, in order to solve a problem, improve a pre-existing solution to a problem, achieve a goal or perform a specific function.

Awaeze (2011) defines technology as:

- The practical use of scientific knowledge in an industry and everyday life
- group, a body or knowledge e.g. engineering, medicine, etc
- The technical skills and achievements of a particular time in history of civilisation or a group of people (*Chambers Dictionary*, P. 1450).

The word "technology" can also be used to refer to a collection of techniques. In this context, it is the current state of human knowledge of how to combine resources to produce desired products, to solve problems, fulfill needs, or satisfy wants. It includes technical methods, skills, processes, techniques, tools and raw materials. When combined with another term, such as "medical technology" or "space technology", it refers to the state of the respective field's knowledge and tools. "[State-of-the-art](#) technology" refers to the [high technology](#) available to humanity in any field.

The use of technology by man began with the conversion of natural resources into simple tools. The [pre-historical](#) discovery of [the ability to control fire](#), increase the available sources of food and the invention of the [wheel](#) helped humans in travelling in and controlling their environment. Recent technological developments, including the [printing press](#), the [telephone](#), and the [Internet](#), have lessened physical barriers to [communication](#) and allowed humans to interact freely on a global scale. However, not all technology has been used for peaceful purposes; the development of [weapons](#) of ever-increasing destructive power has progressed throughout history.

Technology has affected [society](#) and its surroundings in a number of ways. In many societies, technology has helped develop more advanced [economies](#) and enhanced human comfort in various forms. However, many technological innovations have also produced unwanted by-products, known as [pollution](#), and deplete natural resources to the detriment of the [Earth](#) and its [environment](#).

### 3.2 Relationship between Science and Technology

Technology is closely associated with science. The two concepts are related and they can be viewed as husband and wife who are naturally joined together as one flesh for the purpose of procreation and other functions (Nweke, 2006). As we human beings are the products of different marriage, so also artifacts are products of science and technology. Science produces ideas about the world around us while



technology brings those ideas into fruition through proper utilisation and application.

Technology centres on the process, strategies and methods that are useful in accomplishing human activities and ideas that are scientifically positioned. Broadly speaking, technology is an applied science. It is the use of scientific knowledge to develop and produce goods and services that are useful to man in the society. According to Ukwungwu, J.O. *et al.* (1997), the level of a nation's technology depends on the extent to which current scientific knowledge is put to practical use. This means that the degree to which a society or nation utilises her current scientific ideas will determine her level of advancement and development in science and technology.

Science cannot do without technology and technology cannot do without science. The two are interrelated and interconnected. They are to be coordinated by man in order to experience a functioning society. For instance, countries like Japan, Spain, Britain, United States of America, etc, may be classified as developed countries of the world today because of their advancement in science and technology. Their level of existence and operative mechanisms in science and technology becomes indices of measurements by others. It has been responsible for the stratification of societies or nations into the first, second and Third World nations. The level of a nation's scientific and technological development determines its placement.

We can therefore agree that that technology speaks of the realism of science. Technology is a machinery and equipment used as a result of scientific knowledge. It is knowledge about industrial methods. It is the practical instruments of life. The systematic application of scientific knowledge and the product of such application is technology. Technology therefore, is the practical utilisation of scientific ideas, which are wholly dependent on scientific principles or methodology.

#### **4.0 CONCLUSION**

In this unit, you have learnt that science and technology could be seen as two sides of the same coin. While science is concerned with man's understanding of the real world around him, technology has to do with the tools and techniques for carrying out scientific plans.

#### **5.0 SUMMARY**

This unit has examined the meaning of technology and the relationship that exists between science and technology. This we believe would enable readers see reasons why the two concepts are usually used

together in most public discussions and in any literature including this one.

## **6.0 TUTOR-MARKED ASSIGNMENT**

- i. What do you understand by the term ‘technology’?
- ii. What is the relationship between science and technology?

## **7.0 REFERENCES/FURTHER READING**

Academic Press. *Dictionary of Science & Technology*.

Awaeze, C.C. (2011). ‘Science and Technology Reporting.’ In: Nworgu (Ed.). *Understanding Mass Communication Concepts and Applications*. Owerri: Ultimate Books

Ukwungwu, J.O. *et al.* (1997). *Science and Society; General Studies Approach*. Nsukka: University Trust Publishers.

## **UNIT 3 SCIENCE AND TECHNOLOGY IN SOCIETAL DEVELOPMENT**

### **CONTENTS**

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
  - 3.1 Contributions of Science and Technology to Societal Development
  - 3.2 Disadvantages of Science and Technology to the Society
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-Marked Assignment
- 7.0 References/Further Reading

### **1.0 INTRODUCTION**

Science and technology are very beneficial to mankind. However, they are not without their down sides. This unit examines the contributions of science and technology to societal development as well as the areas where they are detrimental to mankind.

### **2.0 OBJECTIVES**

At the end of this unit, you should be able to:

- identify and discuss the contributions of science and technology to societal development
- enumerate the disadvantages of sciences and technology in the society.

### **3.0 MAIN CONTENT**

#### **3.1 Contributions of Science and Technology to Societal Development**

Science and technology play vital roles in modern society. Science allows us to understand the world we live in and the universe that surrounds us at a deeper level, whereas technology improves our standard of living and opens up new opportunities for exploration and communication that we can take full advantage of.

Science in particular has helped us to improve our understanding of life and how it works. Biology, chemistry and physics are the three major branches of scientific research which allow us to understand the Earth's

creatures, competition for life, the composition of various materials, and the laws of gravity and other forces. Aside from this, there are also the social sciences which enable us to understand human relationships and interactions through studies of the brain and cognitive processes.

Technology, on the other hand, continues to develop at a rapid rate as the world's population expands and connects like never before. Communication and interactions between people all over the world has improved as a result of advancements in technology, with mobile phone and emails allowing people from one hemisphere to communicate with individuals thousands of miles away on the other side of the globe. There have even been technological developments to improve our interactions outside of Earth in our wider solar system. Satellites and rockets have been developed, with the first lunar landing in history happening when Neil Armstrong, Edwin Aldrin and Michael Collins touched down on the surface of the moon.

Science and technological innovations have endowed man with substantial means of surmounting natural adversities and bringing about the most remarkable positive changes for a better and transformed society. These changes cut across every segment of man's life.

In the area of Agriculture, science and technology have assisted in the increase and stability of food production and preservation. Today, agriculture is mechanised. We now use tractors, threshers, winnowing machines, milling machines, cereal destoning machines, etc. for greater quantity and quality in food production. Through the discovery and application of fertilizers and pesticides, hybridisation and processing techniques, etc. food production and preservation have greatly improved.

In the economy, science and technology have been impactful in ensuring the stability of the sector. Today, there is a huge link between the degree of a nation's export and the level of her technology. If the level of exportation is higher than importation, economic growth is bound to occur. This indirectly improves the quality of life of the people.

In the health sector, science and technology have not failed to play leading roles. They have brought a lot of positive changes in the area. To start with, the traditional mode of curing diseases or sickness of different kinds has been upgraded through the use of modern scientific and technological equipment. This has brought to focus the concept of orthodox medicine; Orthodox medicine is a scientifically and technologically advanced medical process that is generally acceptable as a system of cure for various diseases and sicknesses.

In the transport sector, the impact of science and technology is so glaring. Man can now move on well-constructed roads in automobiles. Human beings can now fly like birds in aeroplanes. They can travel to the moon in rockets and even around the world in a matter of hours in satellites. Transportation through scientific and technological products is very significant since it helps the movement of people, goods, and services, from one place to another.

In the communication sector, you and I are living witness to what science and technology are doing. Communication has to do with the exchange of information, ideas, messages, etc, from person(s) to person(s). Come to think of what the world would be like without radio, television, books, newspapers, magazines, journals, novels, the Internet, the GSM, and most recently, the social media like Facebook, Twitter, YouTube and Blackberry Messenger. All these are products of science and technology.

With these gadgets, people can now talk with their fellows in any part of the world, no matter the distance, anytime any day just by pressing a button. In a matter of seconds, information about a given subject matter is networked globally. Communication helps in making people to be informed and educated about their environment.

Educationally, science and technology have assisted in improving the quality of education in many societies. In effect, they are dependable tools that have helped to increase the literacy level of some societies. Basic teaching aids like books, buildings, desks, chairs, benches, chalk, files, registers, computers and their accessories and millions of other equipments play valued roles in modern education. People can be taught even while they are in their houses, i.e. outside the school system. This is possible through media educational link programmes, which are usually done through the media. It can also be done through telephone communications or fax messages. Many institutions of higher learning organise distance-learning programmes. These are made workable because of scientific and technological appliances. Students no longer need to see their teachers face to face to receive lectures, submit assignments, project works, etc. this is closely related to research. Today, libraries are interlinked across the globe. With the internet and other online platform, research works are seriously facilitated, made more affordable, accessible and available.

Science and technology have helped in reducing manual-labour and manual production processes to more technical and machine production. Scientific and technological equipment in our industrial work sector have been responsible for a decrease in the problems associated with manual labour. These scientific and technological machines and other

equipment have made work very easy, and have led to the dramatic production in the cost of manufactured goods through mass production.

### **3.2 Disadvantages of Science and Technology to the Society**

The positive impact of science and technology has been exhaustively discussed in the previous topic. This section shall now expose the weaknesses of science and technology in the society. To start with, the misuse of products made by science and technology has serious devastating effects on human society. In the transport industry, many lives and properties have been lost. The automobile fatalities, plane crashes, ship wreckages, and other kinds of accidents in our transport systems feature very prominently.

In our many industries, a lot is lost every now and then as a result of misapplication of these technologies. The problem of pollution is also linked to technology and industrial wastes, which contaminate the air, water and land. Pollution of human environment results in the spread of various diseases, depletion of the ozone layer and resulting to increase in global warming. There are also other industrial hazards. For instance, industrial machines have amputated many people, while some have lost other parts of their body to industrial accidents of different kinds.

In hospitals and other healing institutions, a lot of lives have been lost due to mismanagement of equipment. Some lives have been lost due to carelessness of medical experts in using medical equipment, in medical surgery, in drug administrations, etc.

Intensification of both intra- and inter- ethnic violence, communal, tribal and international conflicts are also fuelled by the products of science and technology like nuclear and biological weapons, chemical weapons and so forth.

Science and technology have also resulted in the decline of values and morals among youths and elderly people. In effect, we are talking about the rise in violent crimes like armed robbery, arson, rape, murder, and terrorism on local, national and international scales etc. The September 11, 2001, attack on the United States of America by the terrorists group Al-Qaida led by Osama-Bin Laden is a good example. That single attack killed more than 5,000 persons and destroyed property worth more than 8 billion U.S. Dollars. (Adibe and Odoemelam, 2013:2).

### **4.0 CONCLUSION**

Our efforts in this unit have been to showcase the numerous contributions of science and technology to societal development. You

have learnt that science and technology have greatly enhanced every aspect of human life, ranging from agriculture to health, economy, politics, sports, education, information dissemination, media, etc. It also identified some of the negative consequences of science and technology in the society.

## **5.0 SUMMARY**

This unit has identified and explained some of the major contributions of science and technology to societal development. It has also identified and x-rayed some of the negative consequences of science and technology in the society. However, it must be noted that most of these negative consequences result from abuse or misuse of these products of science and technology.

## **6.0 TUTOR-MARKED ASSIGNMENT**

- i. Identify and explain the contributions of science and technology to societal development
- ii. What are the disadvantages of science and technology in the societal?

## **7.0 REFERENCES/FURTHER READING**

- Adibe, K.N. (2013). "Newspaper Coverage of the Bombing of the UN Building in Abuja, Nigeria, by the Radical Islamist Boko Haram Sect and the Image Implication." Unpublished Ph.D seminar, University of Nigeria. Nsukka, Department of Mass Communication.
- Nweke, J.O. (2006). *Knowledge, Science and Technology in Society*. Enugu: New Generation Books.

## **UNIT 4     OBSTACLES TO THE DEVELOPMENT OF SCIENCE AND TECHNOLOGY IN THE DEVELOPING WORLD**

### **CONTENTS**

- 1.0 Introduction
- 2.0 Objective
- 3.0 Main Content
  - 3.1 Obstacles to the Development of Science and Technology in the Developing World
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-Marked Assignment
- 7.0 References/Further Reading

### **1.0 INTRODUCTION**

The advent of science and technology has brought tremendous advancement in the human society. Whereas the Western World could be said to have continued to benefit profusely from the innovation, this cannot be said of the Developing World where the development of such technologies are faced with myriads of obstacles. This unit examines those obstacles that hamper the development of science in technology in the Developing World.

#### **1.0 OBJECTIVE**

At the end of this unit, you should be able to:

- identify the obstacles to the development of science and technology in the developing world.

### **3.0 MAIN CONTENT**

#### **3.1 Obstacles to the Development of Science and Technology in the Developing World**

The development of science and technology in the developing world today has met serious obstacles. Some are internal while others external. Internal problems are those that have to do with the process of adaptation, advancement and adjustment of prevailing scientific and technological mechanisms, security, lack of capital and problem of debt management, the unstable nature of economic, political, educational and



socio-cultural environments, etc, all militate against the development of science and technology in the developing nations. Others include:

### **Technology Transfer**

The inability of the developing nations to develop their indigenous science and technology and their insatiable appetite for goods manufactured by other nations contribute to their dependence on other nations. Most of these developing countries believe in technology transfer from the rich industrialised nation to their peril. Thus, they depend heavily on the importation of things like vehicles, aeroplanes, ships, trains, computers, cell-phones, machines of various kinds, clothes, beverages, processed food items, electronics and billions of other products of scientific knowledge. All these invariably work against the development of indigenous science and technology.

### **Brain Drain Syndrome**

Generally, people migrate from one area or region to another in search of livelihood and those things they value to keep and preserve. They also migrate in order to acquire the required potentials, skills and other materials that help their survival and sustenance. Brain drain denotes the emigration of professionals, e.g. Teachers, Doctors, Lawyers, Accountants, Pharmacists, Agriculturists and other high-level administrators, highly skilled manpower and others, from one country, region or state to another. These people migrate en-masse on daily basis from their own countries into more advanced countries where their services are needed and valued. Many of them move from the developing nations to the developed nations. These are persons that otherwise would have helped in the development of the less-developed countries, but end up helping the already developed nations to the detriment of theirs.

Many of them leave their home countries to the Western World where they are welcome and their services valued. In essence, these people are perpetually colonized, irrespective of the fact that they seem to get what they could not get for their services in their countries of birth. It is a new form of colonialism.

### **Corruption and Leadership Problems**

Corruption has been a major problem that has eaten very deep into the fabric of the national lives of virtually all developed world nations. It has rendered the foundations of development in many third world countries useless. To many of them, occupying a privileged position means granting one the license to steal with impunity, to loot

shamelessly, to ensure that the treasury is empty before being forced out of office. Embezzlement, misappropriation, mismanagement of State funds and converting public funds to personal use do not mean anything to them. Corruption comes in the form of laziness, bribery, theft, embezzlement and looting of public and private properties.

As a result of corruption in high and low places in most developing nations, development in the areas of science and technology that require a lot of investment becomes a mirage.

### **Political Instability**

Political instability occurs whenever there is injustice, nepotism, greed and avarice in the political system of a country. Political instability retards economic, social and technological growth. Under this condition, anarchy, confusion and socio-political instability threaten the corporate existence of many nations. It is a threat to the solid foundation of a political system and works against scientific and technological development.

### **Lack of Funds/Poverty**

The state of a nation's economy is a major determinant of its growth and development. According to Karl Marx, "a nation's economy is its social infrastructure." It is on it that every other structures rest upon. This means that without it, every other institution structure is bound to fail. In a state of poverty a nation lacks the necessary fund or capital to manage, maintain and sustain an established structure. Research and development is difficult under this state as there is little or no capital to sponsor research.

Many of the developing countries are even chronic debtors to the International Monetary Fund (I.M.F), World Bank and many advanced countries. They enter into loan agreements that are exploitative of the benefiting nation. It is also common knowledge that these borrowed funds find their way into private bank accounts and the purpose for which they were borrowed forgotten. Much of the loans are paid through the exportation of raw materials at very cheap rates. The prices of the raw materials are deliberately kept low by the manipulative tendencies of the imperialists. With these precarious situations, poverty has remained endemic in the third world nations and little or no attention is given to the development of science and technology.

## **Indigenophobia**

The concept of “indigenophobia” was coined to reflect on the rejection of home made goods by citizens of developing nations due to fears over quality and durability. This is evident in the spread of indigenous technological products within and outside the borders of these nations. The fact remains that people of the developing nations make many goods and services available. These goods are valued artifacts which are products of their indigenous technology. Some products like shoes of varied quality, plates and cooking utensils of high quality like cooking and drinking vessels, cooking stoves, gas cookers, spoons, and electronic appliances like stabilizers, batteries and bulbs, textile products, woodworks and thousands of other products are locally manufactured in some nations of the developing world. But the citizens of these nations do not patronize these products effectively.

Most people in these nations prefer foreign- made goods to the ones manufactured domestically which compare favourably in quality if allowed to exist freely in the world market. It is even disheartening that some people from many developing world nations even find it difficult to admit that ‘they are citizens of such nations in international gatherings. Hatred for home- made goods and denying that one comes from his/her place of birth are unpatriotic and counterproductive because one can only help in the development of a place he/she is proud of.

## **Insecurity/Threat of Wars**

The development of science and technology has been hindered by insecurity and threats of war in many developing countries. Many such nations are in constant squabble internationally and nationally. Within nations, there are ethnic or tribal wars. These wars are the products of colonialism. This is because, at the time Africa was partitioned, the contending world powers, mostly European nations, never considered the cultural boundaries and affinities of the people they pulled together as one nation. For instance, Nigeria is made up of more than 260 ethnic groups. At least three of these groups are large enough and have the potentials to stand and exist as different nations i.e. the Igbo, the Hausa, and the Yoruba.

These developing countries were forcefully partitioned. During the partitioning process, these giant ethnic groups were amalgamated as one Nigeria. This marked the beginning of crisis and unstable political and other socio-institutional problems. It marked the beginning of serious ethnic rivalries and endless wars, leaving little or no efforts towards technological development.

## **Cultural Barriers**

Culture is a people's way of life. Some cultures in Africa constitute threat to the development of science and technology. This can occur when the people so concerned fail to be receptive to social changes, restructuring and reformation. In many instances, some scientific innovations have been stopped as a result of cultural barriers. For instance, scientific ideas in some cultures have not been developed because of the people's unwillingness to adjust to changes and conditions associated with such. In some areas, people have rejected the establishment of industries or factories because they do not have value for them.

Many development projects are wrongly sited as a result of cultural barriers and hitches even at this time of globalisation.

## **Illiteracy**

Illiteracy is one of the obstacles to the development of science and technology in many nations of the world. This is because an educated child is the hope of his or her society. The future of his or her society depends on the child. Education is no doubt a good instrument of development at all levels. It helps to equip individuals with information about the prevailing conditions of their environment that are challenge-oriented. In the words of Good (1945), "an educated population is more receptive to new ideas and innovation and are able to deal with technology and modern culture".

Education enables individuals to develop their potentials, skills, capabilities and all norms and behavioural patterns that are of positive value in the society of his residence. This idea tells us about the need to have skilled manpower, which is very essential in determining the level of development in a given social environment. The societies of the developing world tend to lack adequate skilled manpower that will match their scientific and technological expectations, hence their low rating in the socio-economic development ladder.

## **4.0 CONCLUSION**

The growth of science and technology in most of the Third World countries of Africa, Asia and Latin America today has met some serious obstacles. This has resulted in uneven development between these nations and the western world.

## 5.0 SUMMARY

This unit has identified the obstacles to the development of science and technology in the third world nations to include – technology transfer, brain drain, corruption and leadership problems, poverty, illiteracy, cultural barriers, discouragement, indigenophobia and lack of ready-made-markets.

## 6.0 TUTOR-MARKED ASSIGNMENT

Identify and explain the obstacles to the development of science and technology in the third world countries.

## 7.0 REFERENCES/FURTHER READING

Good, C.V. (1945). *Dictionary of Sociology*. New York: McGraw Hill.

Nweke, J.O. (2006). *Knowledge, Science and Technology in Society*. Enugu: New Generation Books.

## MODULE 2      REPORTING SCIENCE AND TECHNOLOGY

- |        |  |
|--------|--|
| Unit 1 | Meaning and Importance of Science and Technology Reporting |
| Unit 2 | The Science and Technology News                            |

- Unit 3      Barriers/Blueprints to Effectives Science and Technology Reporting
- Unit 4      Career Prospects in Science and Technology Reporting

## **UNIT 1      MEANING AND IMPORTANCE OF SCIENCE AND TECHNOLOGY**

### **CONTENTS**

- 1.0    Introduction
- 2.0    Objectives
- 3.0    Main Content
  - 3.1    Meaning of Science and Technology Reporting
  - 3.2    Importance of Science and Technology Reporting
- 4.0    Conclusion
- 5.0    Summary
- 6.0    Tutor-Marked Assignment
- 7.0    References/Further Reading

### **1.0    INTRODUCTION**

The continuous breakthroughs and increasing relevance of science and technology in the world today has made science and technology reporting one of the specialised areas of the journalism profession. This unit examines the meaning and importance of this new special area of reporting in the journalism profession.

### **2.0    OBJECTIVES**

At the end of this unit, you should be able to:

- explain the meaning of science and technology reporting
- discuss the importance of science and technology reporting to the society.

### **3.0    MAIN CONTENT**

#### **3.1    Meaning of Science and Technology Reporting**

In our previous module, we defined science as field of study which seeks to know about the existing social and natural facts around us. We

also defined technology as the technical skills and achievements of a particular time in history of civilisation or a group of people. To report on the hand mean “to give account”, “to tell the story”, etc, and the purpose is usually to inform, educate entertain, persuade or mobilise.

From the above point of view, science and technology reporting could be said to be the account or story of scientific and technological developments in the world around us. It refers to the reportage of discoveries, advancements of achievements in the field of science and technology as well as explaining and interpreting their implications on the lives of the members of the society.

Nwabueze (2009:324) sees science and technology reporting as “the application of journalistic principles in conveying information about science and technology issues, topics and developments to the public through the mass media”. The author goes on to observe that it is that specialised branch of journalism which consists of the process of gathering newsworthy information about happenings in science and technology world, processing the raw information and presenting it to the public through straight news reports and features in the media.

To Nworgu and Nwabueze (2005:154), science and technology reporting is the reportage of breakthroughs in the field of science and technology and their unfolding implications on the lives of the public”. Such breakthrough could be new inventions or new discoveries, new uses of/improvements on existing inventions, etc.

Before recent times, this aspect of reporting in the journalism profession was not seen as a worthy area for a reporter to specialise in. But with the continuous massive breakthroughs in the field in recent times, it has become an interesting aspect of specialised reporting and several media organisations are beginning to venture therein to.

Today some newspapers and magazines are creating special pages to report happenings in the science and technology world, while some now specialise in reporting science and technology issues. Popular science and technology magazines and news sites include:

[21<sup>st</sup> century](#): This is a British online science and technology magazine, covering everything from genetics and nanotechnology, to cars and fashion.

[CNETNews](#): This magazine covers breaking news, features, and special reports on technology and its impact on e-business, finance, communications, personal technology, and entertainment.

[Discover Magazine](#): This magazine specialises on features, news, articles, current events and future views on technology, space, environment, health, and much more.

[IEEE Spectrum](#): This is a magazine for technology innovators, business leaders, and the intellectually curious. It explores future technology trends and the impact of those trends on society and business.

[InformationWeek](#): This is a business managing technology magazine, offering editorial commentaries, feature articles, and daily news.

[InfoWorld](#): This is a technology magazine for IT news, product reviews, best practices, and white papers covering security, storage, virtualisation, open source and more.

[Invention & Technology](#): This is a quarterly magazine dedicated to the history of technology.

[MIT Technology Review](#): This magazine's mission is to identify important new technologies, deciphering their practical impact and revealing how they affect and change people's lives.

[Mobile Magazine](#): This magazine covers news and reviews on mobile technology, including cell phones, PDAs, MP3 players, digital cameras, etc.

[OnWindows.com](#): This magazine provides news, resources and information about companies that provide enterprise technology solutions.

[Popular Mechanics](#): This magazine covers a variety of information on home improvements, automotive needs, electronics, computers, outdoors and fitness.

[R&D](#): This magazine provides news and information for the research and development community, including the annual R&D 100 awards.

[Red Herring](#): This magazine covers innovation, technology, financing and entrepreneurial activity and such like.

[Small Times](#): This magazine provides features daily articles covering microelectromagnetic systems (MEMS), nanotechnology, and microsystems, with a business angle.

[Tech News World](#): This magazine offers real time technology news from around the world. Coverage includes hardware, software, networking, wireless computing, personal technology, and more.

In broadcast stations like the Discovery Channel, Discovery World and NaGeo Wild, are good examples.



Science and technology reporting could include news about:

- parliamentary activities such as bills, laws, deliberations, sub-committees and public hearing on science and technology matters
- science workers/teachers, their associations, unions, or groups, e.g. Science Teachers Association of Nigeria (STAN)
- science and technology businesses (including sale of science and technology equipment at small and large scale levels, local and international levels etc)
- science and technology beat reporters and their association
- science and technology-based NGOs, CBOs, and faith-based organisations. This includes news about science and technology-activities that are related to science matters. For instance, an environmental NGO could organize a protest against the sighting of a nuclear technology plant in a residential area
- workshops, seminars, and conferences in science and technology
- science and technology fraud, crime, impersonation, copyright etc
- special days on science and technology issues, topics, events, etc, examples include World Health Day, World AIDS Day, and Science Teachers' Day, etc. such special days are likely to yield science and technology stories.

### **3.2 Importance of Science and Technology Reporting in the Society**

On a daily basis, breakthroughs occur in the human society. In the areas of science and technology, it is even a more regular thing. Hardly is there any aspect of human life that is not affected by this regular occurrence. Nwabueze (2011:239) believes that the entire human existence and mutual coexistence in any society are to a large extent, shaped by scientific activities or technology in the world.

It is therefore no surprise that people are always interested in knowing and hearing of new developments in the field of science and technology. They want to know the latest scientific breakthroughs or how the latest technological development would impact on their lives (Nwabueze, 2011:239).

Ordinarily, people would want to know the latest technological breakthroughs in education, health, sports, information and communication, banking, business, automobile world, military warfare, etc. This may include even happenings in local technology.

Nowadays, we hear the United States, Israel and the United Nations mount pressure on Iran and North Korea to halt their plan to acquire nuclear weapons. Although these stories are awash in the media, but many people do not even know what the Uranium Iran is accused of is all about. It is thus left for the media to explain to the people that Uranium is a substance used in developing nuclear weapons, and that nuclear weapons are weapons of mass destruction or weapons capable of destroying many or even wiping out the entire human race.

Such explanations are important because many people do not know what such technologies are and the reasons why it is detrimental to the world if Iran and South Korea succeed. This goes to show that science and technology is still an area where many members of the society are show enormous ignorance. This is incumbent on the media because they are the information purveyors in the society, and as such, they are expected to play the watchdog role of providing information, education, entertainment, etc, to the people, not only on political issues, economy, sports, etc, but indeed in every aspect of the human life, including in the new developments in science and technology.

To do this and do it efficiently and effectively require requires that science and technology reporting should be treated as a separate genre in journalism. This is in view of the peculiar technicalities involved in reporting science and technology.

Sometimes, the technicalities and complexities involved in science and technology reporting make it necessary that media houses employ services of scientists to cover specific areas in science after which the scientists give such reports the journalist who then give it the journalistic angle. Nwabueze (2011) drives this home when he observed that:

the essence of this is because a journalists does not have to be a scientists, neither does he have to read engineering to become a successful science and technology reporter, and that all a journalists needs is to master the art of applying journalistic principles in reporting about science and technology. He also needs to go some extra miles if he is to become a successful specialist in this field. He must develop special interest in reading and understanding issues and happenings in science and technology.

Specifically, science and technology reporting plays the following important roles in the society.

- **It facilitates socio-economic development:** This means that through science and technology reporting, people consciousness is awakened and their attention is drawn to science and technology issues that could contribute directly or indirectly towards social, economic and national development in general'
- Through science and technology enlightenments, the public become aware of trends in scientific and technological innovations and breakthroughs, including how these could be applied in enhancing various aspects of life and the society in general
- **It bridges the gap between science and society:** By this, we mean that through science and technology news reports, feature articles, news analysis, editorial comments and columns on science and technology issues people are brought closer to the society. By this, they get to know what otherwise would not have known as it pertains science and technology
- **It safeguards society from impending dangers:** This means that through science and technology reporting, society get to know vital information that safeguards them from certain dangers e.g. dangers of smoking, drug abuse, STIs such as HIV-AIDS, Lassa fever, under- age marriages, etc. They also highlight the benefits of certain virtues like exclusive breast feeding, personal hygiene, dieting, report on how to avoid certain sicknesses like cancer-prone activities, reports on the negative impact of certain technologies, etc.
- **Promotes education:** Science and technology reporting promotes education, especially science and technology education issues
- **Facilitates the growth of local technology:** Through media reports get motivated towards the growth and development of science and technology such as fabricating their own tools, preservation facilities for post-harvest storage, manufactured their own herbal drugs, adopted fallow method of farming for sustainable soil management, etc, and the media have continued to play vital role in the entire process
- **Science and technology reporting play Advocacy role:** Through science and technology reporting government attention is drawn to scientific and technological issues that require attention. This is done through constant reports, editorials, commentaries, features, documentaries, special reports and analysis, etc.

#### 4.0 CONCLUSION

In this section, we have noted that the continuous breakthroughs and increasing relevance of science and technologies in the world today has made science and technology reporting one of the specialised areas of the journalism profession. We explained the meaning of science and technology as well as their importance.

## **5.0 SUMMARY**

We defined science and technology reporting as the reportage of breakthroughs in the field of science and technology as well as their unfolding implications on the lives of the public. Such breakthrough could be new inventions or new discoveries, new uses of/improvements on existing inventions. We also enumerated some of the importance of science and technology reporting to include: it facilitates socio-economic development, bridges the gap between science and society, safeguards society from impending dangers, promotes education, facilitates the growth of local technology and plays advocacy roles, among others.

## **6.0 TUTOR-MARKED ASSIGNMENT**

- i. Define science and technology reporting.
- ii. What role does science and technology reporting play in the society?

## **7.0 REFERENCES/FURTHER READING**

Awaeze, C.C. (2011). 'Science and Technology Reporting.' In: Nworgu (Ed.). *Understanding Mass Communication Concepts and Applications*. Owerri: Ultimate Books.

Nwabueze, C. (2009). *Reporting: Principle, Approaches, Special Beats*. Owerri: Top Shelve Publishers.

Nworgu & Nwabueze (2005). *Mass Media Writing, Form and Style*. Owerri: Ultimate Books.

## **UNIT 2 THE SCIENCE AND TECHNOLOGY NEWS**

### **CONTENTS**

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
  - 3.1 What is Science Technology News?

- 3.2 Qualities or Characteristics of a Good Science and Technology News
- 3.3 Determinants of Good Science and Technology News
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-Marked Assignment
- 7.0 References / Further Reading

## **1.0 INTRODUCTION**

Breakthroughs in science and technology occur on daily basis. However, none of these breakthroughs become news until they are reported. This unit examines the meaning of science and technology news, what constitute science and technology news and qualities of a good science and technology news.

## **2.0 OBJECTIVES**

At the end of this unit, you should be able to:

- define science and technology news
- explain the qualities of a good science and technology news
- discuss the determinants of a good science and technology news.

## **3.0 MAIN CONTENT**

### **3.1 What is Science and Technology News?**

News means different things to different people at different place and at different time. For instance, two people are injured in a car wreck. Is that news or not? Well, to some people, places and time, yes; to other people, places and time, no. This shows that the definition of news is elusive, and it is the same with all kinds of news including science and technology news. A woman delivers a set of triplets. Is that news or not? Again, to some people, places and time, it is; to other people, places and time, it is not. Examples are endless.

A science and technology news could be:

- Something or developments in science and technology you haven't heard before
- Occurrences in the science and technology world, happy or sad; disturbing or entertaining

- What science and technology editors and reporters say it is.

Whatever, it is, news is an extremely complex term, and it is different things to different people. It is information, and today's media are in the information business.

What is news today might not be news tomorrow. What's news in one geographic area is not necessarily news in another. In a small town served by a community newspaper, a car accident with two injuries may be the biggest news of the day. In a large metropolitan newspaper, such an occurrence may not be reported unless the accident involves well-known people, or it might warrant a mention during a broadcast newscast if the traffic pilot gets dramatic pictures. Usually, it would take a major accident with fatalities to make the news in a big city.

The question then remains, what is science and technology news?

1. Science and technology news is the timely report of facts or opinions on science and technology issues that hold interest or importance, or both for a considerable number of people. The salient point of this definition is that no science and technology issue becomes news until it is reported. This implies that such news must have a human touch, human interest, and be of significance to a large number of people in the society. Interest is therefore a key word in the definition of science and technology news. It must be interesting to as many people as possible in the society, and to be interesting, it must affect people's lives.
2. It is anything about science and technology that interests you that you didn't already know.
3. It is any occurrence in science and technology that is important because of its impact on society; it is what people need to know and what they want to know.
4. It is every event in the science and technology world (idea or opinion) that is timely, which interests and affects a large number of people in a community and which is capable of being understood by them.
5. It is anything you did not know yesterday about science and technology.
6. It is what science and technology news editors say it is.

7. It is the immediate record of the most interesting, important and accurate information obtained about the things man thinks, says, sees describes, plans and does on science and technology.
8. It is the honest, just and complete story of science and technology events of interest that concerns the public.
9. Science and technology news is what is unexpected and unusual in the science and technology world.
10. What makes a good science and technology news now may no longer be seen as newsworthy in a few hours. This is because news is something new, new account of new events in the science and technology world. This is why editors not only in science and technology reporting but in all forms of media reporting always frown at yesterday's news and consider them as stale and no longer of interest to the public.

Generally, news for the morning newspaper is what happened yesterday, for the afternoon paper, it is what happened today, for a news magazine, what happened "this week" and for the radio and TV, what happened "a moment ago" (Ogunsiji, 1989).

In summary, for a given science and technology event or occurrence to become news, it must:

- be a recent (new) occurrence
- attract the interest or attention of significant number of people
- be reported and given account of; and
- be objective reports not opinions of or comment on what happened.

### **3.2 Qualities or Characteristics of Good Science and Technology News**

Here, the big question is - what makes a science and technology news good? What are the characteristic, qualities or determinants of a good science and technology news? This is to say that a good science and technology news story must meet certain requirements. It is these features that distinguish such news from other forms of media writing.

They include;

1. **Accuracy:** A science and technology news story is accurate if all names, addresses, numbers, direct quotations, and indeed, all facts in the story are accurate or correct. This implies that a good

science and technology reporter must avoid guesswork or assumptions in his reports. He must be sure of his facts and figures to avoid unverifiable claims which could lead to legal actions.

2. **Objectively:** This implies that a science and technology reporter should present his readers with all sides of issues to enable them make well-informed decision. For such a news story to be objectives, it must not be laden with the reporter's views or biased opinions and prejudices. It must not be slanted or editorialised.
3. **Balance:** This is closely related to objectively. It means treating all sides of a story without showing any evidence of partiality or preferential treatment. It means giving equal attention and prominence to all sides of a story without any fear or favour. It is unethical to give undue prominence to the view of one of two parties to the detriment of the other.
4. **Currency:** Nothing is as dead as yesterday's news or a radio/TV broadcast of many hours ago. Such news story is stale and is no longer fit for human consumption. A new story is meant for immediate consumption of the readers. A delay for a moment in getting the story across to readers may make the story stale and renders it useless.
5. **Brevity, Conciseness and Clarity:** A good science and technology news story must be brief, clear and straight to the point. No ambiguity in language and idea is expected. Long stories make for difficult reading. Newspaper and magazine audiences share time between reading and attending to other pressing needs. This makes it imperative that such news must be as brief as possible because most readers do not have time to waste reading papers. In other words, for a science and technology news story to attract readers' attention, it must be brief, clear and simple from professional jargons.
6. **Simplicity:** A good science and technology news story must be simple and easy to understand. This is because; readers vary in level of knowledge and education. Again, not everyone even the highly educated is familiar with science and technological terminologies. Writing such news therefore requires simplicity of language and explanations of terms that are not frequently used in everyday life. A good science and technology reporter must therefore Keep It Simple and Short (KISS).



### 3.3 Determinants of a good Science and Technology News Story

This is also called “news worthiness” “news judgments”, “news criteria” or “news evaluation”. As we pointed out earlier, news is an accurate account of an event, although not all events are newsworthy. For any for any science and technology event or occurrence to be newsworthy, it must pass some of the following tests:

1. **Timelines:** News by its very nature must be fresh and not stale. Timeliness refers to the “newness” of the news. News is about recent events or occurrences. News is therefore evaluated based on how new and recent it is. The rule is always to bring a story up-to-date as much as possible.
2. **Proximity (Nearness or Closeness):** The nearer an individual is to the location of a news event, the more relevant the event becomes to him. Events occurring within one’s territory should be of greater interest than similar event outside the area. This is because people would be more interested in hearing of science and technology discoveries in their vicinity than of such in faraway places. This implies that foreign science and technology news should not be emphasised at the expense of local news as doing so would amount to what is called “afghanistanism” a term used to describe reporters who neglect newsworthy events in their neighbourhoods and focus on far away events. This is why many press releases, wire copies, handouts, etc, are usually re-written to give them local angles.

When we talk of proximity in science and technology reporting, there are two types of proximity:

- i. **Geographic proximity:** Events that happen in and around one’s environment or vicinity.
  - ii. **Psychological proximity:** This has to do with emotional or psychological attachments people have over news events or items no matter where it happens, e.g. issues about women, Africa, or blacks, would definitely make more news for those concerned.
3. **Prominence:** We are all aware that all men were created equal but some grew more newsworthy than others. Also, people differ because of their position in the society, because of their entertainment value, because of their social status or achievement or news potentials in them. Likewise all situations, events or discoveries are not of the same news importance: some are more important and newsworthy than others.

4. **Magnitude:** By magnitude, we mean broadness and numbers involved. An air crash that claims the lives of several hundreds of people is a better news story or more newsworthy than one that kills fifty. Same way, the discovery of new drugs that cure skin infection or provides relief to headache would definitely not receive the same attention as discovery of cure for HIV/AIDS would do.
5. **Human Interest:** Human interest stories are stories that concern people in any given situation and which can happen to anybody else, anywhere, anytime. Another name for human interest stories would be: “it could be me”, “It could happen to me”, “If I were such a person in such a situation, how would I have behaved about it?” Such stories arouse the feelings of sympathy. For instance, when an earthquake kills two hundred thousand people in Haiti, flood destroys lives and property in Southern Italy, when flood renders thousands homeless in India, a Tsunami kills one million people in Asia, when a congregation of worshippers is blown up in Maiduguri or when herdsmen slay women and children in a midnight raid in Jos. Human interest is therefore the concern and feeling of sympathy we show for what is happening to other people somewhere. Such stories as a plane and train crash, fire accident, nuclear disaster, ship-wreck, pogrom (organised massacre), war, earthquake, accident, locust plague, desert encroachment, are bound to evoke the feeling of awe or sympathy and emotional reactions from readers worldwide and are therefore, newsworthy.
6. **Impact/Consequence:** Many science and technology news stories are published or aired based on the impact on society and not necessarily the cause. The greater the impact, the more newsworthy it becomes.
7. **Oddity (Unusualness):** Ordinarily, news is about odd or unusual happenings. That’s why it is commonly said that when a dog bites a man, it is not news. But if a man bites a dog, it is unusual and therefore, newsworthy. This is because bad news is better news than good news in journalism. This is perhaps why a lead poisoning that kills two hundred children in Zamfara is more newsworthy than polio immunisation in Sokoto.

Again, such news as the first entry into the space, the first flight into the moon, the first heart and hip transplanting operation, are unusual happenings in life and are, therefore, newsworthy.

#### 4.0 CONCLUSION

In this unit, we defined news from different perspectives; we also identified the qualities or characteristics of a good science and technology news as well as the determinants of a good science and technology news. It is believed that such knowledge would go a long way in guiding the science and technology news reporter.

## **5.0 SUMMARY**

This unit has examined the meaning of science and technology news, the qualities or characteristics of good science and technology news as well as the determinants of good science and technology news.

## **6.0 TUTOR-MARKED ASSIGNMENT**

- i. Define science and technology news.
- ii. What are qualities of good science and technology news?
- iii. Identify and discuss the determinants of good science and technology news.

## **7.0 REFERENCES/FURTHER READING**

Adibe, K.N. (2010). "News Writing and Reporting." Unpublished Lecture Notes. Department of Mass Communication, Ebonyi State University, Abakaliki.

Ogunsiji, M.A. (1989). *Introduction to Print Journalism*. Lagos: Nelson Publishers.

## **UNIT 3     BARRIERS/BLEPRINTS TO EFFECTIVE SCIENCE AND TECHNOLOGY REPORTING**

### **CONTENTS**

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
  - 3.1 Barriers to effective Science and Technology Reporting
  - 3.2 Blueprints to effective Science and Technology Reporting
  - 3.3 Tips for effective Science and Technology Reporting
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-Marked Assignment
- 7.0 References/Further Reading

### **1.0 INTRODUCTION**

In our previous modules and units, we explained what science and technology reporting is, as well as the meaning of science and technology news. In this unit, efforts are made to identify and explain those barriers and the blueprints to effective science and technology reporting.

### **2.0 OBJECTIVES**

At the end of this unit, you should be able to:

- identify the major barriers to effective science and technology reporting, and
- demonstrate practical measures to improve its effectiveness.

### **3.0 MAIN CONTENT**

#### **3.1 Barriers to Effective Science and Technology Reporting**

Science and technology reporting face myriads of challenges in many developing nations. They include:

##### **Inadequate research facilities**

In most developing countries like Nigeria, it is hardly debatable that there are gross inadequacies in science and technology research facilities. In most cases where they are available, what we call state-of-the-art facilities are already obsolete and completely outdated in the

Western World. Under this condition, it is even difficult to have a breakthrough in science and technology that would be reported. You may recall that we earlier defined science and technology reporting as giving the account or telling the story of scientific and technological developments in the world around us; or the reportage of discoveries, advancements or achievements in the field of science and technology as well as explaining and interpreting their implications on the lives of the members of the society. This means that, to report science and technology, there must be newsworthy happenings in the area of science and technology. But this has been difficult as not many new breakthroughs or developments are recorded in science and technology research in the third world due to inadequate research facilities.

### **Information hoarding**

This is another barrier to science and technology reporting in Nigeria. An average Nigerian is secretive, not always willing to disclose information. At many times, the persons involved are not willing to grant interviews to reporters on science and technological achievements, feats, discoveries or successes. Many attempts end up with such phrases as: “No comment”, “No idea”, “I don’t know”, “Off record”, “... Who pleaded anonymity”. This has in no little measure hampered science and technology reporting in the country.

### **Scarcity of well-trained science and technology reporters**

Science and technology reporting is a new genre of journalism that requires special training to do well therein. At other times, many journalists are skeptical and sometimes afraid to venture into science and technology reporting due to the technicalities and the numerous hazards associated with this aspect of journalism. This has served as a barrier to science and technology reporting in Nigeria.

### **Illiteracy and ignorance of the importance of science and technology**

Illiteracy constitutes a major hitch to science and technology reporting in Nigeria. News items are meant to be consumed by people, i.e. the readers, the listeners or the viewers. Meanwhile, a good number of the members of the public are not literate enough to read or understand science and technology writings. Again, a situation where majority of the population do not appreciate science the value of science and technology does not augur well for science writing in the country. This is indeed a major barrier to this genre of journalism in the country.

### **Poor database**

The absence of adequate statistical data and information storage system has been a serious hitch to the development of science and technology reporting in Nigeria. By this, we refer to the dearth of reference materials such as professional journals, books, newspapers, magazines, library, newsletters, computers, internet services, among others.

### **Lack of basic amenities**

Lack of basic amenities indeed hampers the growth of science and technology reporting in Nigeria. This is because, many of the science and technology news and information emanate from industries, companies, laboratories and institutions. These organisations depend on infrastructure to do well and *viz-a-viz* provide the needed information for science and technology reporting.

### **Endemic Poverty**

This is another hindrance to the growth of science and technology reporting in Nigeria. This is so because most of these reports are written and packed to be sold to the members of the public. These are people whose larger percentage, according to the United Nations, lives below \$1 per day. With such standard of living, it is difficult to patronise science and technology writings. Without patronage, science and technology reporting suffers serious setbacks.

### **Inadequate ICT Facilities**

In modern times, the business of news reporting has gone digital. Today, broadband and satellite technologies, among others have made media reporting quite different from what it used to be in the past. In reporting science and technology, it is even a more serious matter following the technicalities involved therein. Today, we have reporters that go into space along with the astronomers, those that go to sea alongside with the ocean divers, report sophisticated wars alongside the air force, the navy and all manner of scientific ventures. There is little doubt that reporting these areas requires some technologies which are not available in the developing world.

### **Systemic Corruption**

The science and technology reporter in Nigeria today is not operating from the moon. He is in a society where the fabrics, according to Aliede (2005:136), are already overwhelmed by high levels of corruption everywhere. Such a reporter according to him can hardly be expected to

be a saint among sinners. Thus, he/she, just like his/her counterparts in other professions, wallows in all manner of corrupt practices forgetting to protect his/her calling.

### **3.2 Blueprints to Effective Science and Technology Reporting**

To effectively report science and technology, the reporter should:

#### **Build up a basic knowledge**

Science and technology is a huge field, but each subject usually has some basic rules which govern it. If you understand these rules, you will be able to work out the rest of the topic, even though you will not understand all the details.

#### **Read wide**

Science and technology advance so quickly that you must keep up to date. Read articles on science and technology. Read books on basic science (encyclopedias are a good place to start). Avoid textbooks which are too complicated. Instead, look for books which explain their subject in simple terms for ordinary, non-scientific readers. Ask people expert in each field for advice on the best books for your needs - something clear and simple.

#### **Make contacts**

Get to know as many scientists and technologists as you can. They can give you advice on subjects you do not understand and, like any good contact; they will be a useful source of story ideas.

Do not expect an expert in one field to be able to help in another. Few electrical engineers, for example, will know what lymph glands do in the body. Make as wide a range of contacts as you can, across all the fields of science and technology.

Choose people who can give you:

- (a) Story ideas
- (b) Background information, and
- (c) The names of people you should ask for further details.

Try to establish at least one contact from each major scientific field (such as medicine, environmental science, agriculture and fishing, geology, engineering or any other fields which are especially important in your society). Keep in regular contact with them.

You can quote them in your stories if they are experts in the particular field about which you are writing, but it is better to go to the expert who is best able to give you the specific information you need.

Some scientists are better at explaining their work in simple terms than others. When you are researching a story, go to the contact most suited to your particular need. For example, one zoologist may be able to explain the background to a new development, but you may have to ask the head of the university department or the director of the research station for any official comments.

Do not forget that scientists often work in teams. If one member cannot help, another might be able to.

Technicians and laboratory assistants can be a very good source of story ideas, but do not rely on them for the official version of a story. If they give you a story idea, seek out the scientist concerned for details.

### **Build trust**

Many scientists do not trust journalists. They may not think you are capable of reporting their work properly or they may have had a bad experience with journalists in the past. They may have been misquoted or seen errors in stories.

You have to show that you can be trusted. It will help if you do some background research of your own before interviewing them, so that you can show you know the basic facts about their field.

It is not enough to tell them you can be trusted; you have to show it in every story that you write. If you make careless errors or do not keep a promise, you will lose their trust for ever.

### **Dig for the truth**

Being friendly does not mean you have to believe everything a person says. Much of science is built on experiments and on trial-and-error. In many fields, a number of scientists may be working on the same topic, and may reach different conclusions. They are often competing against each other to be the first with a result. They may occasionally make big claims to show how important they are or to justify money being spent on their research.

Be especially careful about scientists who say their work will benefit mankind. In many cases it will, but in others it may not. For example, a scientist may tell you that a new drug will help people to relax, but he/she may not tell you that it increases their risk of getting cancer. The side-effects of science can be more damaging than the benefits from it.



Therefore, you must question their claims by asking probing questions. If you still feel unhappy about what you have been told, go to other experts in that field and ask for further information.

### **Be skeptical**

Both science and journalism are based on being skeptical and questioning what people say. Galileo would never have proved the world was round by believing what most other scientists of his era were telling him. Bob Woodward and Carl Bernstein would never have exposed the corrupt Watergate Scandal if they had trusted the White House press denials. As a journalist with the power to influence people, you will be asked to accept at face value all sorts of claims.

Science and technology companies will offer you all sorts of free samples, advice and even prepared news stories to promote their products. They will disguise this by saying these are important medical breakthroughs. Always question their claims and always balance what they say by seeking and reporting opposing views. Drug manufacturers and research companies are increasingly offering television journalists ready-made and professionally-packaged news reports of a new medical breakthrough or wonder drug. In many cases they may be beneficial but a good journalist – like a good scientist – must always ask hard questions and inform readers and listeners honestly and fairly. Do your own work, even use some of the video footage if it is relevant – then go out and get alternative views to balance or moderate the claims.

### **Use simple language**

In reporting science and technology, simplicity of language is necessary. This is because, the reports are not writing for experts alone, industrial in-house journal. He is writing for the entire public comprising mostly of people who do not know the scientific jargons or terms or languages used by those in the industry. This means that his job is to step down the high-level language of scientists to a level that all interested readers will understand. This means that scientific information must be translated for the understanding of the layman.

### **Summarise the process and make the report brief**

A reporter does not necessarily need to begin a step-by-step report on how new surgical equipment was manufactured. This is because major breakthroughs in scientific research are usually long term affairs involving many-complicated procedures. The job of the science and technology reporter is to summarise the findings without omitting the important objects. This means that he must be able to say many things in few words. Get to the point but endeavour to leave out unnecessary details that would bore your audience.

**Interpret as is necessary**

In science and technology reporting, efforts should be made to step down the scientific or technological breakthrough to its implication to the lives of the ordinary members of the public. This is perhaps the sure way members of the public can benefit maximally from scientific stories. Of course, science and technology terms are technical and complicated to the ordinary man on the street. They do not want to know a new technology has been discovered, but how it will either improve their lives in the long or short run.

These and other blueprints would go a long way in guiding reporters in the area to excel.

**3.3 Tips for Effective Science and Technology Reporting**

Large news organisations often have reporters with some scientific education to specialise in writing about science and technology, but in smaller newspapers, radio and television stations, this task is left to general reporters. Whether you are a specialist or a general reporter, the following basic tips are crucial:

- Know that you are a bridge between the world of science and your community.
- Know that you do not need to know as much as the scientists to report science and technology. All you simply need is to be able to put the relevant parts of their knowledge into words which your audience can understand.
- Know that you do not have to understand the whole of any field of science yourself, but you must not write anything you do not understand. This is because, if you write something you do not understand, you risk making errors.
- Know that although the aim of scientists is precision, and the aim of journalists is simplicity, there should be no conflict between the two. You must be able to express the precise details of science accurately in simple terms. That is the real challenge of reporting science and technology.
- Know that most science and technology will have human applications. For every story, you must ask yourself: "How will this affect my readers, listeners or viewers' lives?" Your job is to describe in details for public benefit. Remember the criteria for what makes news and apply them.
- Know that some science, such as astronomy, has no impact on our everyday lives, but is interesting in what it tells us about our universe. The task here is to report it in an interesting and informative way.

- Know that you must always be accurate. Science is built on accuracy.
- Know that your readers, listeners or viewers usually trust science. Often, in fields such as medicine, their lives may depend on it. You should not alarm them by making sensational claims which may not be true.
- Develop, sustain and cherish interest in the world of science and technology
- Interpret facts/data with further explanations where necessary
- Be careful with scientific claims so that you do not lose credibility as not all claims are true.
- Remember to always double-check your facts. In journalism, it is commonly said “when in doubt, cross check; if still in doubt, check again; and if still in doubt, leave out”.
- Know that computer and Internet literacy is essential in science and technology reporting. Equip yourself.
- Know that knowledge of general and precision writing is essential
- Remember to add all other basic principles or tenets of journalistic reporting

#### **4.0 CONCLUSION**

Reporting science and technology is not as easy as other genres of journalism. This is as a result of some technicalities involved therein. This unit has identified and explained those barriers and blueprints to effective science and technology reporting. The unit also identified those vital tips for success in science and technology reporting.

#### **5.0 SUMMARY**

This unit has identified the major barriers that inhibit science and technology reporting in Nigeria to include: inadequate research facilities, information hoarding, scarcity of well-trained science and technology reporters, illiteracy and ignorance of the importance of science and technology, poor database, lack of basic amenities, poverty, inadequate ICTs facilities, endemic and systemic corruption among others. We also identified the blueprints to include: Building up basic knowledge of the concept, read widely, make contacts, building trust, dig for the truth, be skeptical, use simple language, summarise and make the report brief, among others.

## **6.0 TUTOR-MARKED ASSIGNMENT**

Identify and explain the major barriers and the blueprints to effective science and technology reporting in Nigeria today.

## **7.0 REFERENCES/FURTHER READING**

Adibe, K.N. (2010). *News Writing and Reporting. Unpublished Lecture Notes*. Department of mass communication, Ebonyi State University, Abakaliki.

Ogunsiji, M.A. (1989). *Introduction to Print Journalism*. Lagos: Nelson Publishers.

## **UNIT 4 CAREER OPPORTUNITIES IN SCIENCE AND TECHNOLOGY REPORTING**

### **CONTENTS**

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
  - 3.1 Career Opportunities in Science and Technology Reporting
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-Marked Assignment
- 7.0 References/Further Reading

### **1.0 INTRODUCTION**

Many persons in our part of the world hardly see science and technology reporting as a profitable area to venture in. This is unlike the situation in the technologically advanced parts like the industrialised nations of the world. Be that as it may, this unit examines some fruitful aspects of science and technology reporting.

### **2.0 OBJECTIVES**

At the end of this unit, you should be able to:

- identify some career prospects in science and technology reporting.

### **3.0 MAIN CONTENT**

#### **3.1 Career Prospects in Science and Technology Reporting**

In our society today, science and technology play crucial roles in human existence. This has made it imperative for every media organisation to have the science and technology desk or unit in its editorial section.

Science and technology reporting is no doubt, an aspect of journalism that has great prospects for anyone that chooses to venture therein. This is because, the area is relatively new when compared to other forms of specialised reporting, and media organisations out there are constantly in need of specialist reporters in the area to correspond for them. This is more so because, we are in the age of technological advancement and new breakthroughs are recorded even as you read this lecture series, and these discoveries and breakthroughs are issues that affect you and me.

The media as part of their basic function of informing, educating and entertaining society are duty bound to report these happenings in the public interest.

This increasing importance of this area of journalism has led increase in the number of special interest publications in science and technology in the news stand. You may be aware of the *PC World magazine*, the *I.T. & Telecom Digest* and many other health publications that discuss science and technology issues.

Interested specialist reporters, i.e. reporters that develop themselves (see our discussions in the previous units) in this area can take the opportunity to pursue a career in such special interest publications. They could also run science and technology programmes in broadcast media as we already have today in some stations like AIT, NTA and a few others. The programmes could run for 30 minutes or more, covering news and other reports in science and technology issues.

Again, specialist reporters could correspond for international media organisations. They could even work as freelancers in this field. They could work for science and technology based governments and non government organisations, faith based organisations of course some religious bodies are now fully involved in publishing.

Trained reporters in this field could also be employed by IT firms who publish newsletters and periodicals, health research institutions, and indeed, every science and technology establishment that publish newsletters, periodicals, among others. These and other fruitful areas in this branch of journalism goes to show that they area can never be overtaken by events, especially as newer discoveries and breakthroughs in science and technology are continuously made on daily basis.

#### **4.0 CONCLUSION**

From our discussions in this unit, it is clear that, although many persons may not see science and technology as a fruitful one to venture in, myriads of opportunities do exist therein.

#### **5.0 SUMMARY**

This unit has identified some of the career prospects in science and technology reporting to include:

- Interested specialists can pursue a career writing for special interest publications in science and technology

- Specialist reporters could correspond for international media organisations
- They could work for science and technology based government and non-government organisations, e.g. ministry of science and technology
- They can work in any science and technology outfits that publish newsletters, in-house journals or periodicals.

## **6.0 TUTOR-MARKED ASSIGNMENT**

Discuss the career prospects in science and technology reporting in Nigeria today

## **7.0 REFERENCES/FURTHER READING**

Adibe, K.N. (2010). *News Writing and Reporting. Unpublished Lecture Notes*. Department of Mass Communication. Ebonyi State University, Abakaliki

Ogunsiji, M.A. (1989). *Introduction to Print Journalism*. Lagos: Nelson Publishers.

## **MODULE 3      GATHERING SCIENCE AND TECHNOLOGY NEWS**

Unit 1	Sources of Science and Technology News/What to Look up for
Unit 2	Interviewing in Science and Technology Reporting
Unit 3	The Science and Technology News Beat
Unit 4	Writing the Science and Technology News
Unit 5	Styles in Science and Technology Writing

### **UNIT 1      SOURCES OF SCIENCE AND TECHNOLOGY NEWS/WANT TO LOOK UP FOR**

#### **CONTENTS**

1.0	Introduction
2.0	Objective
3.0	Main Content
3.1	Sources of Science and Technology News
3.2	What to Look up for when Sourcing Science and Technology News
4.0	Conclusion
5.0	Summary
6.0	Tutor-Marked Assignment
7.0	References/Further Reading

#### **1.0      INTRODUCTION**

There is a wide range of areas from which the science and technology reporter can source his/her stories. This unit identifies and explains such sources for your understanding.

#### **2.0      OBJECTIVE**

At the end of this unit, you should be able to:

- identify the various sources a science and technology reporter can source for his/her reports.



### **3.0 MAIN CONTENT**

#### **3.1 Sources of Science and Technology News**

Science and technology have come to stay with us. Hardly is there any aspect of the human society that is not affected in one area or the other. This has made sources of science and technology news quite ubiquitous. Ohaja (1994) believes that Curtis MacDoughall's example provides good insight to the fruitful areas to source science and technology news, and they include:

- News on facilities that enhance human comfort and aid relaxation, for example, advances in the entertainment industry, automobile, engineering, communication technology, among others
- News on facilities or procedures for improving health and extending life span, for example, advances in pharmaceutical research, cures for deadly diseases, surgical procedures, family planning, nutrition techniques and developments, industrial safety, pollution, and control. Here the depletion of ozone layer by industrial activities and implication to live also come in
- News on nature of the universe, for example, discovery of new planets, stars and elements eclipse, etc
- News on scientific waste, for example waste of natural resources, susceptibility to diseases, over population, among others
- At the local level, efforts being made by various state governments in Nigeria on waste management projects also fall in here
- Efforts in areas of gas flaring and gas turbine development, i.e. conversion of waste into useful materials belong
- News on scientific predictions, for example, the elimination of manual labour, control of elements, constructive use of nuclear energy, among others
- News on heroism, for example, bravery in bad health, sacrifices to research, among others. Some researchers have been bitten to death by poisonous snakes in the course of collecting venom from snakes for scientific research. Such stories fall under this sub-heading. Search for local examples as a way of encouraging researches in Nigeria. Such people could exist in the rural areas

without being recognised. It is the duty of a crack reporter in science and technology beat to fish them out and let the public know about them

- News on adventure, for example, hardship at the poles, in the jungle, on mountain tops
- News on the unusual, for example new intentions. You hear of people trying to fly across the globe in a balloon.

Nwabueze, (2011) further identified the following as sources of science and technology news:

- **Personal observation:** The reporter can decide to investigate and write on trends he/she observes on his/her own. It could be falling interest of students in science subjects/science-inclined education, increasing sale of substandard drugs, importation of outdated technology from abroad, etc
- **The mass media:** Special reporters can monitor the media for science and technology reports which they could follow up from different angles or for fresh development
- **Science and technology journals and academic publications:** They contain research results on various studies in the field of science and technology. The reporter is faced with the task of understanding the results and interpreting them to the audience
- **Press conferences/briefings:** Scientists and other stakeholders in the science and technology world could organise press conference to make the public aware of innovations and breakthroughs in these areas. Science and technology programmes of government and private sector bodies could also be disclosed through press conferences
- **Scientists/technologists of all kinds:** These include doctors, biologists, engineers, science professors, herbalists and IT experts. Interviews with these experts could be developed as stories or published/aired verbatim
- **Science research institutes:** Visits to such places could yield newsworthy stories
- **Organisations and establishments:** that are science and technology based, auto companies/vehicle manufacturers, Industries, and manufactures of all kinds

- **Institutions of higher learning:** Science schools and departments/faculties of science and technology in schools could yield interesting stories
- **Special sources:** This consists of inside sources who are always anonymous and confidential. They could reveal facts in strict confidence to journalists. These may be clues to exclusive stories which their companies are hiding. It could be that a particular company has stolen the copyright formula used by another company in manufacturing similar product. Facts for crucial investigative stories could be provided by inside sources
- **Science and technology ministries and parastatals at federal and state levels:** Regular visits to the public relations office of such organisations could be useful. Information could also be contained on their notice boards. Their PROs could have press releases that are newsworthy. A reporter can also stroll into some of the offices in such establishments, mingle with staff and make friends among them. Good stories could filter out based on such casual efforts
- **Government officials/legislators,** especially members of sub-committees on science and /technology, and related committees. These persons could speak on science and technology programmes, policies and plans of government
- **Science and technology workers' unions,** associations and professional bodies. The union of officials and members could have newsworthy views to air or they could be approached for information on science and technology issues. Some of the union activities could also be newsworthy
- **The Internet:** A wide range of information, database and websites on the Internet could be useful to science and technology reporters.

One can also get science and technology information from scientists, engineers, Technologists, Medical Doctors, Laboratory Scientists, Pharmacists, markets where science equipment are sold, relations of scientists, victims of science and technology-related disasters, victims of fake and adulterated or expired drugs.

### 3.2 What to Look Up for When Sourcing Science and Technology News

It is not every occurrence in the science and technology world that is worthy to be reported. Some are newsworthy while others are not. Also, the members of the public do not have all the time in the whole world to read everything about science and technology. This makes it imperative that a science and technology reporter must know what the audience would like and go for them. Some of such newsworthy areas include but not limited to any news:

- On intangible/unusual/mysterious feats
- On scientific predictions, for example, the elimination of manual labour
- On control of elements, constructive use of nuclear energy among others
- About hybrids between different species of plants and animals
- Emanating from other planets
- Concerning absolute cure of disease of any kind
- On advancement of local technology
- In the area of nuclear technology
- Emanating from science and technology research institutions
- From ministries of science and technology.
- On government programmes, policies, budget matters, etc on science and technology
- From governments, lawmakers, etc, about science and technological issues
- Emanating from workshops, seminars, and conferences on science and technology
- On fraudulent activities in science and technology
- About special days devoted to science and technology issues, e.g. world health day, world aids day, world environmental day
- About facilities or procedures for improving health and extending life span
- On technologies for increasing productivity, for example, fertilizer, crossbreeding, robots, mechanisation, among others.
- Concerning archaeological findings, discovery of fossils and remains of pre- historic creature
- On nature of the universe, for example, discovery of new planets, eclipse of the sun or moon, among others
- About scientific waste, such as waste of natural resources and susceptibility to outbreak of diseases
- From scientific bravery, exploit or heroism
- On breakthroughs in any sector of the society - agriculture, economy, education, health, sports, religion, engineering,

medicine and surgery, marine biology, building technology, animal science, plants, weather, water technology, solar energy, infrastructural developments, transportation, oil and gas, tourism, among others.

#### **4.0 CONCLUSION**

You have about various things to look out for while sourcing for science and technology news. This is important because reporting for science and technology is not the same as in the conventional reporting where everything happening around could make news.

#### **5.0 SUMMARY**

This unit has identified what to watch for while hunting for science and technology news. It is believed that knowledge of this discussion would go a long way in assisting both students of/and would-be science and technology reporters.

#### **6.0 TUTOR-MARKED ASSIGNMENT**

Enumerate the specific things to watch out for when sourcing for science and technology news.

#### **7.0 REFERENCES/FURTHER READING**

Awaeze, C.C.(2011). 'Science and Technology Reporting.' In: Nworgu (Ed.) *Understanding Mass Communication Concepts and Applications*. Owerri: Ultimate Books.

Nwabueze, C. (2009). *Reporting: Principles, Approaches, Special Beats*. Owerri: Top Shelve Publishers.

Nworgu & Nwabueze (2005). *Mass Media Writing, Form and Style*. Owerri: Ultimate Books.

Ohaja, E. (1994). *Mass Communication Research and Project Report Writing*. Lagos: John Letterman.

## **UNIT 2 INTERVIEWING IN SCIENCE AND TECHNOLOGY REPORTING**

### **CONTENTS**

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
  - 3.1 Meaning and Types of Interview
    - 3.1.1 Meaning of Interview
    - 3.1.2 Types of Science and Technology Interview
  - 3.2 Arranging for the Interview
  - 3.3 Preparing for the Interview
  - 3.4 Conducting the Interview
  - 3.5 Guidelines for Asking Interview Questions
  - 3.6 Handling Hostile or Uncommunicative Sources
  - 3.7 Using the Telephone
  - 3.8 Using E-Mail
  - 3.9 After the Interview
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-Marked Assignment
- 7.0 References/Further Reading

### **1.0 INTRODUCTION**

Interview is one of the commonest means of sourcing information for science and technology reporting. This unit discusses the nitty-gritty of interviews in science and technology reporting.

### **2.0 OBJECTIVES**

At the end of this unit, you should be able to:

- define an interview
- identify the various types of interview
- arrange science and technology interviews
- prepare science and technology interviews
- conduct science and technology interviews.

### 3.0 MAIN CONTENT

#### 3.1 Meaning and Types of Interview

##### 3.1.1 Meaning of Interview

An interview is an exchange of information between a reporter and a source. It is one of the commonest methods of gathering information for news writing and reporting. Hardly is any news story written without facts from interviews in one form or the other. The interview is therefore indispensable in modern journalism. The primary purpose of interviewing a source is to get information on any issue as take. In modern science and technology reporting, interview is a very suitable method of digging into persons, issues and events and coming up with facts and figures which may otherwise be hidden from the public.

Interviews require patience, confidence and an uncanny ability to listen, participate, observe and absorb. Reporters must be able to ask questions and then listen to the entire response from the source.

An interview may be arranged, unarranged or abrupt. When it is abrupt, it requires no preparations, but when it is arranged, it is well prepared for.

##### 3.1.2 Types of Science and Technology Interview

There are different types of interviews that a science and technology reporter may apply in sourcing for information. Some of them are:

- a. **Exclusive interview:** This refers to an interview granted to a reporter by a source without any invitation extended to any other reporter. It is exclusively conducted by a reporter without any other reporter participating in it. Whatever information disclosed during the interview is known only by the reporter who conducted the interview. This type of interview is booked for in advance.
- b. **Panel interview:** This type of interview is when a group of reporters comes together to interview a personality or a group of personalities.
- c. **Telephone interview:** This is an interview conducted on the phone. It is a non-face-to face interview. The main advantage of this kind of interview is that it saves time and perhaps cost.

- d. **Personality interview:** This is an interview conducted by a reporter with a view to gathering information concerning a person whose life's activities or discoveries, the reporter wants to write about. This type of interview is mostly conducted with a public figure or a celebrity. Like the exclusive interview, personality interview is booked for in advance with adequate preparation.
- e. **On-the-spot interview:** This type of interview is conducted on the scene of an event, e.g. it could be done in the laboratory where an important discovery is made.
- f. **Symposium interview or *vox pop* or voice of the people or public opinion interview:** This is an interview intended to generate public opinion on an issue of public interest. e.g. it could be about a new technology, say mobile phone; an epidemic, say HIV/AIDS; new medicine, etc.
- g. **News interview:** This is when the primary purpose of the interview is to elicit background information that will help to explain news events.
- h. **Group interview or news/press conference:** This is a forum of interaction or exchange of views between as many reporters as possible and the news source(s).

### 3.2 Arranging the Interview

The first step is to identify the subject of the interview. To do this rightly, you must have decided on the issue you are researching on. This would enable you make the right choice of the best person to provide answers to what you are probing into.

Once the preliminary research has been completed, it is time to set up the interview. Here are six guidelines to follow:

1. If the deadline is not tight, telephone or write to the person in advance to request the interview.
2. Identify yourself as a reporter, and name the organisation for which you work
3. Establish a time and place that are convenient for the person being interviewed.
4. Tell the person the general type of information being sought. There is need to reveal specific questions, and at least tell the source that you are doing a story on such and such and would like to ask him or her some questions. Also, tell the person approximately how long the interview will take.



5. Dress appropriately.
6. Be on time.

### 3.3 Preparing for the Interview

At this stage, the reporter gathers all necessary information on the subject and the interviewer. He/she then prepares the questions and arranges them in the order he/she wants it.

Before the day of the interview, a reporter could still go and remind the prospective interviews of the date time and venue of the interview. This could be done either face-to-face, through telephone or e-mail.

### 3.4 Conducting the Interview

On the day of the interview, arrive the venue on time, about fifteen minutes before the commencement of the interview. Announce your presence at the dot of scheduled time. As you go in, be very observant; watch everything around you. The reason for such careful observation is because before starting the interview, you can select one of those things you saw from the gate to the room and begin a conversation with in a very jovial way. This creates similes and reduces the tension of the moment, from there; you can start asking serious questions.

Throughout the process, listen and listen well. Allow the interviewee to do the talking while you do listening. Do not interrupt him/her with your opinion. Although you have written down your questions, you don't necessarily ask them in that order because his/her answers may warrant follow-up questions.

In that case, you could say, "Arising from what you just said,....." or you could say, " Please, permit me .....”Or, based on what you've just said, ....."

Again, there are questions interviewees may not want to answer. In that case, do not force him/her, but let him/her know that it is in the public interest and in his/her own interest too to answer such questions. If he/she still resist, forget it. After you have asked two or three other questions, present the same question the interviewee refused to answer in a different way , and there is a good chance that he/she will not know when he begins to answer.

Also, you should watch the emotional tone level (ETL) as the interview progresses. When the ETL is too high, you try to bring it down by

asking trivial questions. When it is too low, you raise it by asking sensitive and breath-taking questions.

If you are conducting the interview with a microphone, always hold the microphone yourself, otherwise the interviewee may take over the control of the interview. Holding the microphone enables you to moderate and control the interview.

Furthermore, when an interviewee answers a question “off-record”, it means he/she is giving you the information for your ears alone. It should not be reported. If he/she later sees the information in your paper or hears it in your medium, he/she loses confidence in you and your editor will not be happy with you because such interviewee might never allow you into his/her office again.

However, if you think that the information is in the best interest of the public, tell him why it should be reported. Explain to him/her an allay any fears; tell him/her there is nothing to lose.

Again, if you must cover an interview with photographs, let the interviewee know that you need photographs for it. If you must record the interview, let him/her know about it. When you are about to open the tape, let him/her know that you about to do so. This shows you are quite experienced in the job.

Note that even if you are using the tape recorder, do not stop writing; tapes may have a crack. Again, at the end of the interview, you should not hesitate to thank the interviewee, and assure him/her that you may call back if the need arises for further clarifications about issues raised in the interview.

### **3.5 Guidelines for Asking interview Questions**

When a reporter asks the right questions, a source becomes a window to the news. On the other hand, if the reporter asks the wrong questions or not enough questions or does not know how to ask questions or gives up too early on a hostile or close-lipped source, his reports become shallow and the audience is the victims.

Bingham and Dillon cited in Bruce and Douglas (1998:153), offer the following guidelines for asking interview questions:

- Do your homework well: Know something about a source before trying to enter his or her personal life.
- Try to interview the person face to face: It is a lot easier for a person to respond to personal question when looking at another

person, rather than speaking to a stranger on the telephone or using e-mail.

- Interview in a casual setting: If a source is relaxed, he or she is much more likely to respond candidly to personal questions.
- Break the ice with general questions: Sometimes it is best to begin an interview without taking notes at all or without a camera or microphone. Talk about the weather or the setting for the interview. Ask questions such as age or address. Adding humour and making the source smile or laugh helps too. There is no need to open with a joke, but smiling broadly and making a comforting comment should help put the source at ease.
- If the interview is being taped, try not to turn the recorder on right away. Give the source a chance to feel comfortable first.
- Sometimes, it is easier to elicit a personal response by not asking a question at all. Instead of asking, “How did your son die?” it might be easier to say, “tell me about your son.” Let the source talk about anything. Let the interview ramble for a while. Then later, if the source missed out anything you are interested in, ask more specific personal questions.
- Preface the questions: Sometimes, a source is more likely to answer a personal question if it is prefaced with something like, “I’m sorry to bother you, but I have to ask you this question,” or “I know you are busy, but I’d like to ask you this question.
- Coax an uncooperative source: Some sources particularly public officials think that by saying “no comment” they can keep something out of the newspaper or off the air. If necessary, tell the source, “We’re going to use this story anyway, and your comments really will make it better.”
- Do not ask vague questions: Ask clear, concise questions that a source can understand quickly. A source is more likely to open up when the reporter is not confused or vague.
- Do not beat around the bush. Ask questions straight out.
- Avoid arguing: Reporters have the last say when they write.
- Listen. Let the person being interviewed feel that he or she is conversing with a friend rather than responding to a list of question from a reporter. A reporter so wrapped up in the eloquence of his or her own questioning may ignore what the other person is saying.
- Be open for any response. Remember that responses to questions tend to be signals for additional questions, some that a reporter might not have thought of while preparing for the interview.

### 3.6 Handling Hostile or Uncommunicative Sources

Not every source is cooperative, easy to talk to or ready to admit fault. Sources can be closed-lipped and say “no comment.” They may talk only “off the record”, which means that they do not want anything they say to be printed. They may be hostile, especially if they are asked to reveal something they do not care to share with the public. In these cases, it becomes the reporter’s responsibility to try to make the source open up.

If someone does not want to comment to the press, that is his or her right. No reporter can force a person to talk. Sometimes the reporter must simply give up on one source and look for another. In these cases, an audience must be told, for instance, “The PRO refused to comment”.

If a source will talk only “off the record,” the reporter should take notes and should try to convince the person to allow the information to be used. Sources cannot order a reporter to take information off the record. If they could, reporters would be at their mercy. Reporters violate no ethical principles of journalism if they ignore such a command, unless they have agreed before the interview to accept the information off the record.

Bruce and Douglas (1998:153) present the following possible ways to persuade sources to open up and to persuade them to go on the record or to keep them from becoming hostile:

- **Do not act like a prosecuting attorney:** Avoid hostile questions. Save the tough questions for the end of the interview.
- **Be sympathetic and understanding:** This does not mean that a reporter has to be on the side of the source while writing the story, however.
- **Reason with the source:** Tell the source that using a name or comment will make the story better.
- **Genuinely Try to Understand the Source’s Position:** For example, try to find a reasonable explanation for any charges against a source.
- **Repeat some of the damaging things that have been said about a source:** Often sources will open up to respond to charges against them.
- **Keep asking questions:** As long as the source does not end the interview, continue asking questions.
- **Have several questions to ask:** If the source does not answer the first one, ask the second. If the source does not answer the second question, ask the third, and so on.

### 3.7 Using the Telephone

Although there is no better alternative to face-to-face interview, but sometimes, circumstances may warrant the use of the telephone or e-mail. When telephones are used, here are some guidelines to follow:

- Identify yourself carefully and fully: This is especially important if you have never met the source. Remember, the person on the other end of the line cannot see you and will be hesitant to answer questions from a complete stranger.
- Speak slowly and clearly: You have to speak so that you can be understood. Over the phone, you have only your voice to persuade the source to talk to you.
- Do things to put sources at ease. For example, you might want to apologise for your tight deadline or for your inability to be there in person. Sometimes, it even helps to apologise for the sound of the computer keyboard as you take your notes.
- Ask brief question: It is easy for a source to forget a detailed question or not to understand it fully when it is asked over the phone.
- Put the telephone in a comfortable spot on your shoulder before the interview begins. It is best to practice writing and talking at the same time before you actually interview someone for a story. That way, you will not drop the phone or have to reposition it. Such fumbling may cause you to miss an important quotation, and it could make the source worry about your abilities as a reporter.
- Go over your notes as soon as possible after the interview to correct mistakes.
- Ask permission before you tape a telephone interview: Many states have laws forbidding a person to tape over the phone unless the other party gives permission. Be familiar with your state laws. Asking in advance will also let the source know that you are not trying anything underhanded and will prevent you from being in an embarrassing position if you have to admit that you are indeed taping the interview.

### 3.8 Using E-mail

Electronic communication allows a reporter to talk worldwide to anyone with an e-mail address. However, using e-mail requires:

- Identify yourself fully and let the source know the name of the publication.
- Give the source a rough idea of what the story is about.

- Keep the e-mail as brief as possible
- Let the source know the deadline.
- Ask the source if he will answer follow-up questions either in person, over the telephone or in another e-mail.
- If possible, confirm that the e-mail actually came from the source and not from someone else who has access to his e-mail.

### **3.9 After the Interview**

The more a reporter and a source talk, the better the interview and the resulting story; therefore, the reporter should try to keep the interview going as long as possible. Questions should be asked until the source stops the interview. Remember that key points for the story are often made at the end of the interview when the source is fully relaxed; therefore, keep listening intently until the interview is indeed over.

At the end of the interview, thank the source and ask, “How can I reach you by phone or e-mail if I have additional questions while I am writing the story?” That will provide quick contact, if more information is needed later and will show the source that you are trying to be accurate. It also forestalls a request from the source to see the story before it is printed.

Under no circumstances should a reporter agree to show a source the story once it is written. People almost always want to retract or edit their statements once they see them on paper. If reporters are confused by something a source said, they should phone the person to ask for clarifications or additional information. There is no reason to take the story to the source.

Notes should be reviewed immediately after the interview to make certain that they are clear. Many reporters re-write their notes after interviews to fill in empty spots. If a recorder was used and it malfunctioned, call the source back immediately and set up another interview if it is as bad as that.

### **4.0 CONCLUSION**

You have learnt in this unit, the meaning and types of science and technology interview, and how to arrange, prepare and conduct them. The unit has also discussed guidelines for conducting such interviews. Attempts were made to explain to you how to handle hostile and uncommunicative sources as well as the peculiarities in using telephone, and e-mail.

## 5.0 SUMMARY

Interview is indeed a veritable source of generating information for science and technology reporting. However, interviews require patience, confidence and an uncanny ability to listen, participate, observe and absorb. Reporters must be able to ask questions and then listen to the entire response from the source, and thereafter come up with worthwhile reports.

## 6.0 TUTOR-MARKED ASSIGNMENT

- i. What do you understand by an interview?
- ii. What are the various types of interviews?
- iii. Draw a blueprint on how you would arrange, prepare and conduct an interview.
- iv. What guidelines would you follow **when asking interview questions**?
- v. Explain how you would handle a hostile or uncommunicative source.
- vi. Distinguish between the telephone and E-Mail in science and technology reporting.

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## **UNIT 3 THE SCIENCE AND TECHNOLOGY NEWS BEAT**

### **CONTENTS**

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
  - 3.1 Meaning of Beat Reporting
  - 3.2 Importance of Beats in Science and Technology News Gathering.
  - 3.3 Types of Science and Technology Reporters
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-Marked Assignment
- 7.0 References/Further Reading

### **1.0 INTRODUCTION**

A beat is the specific area assigned to a reporter as his/her area of coverage. This unit discusses beat reporting in the context of gathering news for science and technology writing, and its importance.

### **2.0 OBJECTIVES**

At the end of this unit, you should be able to explain:

- science and technology news beat
- the importance of the beat system in science and technology reporting.

### **3.0 MAIN CONTENT**

#### **3.1 Meaning of Beat Reporting**

A beat is a reporter's assigned area of responsibility. A science and technology beat, therefore, is the special interest area where a science and technology reporter is assigned, for the purpose of continuous coverage of science and technology news. A reporter assigned to a particular beat is responsible for the gathering of important information from such beats and reporting it to the public through his medium.

A reporter who covers a particular beat is called a special beat reporter. As a specialised reporter, he/she is "limited to some aspects of news coverage or to a particular beat" (Nworgu and Nwabueze, 2005:55).



When a reporter is assigned to a particular place, his/her job requires frequent visiting perhaps on daily basis to seek or hunt or sniff for information and writes and files such stories to his editor for onward transmission to his audience whether in print or broadcast.

In a general interest medium, science and technology could be regarded as a beat for a reporter to special on. However, in a science and technology special interest magazine like the PC World or a science and technology broadcast medium like the Discovery Channel, there could be several beats in science and technology reporting. In that case, a reporter may be assigned to specialised area in covering wild life, another in covering developments in a space centre (e.g. John F. Kennedy Space Centre, in the USA). One could be assigned to specialise in reporting developments or breakthroughs in medical research centres or health correspondent, agriculture, telecommunications, energy correspondents, oil and gas, etc.

Whatever the beat is, the method requires 3Cs, “Call, Cultivate and Comb”.

- i. **Call** means that you must be there to call on the most important persons in that office as you hunt for your information. This means mixing with high and low persons in your beat for gossips. Any important gossip or rumour becomes a clue that needs investigation.
- ii. **Cultivate** means that the reporter should build friendship at the beat. i.e. cultivating mutual relationships with people who will eventually serve as his/her sources of information.
- iii. **Comb** means that the reporter must regularly and carefully search every nook and cranny of the beat for news clues and news possibilities.

### **3.2 Importance of Beats in Science and Technology News Gathering Process**

Beat reporting is very important in science and technology news gathering process in many ways. Some include the fact that it:

- enhances day- to- day work of the news medium by making news and other reports readily available
- boosts the quality and quantity of news items carried by a news medium
- leads to specialisation in the science and technology news gathering process. This is because the more a reporter covers a special beat, the more he/she becomes a specialist in the coverage of such beat.

- boosts the quality and quantity of news items because the news sources develops confidence in the reporter and gives him/her every information he requests.

However, the major problem with beat reporting is that the reporter may develop cronyism (possibility of showing bias towards your friends i.e. the tendency to protect your loved one) due to the friendship developed at the beat.

### 3.3 Types of Science and Technology Reporters

In our earlier discussion in this unit, we noted that beat reporters are reporters assigned to cover special beats. That implies that not every reporter is a beat reporter. It also means that reporters are of different types and kinds. Some of them to include:

- Specialised reporter:** This type of reporter has the sole responsibility of covering a special beat and nothing more. However, Nwodu (2006:89) believes that although a specialised reporter reports only his/her beat, this does not mean that if he stumbles into a juicy story that is outside his beat, he/she will not report it. It means that he/she devotes over 80% of his/her reportorial time and energy covering his/her beat.
- Roving reporter:** A roving reporter as the name implies is a reporter that roves around hunting for news. Unlike a general interest reporter, a roving reporter has no identified beat. He goes from one beat and event to the other. A roving reporter may in the process of roving about stumble into a very important scoop, which otherwise may be continuously hidden from the public.
- Freelance reporter:** A Freelance reporter is one who works for news medium or news media on part time basis. He/she is not on the pay list of the organisation, but receives allowances or commissions based on the number of stories he/she provides for the organisation.
- Investigative reporter:** This is a reporter whose job is to dig deep into issues and come out with facts on issues that otherwise would be hidden from the public. It involves a detailed in-depth examination, which usually takes a period of time.
- General interest reporter:** This type of reporter does not specialise on covering a particular beat or event. He/She covers any issue that is in the interest of the society no matter where it is emanating from. This type of reporter is often regarded as a

general interest reporter. This type of reporter is usually a person who is experienced in covering and reporting all manner of events.

#### **4.0 CONCLUSION**

This unit has discussed the meaning, the importance and the various types of beats that could be adopted in science and technology reporting. Beats are important in this type of reporting because they allow specific persons to report specific areas usually where they are best fitted for.

#### **5.0 SUMMARY**

In this unit, we defined a science and technology beat as a reporter's assigned area of responsibility to cover science and technology events. Beats are important in reporting science and technology as it enhances the day to day work of the news media by making news and other reports readily available, boasts the quality and quantity of news items carried by news media and as well leads to specialisation in the news gathering process, among others.

#### **6.0 TUTOR-MARKED ASSIGNMENT**

- i. What do you understand by a science and technology news beat?
- ii. What is the importance of news beat in science and technology reporting?
- iii. Explain the different kinds of reporters.

#### **7.0 REFERENCES/FURTHER READING**

Hodgson, F.W. (1984). *Modern Newspaper Practice*. London: Heinemann

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## **UNIT 4    RULES FOR SCIENCE AND TECHNOLOGY WRITING**

### **CONTENTS**

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
  - 3.1 General Writing Rules
  - 3.2 Specific Rules for Science and Technology Writing
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-Marked Assignment
- 7.0 References/Further Reading

### **1.0 INTRODUCTION**

Science and technology reporting is no doubt a special genre of journalism. This specialty has also made the writing rule distinct from those of other forms of media writings. This unit examines both the general writing rules and the specific writing rules for science and technology reporting.

### **2.0 OBJECTIVES**

At the end of this unit, you should be able to explain the:

- general rules guiding mass media writings
- specific rules for science and technology reporting.

### **3.0 MAIN CONTENT**

#### **3.1 General Writing Rules**

Generally, mass media writing is distinct from other forms of writing. This is because, when you write, you are writing for a large heterogeneous people that cut across different educational, cultural and geographical background. In science and technology writing, the task becomes more serious due to the various technicalities involved in genre of journalism. In medicine, for instance, the terms are technical and the language is uncommon. The same is the situation in engineering, oil and gas, power and energy, among others.

Be that as it may, the following general rules make easy the understanding of media writings:

- **Brevity and Conciseness:** This means that media writings are not long essays. They are brief, concise and straight to the point. No avoidable things should be included, and no unavoidable facts should be omitted.
- **Clarity and Precision:** Clarity, according to Summers *et al.* (1995:231) cited in Nwodu (2006) is “the quality of expressing ideas or thoughts in a clear way”. It is the ability of the writer to exact and make his/her points well understood.
- **Fact Not Fiction:** Media reports should be true accounts and not story telling. If it is news report, it should be the true accounts of what happened, where it happened, when it happened, who made it happen, why it happens and how it happened. Media writings should be factual because nothing erodes the credibility of a media organisation than misrepresentations of facts.
- **Use of Names or Identification:** This is another rule that must be taken very seriously in media writing. This is because names matter a lot in journalistic writing, especially in news writing. Every reader or listener would want to know not just what happened but also who was involved. It is very unprofessional to credit scientific inventions of Mr A to Mr B. the same way it is to attribute statements by Mr C to Mr D. Media writers should therefore ensure accuracy in name identification because there is a difference between Mr Ode and Mr Odeh, Madam Toyin and Madam Tosin.
- **Attribution:** Attribution simply means crediting information used in a story to the source of that information. All attributions should be correctly done.

In his book ‘The Techniques of Clear Writing’, Robert Cunnig, a former consultant to more than 100 daily newspapers, including *The Wall Street Journal*, and *United Press International*, developed what he called the 10 principles of clear writing: The principles, which are examined in his book are:

1. Keep sentences short, on the average.
2. Prefer the simple to the complex.
3. Prefer the more familiar word to the less familiar.
4. Avoid unnecessary words.
5. Put action into your verbs.
6. Write the way you talk.
7. Use terms your reader can picture.
8. Tie in with your reader’s experience.
9. Make full use of variety.
10. Write to express, not to impress.

## 3.2 Specific Rules for Science and Technology Writing

The language of science and technology is one of the main reasons why some journalists are afraid of reporting in this area. In many cases, it is like listening to a foreign language which you cannot speak.

However, the following rules could help you overcome most problems in science and technology reporting:

### **Understand the jargon**

You have to understand scientific names and technical terms (sometimes called jargon) commonly used by scientists. It is these jargons that enable them to speak more accurately to one another about things they have in common. If a surgeon tells his/her assistant to cut "the big tube" during an operation, all sorts of mistakes could happen. Instead, the surgeon might talk about a patient's "aorta" or "vena cava". These terms are better understood by them but you and I may not understand.

That kind of language is acceptable between doctors and nurses, but your ordinary readers and listeners will understand better if your story refers to the aorta as "the main tube carrying blood out of the heart", and the vena cava as "one of the two main tubes carrying blood into the heart".

This shows that you must remember that you are the bridge between the scientists and the readers or listeners. Where possible, try to explain the jargons in the language your audience will understand. This requires that you have to understand the scientific terms yourself. Find out the simple meanings by asking the scientists concerned, or your contacts or look it up in a medical and other dictionaries.

However, sometimes, it is interesting and educative to include scientific terms in our reports, as long as they are explained immediately in words your audience can understand.

### **Use concrete words where possible**

Generally, most people understand solid, concrete things which they can feel, smell, see, touch, taste or hear. This is because much of science is about ideas, where possible you should explain the scientist's abstract ideas in concrete words to enhance the understanding of your ordinary readers or listeners.

### **Do not overload with figures**

It is advisable for science and technology reporters not to overload their stories with large numbers or lots of figures. In many cases, especially at the start of a story, you should round figures off to make them simpler to understand. For instance, 99,850 kilometers becomes "nearly 100,000 kilometres". This is especially important in the broadcast media where

audience do not have the opportunity to revisit the stories due to their transient nature, unlike the print which is permanent.

### **Write brightly**

Bear in mind that your audience will not like long boring explanations. This is especially true in radio, where the listeners can quickly grow tired of concentrating on lots of facts and figures. So you should develop a bright style of writing. Keep your words clear and simple. Do not use too many scientific terms, ensure you explain those you must use.

Keep your sentences short and simple. Try to limit the important ideas to one (or two at most) per sentence. Enjoy the challenge. Write with enthusiasm and this will show itself in your stories.

### **Do not sensationalise**

Sensationalism is when a reporter states something in such a strong and extreme way that it has an effect on people's emotions. Bad and amateur journalists sensationalise stories because they are more concerned with grabbing the attention of their readers or listeners than with telling the news accurately. There might be truth in what you write. Do not over exaggerate to draw attention.

Sensationalising science can often lead to harm by falsely provoking strong emotions such as hope or fear in readers or listeners. This is especially dangerous in fields such as medical research. Scientists researching a new drug will seldom claim that they have found a cure for a certain disease. They are more likely to say it is "a step towards a cure" or "a possible way of preventing the disease" or even "a way of reducing the symptoms". They do not want to raise false hopes. If you then write that "scientists have found a cure for cancer" or HIV/AIDS, it would raise the hopes of everyone with the disease and all their relatives. When they discover that they themselves cannot be cured, they will feel even worse than before your story.

### **Give background details**

Not very many scientific or technological discoveries are by accident. Most are the result of work over time. Although discoveries may come suddenly, they usually come because a scientist is looking for something in that direction.

The job of a science and technology reporter is to place all developments in context. Explain how we got to the situation today. In a story about an AIDS drug, explain what scientists know about the disease and how many people it has so far killed, especially in your country or region. In a story about a new pocket computer, explain a little about the history of computers and how the new small version

compares with existing computers. When reporting the results of a study into water cleanliness, give some of the history of the project.

You need these kinds of background details in most stories, because they help your readers or listeners to understand what has happened and how important (or disappointing) the latest development is. The background details should be written as simply and clearly as the rest of the story. They should be kept as short as possible because your audience is mainly interested in the latest news, not in history.

### **Illustrate your story**

Illustrating your stories helps bring your story alive. In newspapers and on television, pictures or diagrams speak more than a thousand words. Diagrams should be simple and well-drawn. If you take a diagram from a scientific report, decide what details you need and leave out the rest (either cover them up or get your artist to re-draw the diagram in the style you want).

## **4.0 CONCLUSION**

From our discussions in this unit, it is obvious that to do well in science and technology reporting, you must understand the basic principles of the field. It could be by having a basic scientific education, reading books and magazines about science and technology, taking interest in scientific and technological developments, establishing good contacts with experts who can help you with information, etc. Also, always try to write your stories with a human angle; remember the people who made the breakthroughs and the people who will use them, never write a story until you understand all the information you will need to use, do not take sides in scientific controversies - just report the arguments, use concrete images to explain abstract ideas, write brightly and simply, do not sensationalise and always think of the best ways of illustrating any story.

## **5.0 SUMMARY**

This unit has explained the general writing rules as well as the specific rules for effective science and technology writing. It is believed that knowledge of these basic rules will go a long way in equipping both science and technology reporters in training and those already in the practice.

## **6.0 TUTOR-MARKED ASSIGNMENT**

- i. Discuss the basic rules for media reporting.
- ii. What are the specific rules governing science and technology writing?



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## **UNIT 5 STYLES IN SCIENCE AND TECHNOLOGY WRITING**

### **CONTENTS**

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
  - 3.1 Meaning of Style in Science and Technology Reporting
  - 3.2 Types of Style in Science and Technology Reporting
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-Marked Assignment
- 7.0 References/Further Reading

### **1.0 INTRODUCTION**

One major determinant of a good science and technology writing is the writer's style of writing. This unit discusses style in media writing as it concerns science and technology reporting.

### **2.0 OBJECTIVES**

At the end of this unit, you should be able to:

- explain the meaning of style in science and technology reporting
- discuss the various types of style available to a science and technology writer.

### **3.0 MAIN CONTENT**

#### **3.1 Meaning and Types of Style**

In the general term, style means fashion or trend. It is a particular way of doing things; a way somebody does what he does, writes what he writes, and says what he says. Summers et al (1995:1437) define style as “a particular way of doing something designing something, or producing something especially one that is typical of a particular group of people”.

As a journalistic term, it simply means distinctive ways of writing news, editorials and sundry journalistic writings (Nwodu, 2006 :). According to Aligwe (1999:185), “Style is the peculiarities about the rhythm of a writer's work resulting from diction and sentence construction”.

Emphasis on style in science and technology reporting is perhaps due to the many technicalities involved in the area.

### 3.2 Types of Style in Science and Technology Reporting

Generally, there are two types of styles. They are formal style and informal style.

**Formal style:** Formal style is the style used in writing classical English. It emphasises a serious tone, purity and dignity of expression, elevated diction but usually expressed in long sentences yet interesting because of generous use of punctuations in the right places to achieve simplicity and precision. Formal writing style shows mastery of the language. It is common with people of high education who write serious things with dignity. It is called “Queen’s English” or “Classical English”.

**Informal style:** Most writings today are informal. They are used in everyday usage with respect to correct grammar. Sometimes: it adds colloquialism, dialect, even slangs but the writer should be conscious not to slip into sub-standard writing such as unconventional sentence structure and annoying Americanisms.

**Individual style:** There is what we call “individual style”. Every writer has a style. When we read several writings or works of some authors and compare their types of writing, we begin to see differences in their approaches to writing. But the surprise is that no author is likely to be able to describe his or her style, rather it is the reader that identifies the author’s style.

Some writers use serious expressions, some use suspense, some use proverbs. Some other writers use satire (ridicule) sarcasm, vituperation. Other use solecism euphony and elegance. All these are in order to create effect on the readers.

We also have other forms of style such as:

**Complex style:** This type of style as the name sounds is complex. It uses ambiguous language in the believe that some audience members are easily thrilled with ambiguous words and sentences. This type of style must not by any means be used in science and technology reporting, this is because science and technology reporting is already an ambiguous area, any additional ambiguity would make it more complicated.

**The Simple style:** This is the direct opposite of the complex style. Simple style of writing makes for easy reading and enhances easy comprehension. Journalists are often encouraged to adopt this style. This is perhaps the best style of media writing, especially for science and

technology writing. Nwodu (2006:) believes that the simple style performs the following functions:

- It makes room for smooth, convenient and pleasurable reading
- It emphasises the use of easy-to-understand (simple) vocabularies, which help to carry greater percent of the audience members along regardless of their differential educational levels.
- It creates room for brevity in writing by ensuring that every vocabulary, diction, syntax phrase, imagery and sentence length is not only simple and short but also plays significant function in the overall sentence structure.
- It creates room for clarity in writing by ensuring that the message of communication is properly conceptualised, articulated and communicated to the audience members in a manner that will enhance easy understanding of the message idea.
- It encourages precision in writing by ensuring that the intended message idea is precisely in tune with the message idea communicated and understood by the audience members.

**Humorous style:** This type of style uses funny, amusing, humorous style to communicate important messages. Most writers that use this style of writing are usually naturally endowed with high sense of humour. Aligwe (1999:188) cited in Nwodu (2006) observes that:

the objective of humorist is to achieve relaxation and amusement in his readers. He helps his readers relax frayed nerves. He leads them to the rich treasures of fun and amusement concealed in so-called sad subjects. There can be fun in war. There can be amusement in oppression. There can be laughter in suffering. The humorous stylist is skilled in making the heavy loads of life light on his readers.

**Flowery style:** Here, the language is made very colourful, beautiful and well embellished with appealing images. This type of style takes the form of prose. The language is simple; it is narrative and makes use of proverbs, figures of speech, etc.

**The journalistic style:** Journalism writing combines both formal and informal style. In most cases, however, it makes use of formal style in the sense that it is usually aimed at the average readers.

A newspaper is not a textbook or a material for attention of professionals. It is for anybody who can afford it.

Newspapers and magazines are such that once bought by one person can circulate to many secondary readers. But sometimes some newspapers

and magazines have particular audiences. So it is for the writer to know the style that suits his/her audience.

We say in journalism that “News is sacred, and opinion is free” That means that news writing is more serious writing than the feature. The individual feature writer has the right to use his peculiar style, yet we find nowadays that much news writing is sensational writing.

News is primarily meant to provide information and interpretation. In opinion writing, editorials are very serious writing. It is educative, instructive, interpretative, argumentative and persuasive.

Argumentation appeals to the sense of reason. Persecution appeals to the emotion. Thus, unlike news, unlike editorials, feature writing and column writing use the free style. Free style means individual style.

Some journalists however, carry informalities to the extreme and degenerate from the pathos to, turning informal writing to substandard writing. This type of writing turns educated people away. This is why some educated people do not treat journalistic writings with much significance, but see many as sensational writers who sacrifice truth and seriousness to falsehood. Young journalists who believe that they are being creative by writing to impress and sensationalise, afflict the reader with what is called “Journalese”

#### **4.0 CONCLUSION**

The choice of writing style is an important consideration in science and technology reporting. This is so because science and technology reporting is a special genre of journalism that requires simplicity if the language must be understood by those it is meant for.

#### **5.0 SUMMARY**

This unit has examined the meaning and types of science and technology writing. We defined style as fashion, trend, a particular way of doing things; a way somebody does what he does, writes what he writes and says what he says. We also identified the various types to include: formal style, informal style, simple style, complex style, journalistic style, humorous style, flowery style, among others.

#### **6.0 TUTOR-MARKED ASSIGNMENT**

- i. Define style in the context of science and technology reporting.
- ii. What are the various types of styles?
- iii. Which style would you recommend for science and technology reporting and why?

## 7.0 REFERENCES/FURTHER READING

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## MODULE 4 EDITING IN SCIENCE AND TECHNOLOGY REPORTING

- Unit 1 Meaning and Purpose of Editing the Content in Science and Technology
- Unit 2 The News Makers in Science and Technology Reporting

Unit 3 Hints on Editing Science and Technology Writings

Unit 4 Using Editing and Proofreading Symbols

## **UNIT 1 MEANING AND PURPOSE OF EDITING IN SCIENCE AND TECHNOLOGY REPORTING**

### **CONTENTS**

- 1.0 Introduction
- 2.0 Objective
- 3.0 Main Content
  - 3.1 Meaning of Editing in Science and Technology Reporting
  - 3.2 Purpose of Editing in Science and Technology Reporting
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-Marked Assignment
- 7.0 References/Further Reading

### **1.0 INTRODUCTION**

Editing is very important in any genre of media writing. This is so because not all that are written are accurate and harmless to the human society. This unit discusses the meaning and purpose of editing in science and technology reporting.

### **2.0 OBJECTIVE**

At the end of this unit, you should be able to:

- explain the meaning and purpose of editing in science and technology reporting.

### **3.0 MAIN CONTENT**

#### **3.1 Meaning of Editing in Science and Technology Reporting**

When we talk of editing, we refer to the process of checking the reporter's copy to make it suitable for publication and, where possible, to improve it. Those assigned to such responsibilities are called editors.

There is hardly any copy that does not require some sort of editing. This is because no matter how accurately and well written a story may seem, editing could still strengthen the language, correct wrongly spelt words, and reduce unacceptable length of an article to acceptable length and/or make the article easier to understand:

Virtually all materials which arrive for publication require editing. In the editing process, most editors are concerned with:

1. The length of the story – In the media, there is usually deficit of space and air time i.e. for the print and broadcast respectively. Also, the length of time and space for each programme and content are usually predetermined. Thus, if a story is too long or too short editing takes care of that in the process of editing.
2. The style of the story - Whether formal or informal, flowery or humorous, complex or simple; is it written in first, second or third person pronoun?
3. Balancing the content of the story - This is done to ensure harmonisation of opinions and facts.
4. Structuring and restructuring of the content – This has to do with the sequential arrangement of the story from the lead (introduction), to the middle or body and the conclusion.
5. The Clarity of the story - This is another serious concern of editors. Here, the task is usually to ensure that the stories are understood by those they are meant for. Thus, most editors edit to make the story simple and understandable by an average reader, listener or viewer.

Editing helps to avoid publication of confidential materials. It enables editors or sub-editors to take care of errors including those that bother on the law, ethics, grammar or structure. It also helps to avoid publication of materials placed on embargo. These are materials that are not supposed to be published before a particular date or period of time.

### **3.2 Purpose of Editing in Science and Technology Reporting**



In explaining the meaning of editing in our last sub-heading, we delved a little into few reasons why we must edit or reports whether it is for the print or for the broadcast. Here, we will now take them further.

There is no doubt that the procedure for editing a story varies from one editor or news medium to another, however, one common thing is that all copy-reader has the primary aim of making the story look brighter by tightening up all loose and blocking loopholes in the story.

Ogbuoshi (2010:215) identified the following reasons for editing:

- i. To eliminate libelous materials and errors of fact.
- ii. To remove all kinds of typographic errors
- iii. To remove clichés or tired expression
- iv. To make sure the copy is in line with the editorial policy of the publishing organisation
- v. To remove or replace ineffective adjectives or adverbs
- vi. To improve the style of the original copy
- vii. To remove misleading statements, slangs, and grammatical errors
- viii. For the purpose of writing headline or titles for the story or copy
- ix. Reducing a long article to acceptable length
- x. Cropping photographs that will go with the story
- xi. Indicating type sizes and typefaces
- xii. The editor is responsible to writing outlines and performing many other activities that will help the printer to give a perfect printed story.

Other closely related reasons for editing a copy may include:

- For proper punctuation
- For conformity with the medium's own house style's spelling, including capitalisation, ascription of titles, etc.
- To avoid duplication of facts
- To cross check wrong spelling
- To fill up omissions
- To checkmate layout inconsistencies
- To correct typographical errors.
- To conform to patterns
- To conform with legal and ethical stipulations.

Editing for the media is no doubt a daunting task. Meanwhile it is even a more serious matter when it has to do with editing science and technology writing. This is because this is one area where many people are not very familiar with, and this makes the job of the editor more challenging and tedious too. This makes it very imperative that one who edits science and technology writings need to have experience in the job. He must know the lexicon and the professional jargons in the field. He

must be armed with the various editing tools including an up-to-date dictionary in the various aspects of science and technology he/she is editing at the particular point in time.

The editor must ensure that the layout is balanced by considering such things as the unity, contrast, and the general aesthetics of each planned or laid-out page. The strict copy fitting is also done to ensure that the materials fit into the spaces allocated to them on the relevant pages.

#### **4.0 CONCLUSION**

Editing is basic to every piece of media writing. In science and technology reporting, it is even a more serious matter because science and technology by their very nature are technical. Editing refers to the process of checking reporter's copy to make it suitable for publication and, where possible, to improve it. Editing enables editors or sub-editors to take care of errors including those that bother on the law, ethics, grammar, structure, etc.

#### **5.0 SUMMARY**

This unit has examined the meaning and purpose of editing as it concerns science and technology reporting. Editing in a simple term is making a unsuitable copy suitable for its purpose. Editing is important in media writing, but much more important in science and technology reporting due to the peculiarities and technicalities involved in this aspect of journalism.

#### **6.0 TUTOR-MARKED ASSIGNMENT**

- i. What is editing?
- ii. Why is editing necessary in science and technology reporting?

#### **7.0 REFERENCES/FURTHER READING**

Ogbuoshi, L.I. (2010). *Understanding Newspaper Management and Production*. Linco Enterprises Ltd.

Friends, Challenger & McAdams (1999). *Contemporary Editing*. Illinois: NTC/Contemporary Publishing Group.

### **UNIT 2 THE NEWS MAKERS IN SCIENCE AND TECHNOLOGY REPORTING**

## CONTENTS

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
  - 3.1 The News Makers in Science and Technology Reporting
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-Marked Assignment
- 7.0 References/Further Reading

### 1.0 INTRODUCTION

Many people who are not in the media industry always wonder how it is possible for newspapers, magazines and even the broadcast media to publish and broadcast as often as they do. Perhaps what many do not know is that every edition of a newspaper or magazine and every programme produced in the broadcast media is a collective efforts of many professional men and women who work assiduously and collectively for the attainment of one goal – getting the paper ready for their readers or getting the programmes watched on TV or heard on radio by their viewers and listeners respectively. This unit reveals those involved in the entire process as well as what they do.

### 2.0 OBJECTIVES

At the end of this unit, you should be able to:

- identify the news makers in science and technology reporting, and
- explain the responsibilities of the news makers in science and technology reporting.

### 3.0 MAIN CONTENT

#### 3.1 The News Makers in Science and Technology Reporting

In a full-fledged science and technology media outfit, getting the news ready is usually a product of collective efforts of many professionals. Among them are journalists, engineers, craftsmen, artists and administrators. They perform different functions using the principles of division of labour.

#### The Reporters

The reporters write news stories. They report the events. They provide the core of news stories that are published in the papers and those aired in the broadcast. A good reporter is great asset for his/her news medium. The reporter is the first gatekeeper in the editing process. This is because he/she has to make the initial judgment as to what constitute news and on which facts to base the news story.

His/her primary function is to cover news events assigned to him/her by his/her boss. He/she goes on assignments, gathers facts, writes the stories and files them to the newsroom. He/she is always mindful of the deadline. He/she knows that his/her best companion when writing a news story is a dictionary. Before submitting his/her stories to his editor, he/she first edits them properly.

### **The Sub-Editor**

He edits news stories and casts headlines. He/she also assists in page planning and works on the sub desk under the supervision of the Chief Sub-editor. He/she must be a good news writer and a good editor. Such a person needs to have had previous experience in reporting; this is because a person who does not know how to write a good story cannot edit a badly written one properly.

He/she must be able to spot weak areas in a story, identify wrongly spelt words and grammatical errors as well as badly constructed sentences. Ogunsiji (1989) observes that the primary goal of the sub-editor is to create a good story out of a badly written one, and that for him/her to achieve that goal, he/she must be able to write well and show evidence of a complete mastery of the correct use of editing symbols.

### **The Chief Sub-Editor**

He/she is the head of the rim desk. He/she is the link between the rim desk and the news editor. He is the boss for all the sub-editors that work on the rim desk. He/she edits news stories, casts headlines and helps in planning the page. He/she assigns duties to the sub-editors. He/she supervises the sub-editors when editing news stories. He/she solves any problems of sub-editors and gives general directives.

It is his/her duty to go through all the stories edited by the sub-editors working under him. He/she corrects any mistakes found in stories already edited by the copy readers. As the head of the rim desk, all the sub-editors are supposed to learn from him and take orders from him or her. He/she must have worked for several years as a reporter before being made a sub-editor.

### **The News Editor**

This person is the key to the operation and nerve centre of any media outfit. He/she is the number one man in the newsroom and is the link between the editor and the news staff and the sub-editorial staff. He/she decides what events should be and covered and gives directives on how certain stories should be written.

### **The Picture Editor**

The picture editor is in charge of pictures. He/she has then final say in deciding pictures to be used and must have the ability to determine good and suitable pictures to be used.

He/ she edits pictures and makes assignments for the photograph staff. As the head of the photographic section in the editorial department, he/she receive pictures both from staff and freelance photographers and works with the news editor, chief photographer and layout editor to get the pictures into the paper in the appropriate sizes and positions.

Ogunsiji (1989) observes that the picture editor, in selecting pictures for publication, uses certain criteria such a (a) action pictures (b) pictures that are technically good i.e. sharp in focus, have snap, colour, tone and are well lit and (c) pictures that say something.

### **The Features Editor**

This is the head of the features section of his newspaper. He/she writes and co-ordinates the section. He/she is in charge of all feature articles meant for publication in his paper and casts headlines for feature articles earmarked for publication and works in collaboration with the layout editor in page planning for the articles. He/she is a member of the Editorial Board of the newspaper.

### **Proof Readers**

These are those who check the mechanical accuracy of stories and correct mistakes if any. They use proof reading symbols in the process.

### **Cartoonists**

They draw cartoons. Most cartoons are usually designed to create humour and entertain readers, yet they pass important message.

**The Layout Editor:** The layout editor is in charge of the overall layout of the newspaper. The size, the typeface, the length and breadth, etc

**The Editor:** The editor is usually the final last gatekeeper in most media outfits. He/she is the head of the editorial department and all staff in the editorial department are directly under his control. He/she lays down editorial polices.

As the final gatekeeper, he/she has the final say on everything that goes into the paper. He/she can kill a story which he considers unsuitable for publication in his paper. He is held responsible for everything that appears in the newspaper.

Ogunsiji (1989) gave the following as the qualities/attributes of a good editor:

He/she must:

- be intelligent
- be a motivator
- have a good command of English
- be aware of the importance of his job
- have a sense of humour
- have a wealth of experience in journalism
- have a nose of news
- be a good team worker
- be creative and dynamic
- have a perfect knowledge of media laws and their defences
- possess the ability to control others
- have good manners
- be a good policy-maker
- have a college education
- have experience in the newspaper industry, including reporting and editing
- be well-read, in both fiction and non-fiction
- be familiar with the news and its background
- be quick and thorough when editing copy
- Have a healthy skepticism that leads to the questioning of information in stories and a desire to release no story with unanswered questions
- be familiar with the rules of grammar, with punctuation and spelling and with style
- appreciate good writing and knows what to do with it
- be able to listen to the rhythm off a story
- have an orderly and well-balanced mind, which implies judgment and a sense of perceptive and proportion
- knows the laws of libel, privacy and copyright
- have a team spirit.

#### **4.0 CONCLUSION**

Getting the news and other media contents and programmes for the public to read, hear or watch is definitely not a one-man job. It is a collection of efforts different persons ranging from the reporters to the

editor, sub-editor, chief editor, news editor, pictures editor, features editor, proof readers, cartoonists, layout editors, etc.

## **5.0 SUMMARY**

This unit has identified and explained the news makers in a news medium. It also identified some of their requisite qualities. Among them, they must be intelligent, versatile, experienced, creative, dynamic, know the media and laws, have team spirit.

## **6.0 TUTOR-MARKED ASSIGNMENT**

- i. Identify and discuss the news makers in science and technology reporting
- ii. What are their qualities?
- iii. What jobs do they do?

## **7.0 REFERENCES/FURTHER READING**

Ogbuoshi, L.I. (2010). *Understanding Newspaper Management and Production*: Linco Enterprises Ltd.

Ogunsiji, M.A. (1989). *Introduction to Print Journalism*. Lagos: Nelson Publishers.

## **UNIT 3    IMPORTANT HINTS IN EDITING SCIENCE AND TECHNOLOGY WRITING**

### **CONTENTS**

- 1.0 Introduction
- 2.0 Objective
- 3.0 Main Content
  - 3.1 Important Hints in Editing Science and Technology Writing
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-Marked Assignment
- 7.0 References/Further Reading

### **1.0 INTRODUCTION**

Often times, many reporters shy away from science and technology. This is because many of them see the area as perhaps the most difficult to report. This unit gives some helpful hints that could go a long way in guiding both students and practitioners of science and technology journalism.

### **2.0 OBJECTIVE**

At the end of this unit, you should be able to:

- cite some useful hints in editing science and technology writing.

### **3.0 MAIN CONTENT**

#### **3.1 Important Hints in Editing Science and Technology Writing**

In editing (not only science and technology writing), it is imperative that the following hints identified by Ogbuoshi (2010:231) are taken into considerations:

- a. The purpose of editing a copy is to ensure brevity, clarity and readability. The sub-editor must eliminate all grammatical errors, clutter words (redundant and ambiguous words) in the copy.
- b. The fact of a story must not be altered.
- c. Libelous and seditious statements must be guarded against
- d. The story must be made to conform to your paper's house style
- e. A sub-editor is free to reconstruct a sentence, change words, kill, merge or reduce the size of a paragraph.



- f. Since the sub-editor is not the last gatekeeper, he/she has no right to kill an entire story; at best, he/she can order the reporter concerned to re-write the story.
- g. Subject to the news hole available, a copy reader has no constraints in lengthening or reducing the length of any story, as facts are not twisted.
- h. Only experienced reporters should be made sub-editors or editors for safe and dependable editing.
- i. Editing is not a lazy person's job.
- j. Pencils must be handy at all times when editing news stories.

In addition to the hints listed above, readers may be interested in going through the following *New York Times* operations as listed by Crowell in Ogbuoshi (2010:231):

- 1. Check the grammar: The story may say, "Having jumped the gun, the fine race he ran was just wasted effort". But the race, of course, did not jump the gun. The dangling modifier is an old enemy.
- 2. Make your copy conform to the paper's style: If it is "500 fifth Ave. in one place and "500 5<sup>th</sup> Avenue" in another, the reader will wonder why paper cannot make up its mind. A good rule is to be consistent.
- 3. Watch out for libelous statements: If the story says murder when it should say suspect, and the defendant is later acquitted, he will sue. Another good rule: Be fair as well as accurate.
- 5. Test for news value
- 6. Cut the story if necessary: Sometimes stories are just the right length, but sometimes they are too long for what they have to say or because they will not fit the allotment of space in the paper.
- 7. Write the headline: The head has to attract attention, tell the news, grade it, sell it and dress up the page, No headline can with all five of these goals, but the writer should try for them. He must not settle for a pedestrian label or prosaic resume of the new in the headline.

## **4.0 CONCLUSION**

Editing science and technology writing is a daunting task that requires special guideline if it must be done well. This unit has examined those vital hints that would make for easy and better editing of science and technology writing.

## **5.0 SUMMARY**

This unit has enumerated some important hints in science and technology reporting. Knowledge of these hints would definitely be of immense benefits to both students practicing science and technology journalists.

## **6.0 TUTOR-MARKED ASSIGNMENT**

Enumerate 10 useful hints in editing science and technology writings.

## **7.0 REFERENCES/FURTHER READING**

Ogbuoshi, L.I. (2010). *Understanding Newspaper Management and Production*. Linco Enterprises Ltd.

Ogunsiji, M.A. (1989). *Introduction to Print Journalism*. Lagos: Nelson Publishers.

## **UNIT 4 USING EDITING AND PROOF READING SYMBOLS IN SCIENCE AND TECHNOLOGY REPORTING**

### **CONTENTS**

- 1.0 Introduction
- 2.0 Objective
- 3.0 Main Content
  - 3.1 Editing Symbols for Science and Technology Writing
  - 3.2 Proof Reading Symbols for Science and Technology Writing
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-Marked Assignment
- 7.0 References/Further Reading

### **1.0 INTRODUCTION**

Editing and proof reading are made easy through the help of some symbols. This unit examines the various editing and proof reading symbols used in editing and proof reading.

### **2.0 OBJECTIVE**

At the end of this unit, you should be able to:

- identify, understand and use the various editing and proof reading symbols.

### **3.0 MAIN CONTENT**

#### **3.1 Editing Symbols for Science and Technology Writing**

Editing symbols are simply symbols used in the editing process. They are signs that indicate corrections to be effected in a given writing. Some are used to indicate omission of words or letters. Very many others are used to show typesetters which letters should be set in uppercase or lowercase and which words should be spelt out or abbreviated.

Meanwhile, it is possible that some individual media organisations might have created different editing symbols for their private use, but the general or common editing symbols that have been in existence and universally adopted for use over the years include:

Symbols	Meaning	Example	Corrected Example
	Capitalize	Jimmy London wrote Call of the wild.	Jimmy London wrote Call of the Wild.
	Lowercase (Don't Capitalize)	Jack is the hard-working sled dog in the Novel.	Jack is the hard-working sled dog in the novel.
	Delete (Take Out)	This goat he had a strong will to live.	This goat had a strong will to live.
	Insert (add) a letter or a word	she would not be defeated by his life of toil.	She would not be defeated by his life of toil.
	Insert punctuation	If Jimmy was not so strong, he would have died.	If Jimmy was not so strong, he would have died.
	Spelling error	Jerry, the wheeler dog, nipped and snarled at Buck.	Jerry, the wheeler dog, nipped and snarled at Buck.
RO	Run-on sentence	RO Spitz was Jack's main threat each dog wanted to be the leader.	Spitz was Jack's main threat; each dog wanted to be the leader.
CS	Comma splice	CS Two dogs fought, it was a dramatic struggle.	Two dogs fought. It was a dramatic struggle.
Frag.	Sentence fragment	Frag. Used his incredible strength to defeat his rival.	Buck used his incredible strength to defeat his rival.
	Start a new paragraph	He then was truly the lead dog. Another important character...	He then was truly the lead dog. Another important character...
	End punctuation needed	Two dogs fought to earn the position of leader.	Two dogs fought to earn the position of leader.
	Change word order	The two strong dogs fought over the bone.	The two strong dogs fought over the bone.
[word choice]	Choose a better word	The dog [nibbled] ferociously on the bone.	The dog chomped ferociously on the bone.

### 3.2 Proof Reading Symbols for Science and Technology Writing

Proof reading is the process of removing the errors contained in the proofs of the original writing. It performs similar functions as editing symbols but with a significant difference. The proofreader uses proof reading symbols in checking the errors and inadequacy while the copy editor uses the editing and is a tidying-up stage, where such things as grammar and punctuation are checked. Some of these things may already have been checked at the editing stage, but proof-reading gives a final check on them all. The proof readers cross-check for, and mark out all mistakes – wrong spellings, grammar, typographical errors, quotations, punctuations, etc – for correction.

Proof-readers also play a key role in the process of printing. In publishing houses, they are called copy editors. Smith (1989:56-66) enumerates the functions of a copy editor and they include checking legibility, consistency, spelling transliteration, punctuation, abbreviations, grammar, clarity and style, factual accuracy, legality and properly.

After proofreading and corrections, the obtained copy is called the original copy. This (original) will be sent to the graphic section who prepares a dummy on its own on receipt of the original(s) from the composition department. The major proof reading symbols include:

LC	=	set in lower case
C	=	Capitalise letter
Sm.caps	=	set in small capitals
Wf	=	wrong font
bf	=	set in bold face
lf	=	set in light face
tr	=	transpose word in the line
//	=	align type vertically
//	=	leave some space
Eq.//	=	equalize space
=	=	Indent number of em guads shown
Ls	=	letter space
Is	=	Push down a space which prints as a mark
X or (X)	=	Imperfect type or Broken typography
Stet.	=	Leave it as it is (.) or (X) = Period
”		Quote
Sp.	=	Spell out
1/m	=	Use one-em dash
//	=	Begin paragraph
No.//	=	No paragraph
-30-	=	End of it.

## **4.0 CONCLUSION**

Editing and proof reading are central activities in every news medium. There are signs used to indicate corrections to be effected in a given writing. Some are used to indicate omission of words or letters; others are used to show typesetters which letters should be set in uppercase or lowercase and which words should be spelt out or abbreviated.

## **5.0 SUMMARY**

This unit has examined the major editing and proof reading symbols used in the news media. Knowledge of these signs and symbols are no doubt very important for the science and technology reporters and editors alike.

## **6.0 TUTOR-MARKED ASSIGNMENT**

List any 10 editing and proof reading symbols respectively, and interpret their meaning.

## **7.0 REFERENCES/FURTHER READING**

Ogbuoshi, L.I. (2010). *Understanding Newspaper Management and Production*. Linco Enterprises Ltd.

Ogunsiji, M.A. (1989). *Introduction to Print Journalism*. Lagos: Nelson Publishers.

## **MODULE 5 ISSUES IN CONTEMPORARY SCIENCE AND TECHNOLOGY REPORTING**

Unit 1	Legal Issues in Science and Technology Reporting
Unit 2	Ethical Issues in Science and Technology Reporting
Unit 3	Hazards in Science and Technology Reporting
Unit 4	Selected Samples of Science and Technology News and Reports

### **UNIT 1 LEGAL ISSUES IN SCIENCE AND TECHNOLOGY REPORTING**

#### **CONTENTS**

1.0	Introduction
2.0	Objectives
3.0	Main Content
3.1	Meaning of Law
3.2	The Need for Law in Science and Technology Reporting
3.3	Laws Regulating Science and Technology Reporting in Nigeria
4.0	Conclusion
5.0	Summary
6.0	Tutor-Marked Assignment
7.0	References/Further Reading

#### **1.0 INTRODUCTION**

The human society is not a lawless society. It is usually guided by a plethora of laws. The media constitute a vital aspect of the society; this makes it imperative that our discussions on science and technology reporting will not be complete without reflecting on aspects of law that influence media practice in the society. This unit examines those laws and how they affect science and technology reporting.

#### **2.0 OBJECTIVES**

At the end of this unit, you should be able to:

- explain the meaning of law
- prove the need for law in science and technology reporting
- identify the various laws that guide science and technology reporting in Nigeria.

### **3.0 MAIN CONTENT**

#### **3.1 Meaning of Law**

It was Apadorai who once observed that the life of men is generally characterised by two facts: every man desires to have his own way, to think and act as he likes; but man cannot always have his own way, because he lives in a society where one man's meal is another man's poison. Therefore, since one man's desires conflict with those of others, the interactions and relationships among members of society have to be governed by some rules and regulations commonly referred to as law.

Law is a set of laid down rules and regulations that govern or regulate human actions. It is the established norms to which actions conform or should conform.

Law could be looked at from different perspectives. You may have heard people talk of the laws of logic, the laws of the sciences, e.g. gravity, friction, etc, the laws of public communication, the laws of nations or international law. In the context of our discussion in this unit however, law is taken to mean "a body of rules or principles enacted and enforced by the society via the instrumentalities of courts in the administration of justice. Akaniro (1997:3) cited in Okoro (2004:1) that, for such laws to be effective, they must be backed by sanctions in the event of the command being disobeyed.

#### **3.2 The Need for Law in Science and Technology Reporting**

The importance of law could better be appreciated when one imagines a lawless society. A lawless society in our perspective is a society where there is anarchy; and anarchy on the other hand is a state of society where there is no government, no supreme power, and is characterised by lawlessness or political disorder. In such a society anyone can kill, maim, steal, assault, rape and commit any offence without being punished. In such a society, citizens live in fear and uncertainties; and there is general break down of laws. Such a state characterised by hunger, fear, injustice, murder, poverty, destruction of lives and property, general insecurity, wickedness and backwardness.

Categorically, law performs the following functions in a society:

- **Regulation of human conduct**

Laws are meant to regulate human conduct in the society. This is because all humans are not orderly. In an orderly society, there may be no need for law because people would automatically be guided by



morality, religious beliefs and ethical control. But it is however unfortunate that in the society, all human beings are not orderly. There are people who in the process of satisfying their happiness infringe in others'. This makes it imperative for the existence of law in the society to regulate human conduct. It is therefore the fear of sanctions attached to disobedience to the law that help in the regulation of social life. This is because law exists for the primary purpose of promoting and protecting the interest and happiness of the greater number of persons in the society.

- **Reconciling individual interest with that of the society**

Every society has interests to protect. Every individual too has interests to protect. When these different interests meet, there is bound to be clash of interest. This makes it imperative that that individual interest must be balanced with the welfare of the society for the good of all. In other words, law should work for the greater good of the greater number of the members of the society.

- **Laws are used to initiate changes in the society**

The human society is dynamic. By this, we mean that changes take place in our society on daily basis. There are changes in the economy, politics, agriculture, education, sports, etc. Most of these changes are initiated and legitimised by law. This means that law could be seen as a catalyst for dynamic and general advancement in our society.

- **Laws are used to make and amend laws in the society**

We had earlier established that where there is society, there is law. This is because the human society is not a lawless society. Meanwhile, laws are not permanent. Sometimes, needs to make new laws or amend old existing ones arise. When such is the case, stipulations of the law becomes the source of power to do so. Etc.

### **3.3 Laws Regulating Science and Technology Reporting**

Laws that regulate various societies are usually all-encompassing. Hardly do we see any aspect of human society that is not governed by one law or the other. In science and technology reporting, and indeed, media reporting in general, the following laws exist to check the activities of those that find themselves therein:

- **The official secrets Act:** This is a law meant to act as a check against the publication of highly confidential information or documents that may weaken or limit the integrity of any

government and by extension threaten the security of the state. This law forbids anyone in custody of secret or official documents, such as policy decisions, contracts and actions of government and security information, from recklessly divulging them to the public, especially to an enemy. The Official Secrets Act arises because of the concern that freedom of expression should not be allowed to pull down a legitimate government. This is to say that freedom of expression should go with responsibilities.

The media believe that it is their duty to provide citizens all information they need to know, including government policies and activities without reservations or restrictions. Governments on the other hand believe that they would perish if they have no secret.

It is in pursuit of secrecy of certain information listed as classified document that gave rise to the official secret acts. A classified document is one clearly marked out as not to be disclosed to the public and of which the disclosure to the public would endanger the security of the nation.

- **Obscenity:** This is the law that forbids anyone from making public any material that has the capacity or tendency to corrupt the minds of those hands they would fall into. It forbids anyone from publishing or using of sexually offensive language or behaviour, especially in a book, play or film. A media portrayal of issue or individual can therefore be obscene if it deals with sex, in a most lewd, vulgar, unacceptable and irresponsible manner that offends public sensibilities and morals.

The Obscene Publications Act came into law in Nigeria in 1961. The act defines obscene articles as “ any publication or broadcast which has the tendency to deprave and corrupt persons who are likely to read, see or hear the mater contained or embodied there in”. The aim of the act is to promote and protect public good and morals. They law seeks to ensure that the press and other instruments of communication do not expose members of the public to materials that can corrupt their minds.

### **Defence of obscene publication**

Section 4(2) of Obscene Publications Act of 1961 provides possible defence for a journalists or any person arraigned before a magistrate court on grounds of violation of the act.

The defence therefore lies on the ability of the charged to prove beyond reasonable doubt that he/she did not examine the content of the material

branded obscene and that he/she had no reasonable cause to suspect that the act is applicable to the material in question. Section 4(3) clearly states that, except where the summons is consented to by a critical court of law that has jurisdiction over such matters; the accused is at liberty not to respond to the summons.

- **Law of sedition**

This is any form of communication that tends to poison the minds of the public against the government of the day. It is any communication that has the tendency to defame any government in power and by extension, incite members of the public to embark on mass action against the government.

Any publication or communication that provokes or has the tendency to provoke public hatred or protest or mass action against the government of the day constitutes sedition. In such situations, drastic actions are usually taken against the masterminds of such publication or communication including those who promote and circulate them.

Here in Nigeria, many news media had been closed down in the past for reason of government's disturbance over their news contents. In many of those cases, the governments have relied heavily on the law of sedition for the justification their actions.

### **Conditions under which a publication can be viewed as seditious**

The Criminal Code Acts, CAP 77, Laws of the Federal Republic of Nigeria 1990, stipulate that a word or publication can be viewed as seditious if:

- a. seditious in its intent regardless of the purpose
- b. it exposes the person of the president or a state governor or the government of the federation to hatred or contempt or both.
- c. capable of inducing or inciting Nigerian citizens and other resident in Nigeria to violate established laws of Nigeria and attempt or seek by unlawful means, to procure the alteration of any other matter in Nigeria.
- d. it create a climate of discontent and acrimony among Nigerian citizens and others resident in the country.
- e. it encourage hostility between different tribes or population classes in Nigeria.

However, it must be noted that courts in Nigeria, including the court of Appeal have struck down the sedition laws as being colonial laws that are inconsistent with independence and democracy.

### **Copyright law**

Copyright law is another legal issue a science and technology reporter needs to know as he goes about in his/her daily practice. Copyright is the right of an author or originator of a creative work to reap the benefits accruing to his work by exercising maximum authority or control over the reproduction, distribution and commercialisation of the work for a given period.

This law forbids anyone from copying, recording or dubbing of someone's work or any form of intellectual property without due acknowledgement to the copyright holder.

### **Proof of copyright infringement**

Anyone making use of copyright infringement laws must prove beyond reasonable doubts that:

1. He/she has the exclusive right of ownership of the work in question.
2. Show in clear terms the specific aspect of the work for which an action on copyright is brought, where copyright subsists.
3. Establish the fact that his/her copyright was actually infringed by the defendant.

### **Defence of Copyright**

Baran (1999:388) cites the following defenses as open to any person arraigned before the court on account of copyright violation:

1. The use does not in any way decrease the commercial value of the original work
2. Use is in the public interest, such as an author's use of line drawings of scenes from an important piece of film.

This does not mean that journalists are not free to cite other person's works, but must ensure that:

- The portion of the work quoted or copied does not run into many paragraphs or pages.
- Your intention is to provide background information to what you are talking about.

- The portion of the work quoted or copied is duly credited to the originator or creator of an idea. To present the idea in a manner that will suggest that the journalist is the creator of the idea tantamount to copyright violation.

### **Contempt of court**

The Black's Law' Dictionary (6<sup>th</sup> edition) cited in Ewelukwa (2004:145) defines contempt of the court according as:

Any act which is calculated to embarrass, hinder or obstruct court in administration of justice, or which is calculated to lessen its authority or its dignity, committed by a person who does not act in willful contravention of its authority or dignity, or tending to impede or frustrate the administration of justice or by one who being under the court's authority as a party to a proceeding willfully disobeys its lawful orders or fails to comply with an understanding which he has given.

The definition goes to show that it is a grievous offence to comment on, publish or broadcast in opinion on a matter that is pending in the court in manner that will adversely influence the decision of the court. This is because the administration of justice requires that judges should weigh the veracity of the evidence before them from rational and objectives rather than emotional and subjective point of views.

Thus any publication or pronouncement that is likely to poison or bias the objectivity or rationality of the court will be viewed as a deliberate attempt to pre-empt the court and misled the judge. Hence, such act is contemptuous under the law.

### **Invasion of privacy**

This law seeks to preserve individual rights to privacy. This law is anchored on the fact that every individual has boundaries within which other individuals should be excluded.

The argument is that everyone has the fundamental right to privacy of which no one should interfere without permission

### **Law of defamation**

Defamation by simple definition is a spoken or written statement which tends to lower one's reputation in the estimation of right thinking members of the society. The common interest in law of defamation therefore is to protect the reputation of individuals from being unjustly messed up before the eyes of right thinking members of the society. The

essence is to guard against unnecessary and possible avoidable character assassination.

In the Nigerian Defamation Law of 1961, any spoken or written word is considered defamatory if it does any or a combination of the followings:

- a. Has the tendency of lowering the estimation of a person in the eyes or minds of right-thinking members of the society.
- b. Exposes a person to hatred, contempt and public ridicule;
- c. Causes other people to shun or avoid a person;
- d. Injures a person in his/her trade, profession or office.

Defamation law is therefore aimed at protecting the reputation of people in the society from being injured by the members of the society through the organs of mass media or interpersonal communication. Defamation is divided into two distinct but related categories, which are Slander and Libel.

When the defamatory matter is in permanent form, it constitutes libel; but when it is in transient form, it constitutes Slander.

### **Defense defamation (Libel and Slander)**

A reporter charged for defamation of character may use any of the following defences:

- a. **Unintentional defamation:** Unintentional defamation is defamation done in error. The essence of the apology therefore is meant to retract the damage caused the victim by such erroneous publication. Defense of unintentional defamation also covers vendors. Their plea therefore will be that they were ignorant of the fact that materials they circulated were libelous.
- b. **Truth:** A suspect may plead not liable based on the justification that what he/she said or wrote is truth and nothing but the truth.
- c. **Public interest:** A suspect may plead not guilty before the court on the ground that what he/she wrote or said is in the best interest of the greater number of the public.
- d. **Fair comment:** This is another defence open to a journalist involved in libel a suit. A suspect could defend him/herself on the basis that his/her comments were fair and non injurious.

## 4.0 CONCLUSION

Law is very important in every aspect of human life. This is because without law, the society will be in a state of anarchy and lawlessness. This unit has examined the meaning and importance of law, as well as the various laws that regulate science and technology reporting and the mass media in general.

## 5.0 SUMMARY

In this unit, we have defined law as a set of laid down rules and regulations that govern or regulate human actions; or established norms to which actions conform or should conform. We have also identified the importance of law to include:- regulation of human conducts, reconciling individual interest with that of the society, laws are used to initiate changes in the society, etc. we also identified some of the laws to include – official secret, sedition, obscenity, copyright, privacy, contempt of court, defamation, etc.

## 6.0 TUTOR-MARKED ASSIGNMENT

- i. Define law.
- ii. Justify the need for law in science and technology reporting.
- iii. Identify and discuss the laws that regulate science and technology reporting in Nigeria.

## 7.0 REFERENCES/FURTHER READING

- Ewelukwa, B.N. (2004). *Introduction to Nigerian Press Law*. Onitsha: Maranatha Press Ltd.
- Okoro, N. (2004). *Law, Politics and Mass Media in Nigeria*. Nsukka: Prize Publishers Ltd.

## **UNIT 4 ETHICS IN SCIENCE AND TECHNOLOGY REPORTING**

### **CONTENTS**

- 1.0 Introduction
- 2.0 Objective
- 3.0 Main Content
  - 3.1 Ethics: A Conceptual Overview
  - 3.2 Some Ethical Issues in Science and Technology Reporting
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-Marked Assignment
- 7.0 References/Further Reading

### **1.0 INTRODUCTION**

In addition to having the knowledge of media laws, the knowledge of media ethics is also important in today science and technology reporting. This is because, beyond the universal media laws, there are still moral issues and decisions that confront media workers as they do their media work from day to day. This unit examines those ethical issues that border on science and technology reporting.

### **2.0 OBJECTIVES**

At the end of this unit, you should be able to:

- define ethics
- explain the code of ethics for Nigerian journalists
- discuss these ethical issues in science and technology reporting.

### **3.0 MAIN CONTENT**

#### **3.1 Ethics: A Conceptual Overview**

The natural man is both rational and instinctual. Man, therefore, is said to be ethically guided only when he/she is able to suppress his/her instincts and behave in a manner considered to be rational within a social group. This suppression of the instinctual aspect of man for morality sake is what is known as ethics.

Explicitly put, ethics is the moral philosophy or science that determines what is right or wrong in a social context, (Nwodu, 2006:134.) The same author cites Summer *et al.* (1995:466) as saying that “ethics is a moral



rule or principle of behaviour for deciding what is right and wrong”. However, Merrill (1975) puts it succinctly:

Ethics is a nominative science of conduct, with stipulated guidelines, rules, principles and codes that are designed to lead individual to make moral decisions.

The implication is that morality is at the core of ethical discourse-cum-practice. In the context of ethics therefore, the acceptance or otherwise of human attitudes and behaviours; actions and inactions; and overall conducts can be based on relative moral uprightness or otherwise of such conducts. This explains why a given act can be said to be ethically right or wrong, good or bad, responsible or irresponsible, logical or illogical; socially acceptable or unacceptable, and moral or immoral (Nwodu, 2006:134).

### **3.2 Some Ethical Issues in Media Science and Technology Reporting**

The ethical issues facing today’s media reporters in the country have been how to strike a balance between personal/organisational interests with societal interests. In balancing these conflicting interests therefore, it is imperative that science and technology reporters reflect on the code of ethics for Nigerian journalists.

1. **Truth and honesty:** An ethical media manager is required to use his medium to project issues truthfully. The problem with this however is that absolute truth is only an ideal that does not exist. If absolute truth in news reporting requires that journalist should report all happened without prejudice and bias; then reporting an aspect of event in preference to other aspect can hardly stand as the truth. Thus, perhaps, the best an ethical journalist can attain is to be objective in reporting issues even when such report is likely to affect his personal interests. Again, this is an ideal that only exists in the mind. Objectivity as ethical principle therefore demands that journalist should eschew his subjective views and personal biases in reporting issues that affect public and even private interests.
2. **Privacy:** Both media laws and ethics recognise the importance of privacy. There is a limit to which people can spy into the affairs of others. Individual’s right and privilege to privacy is therefore a valuable asset that should be guided jealously.
3. **Confidentiality:** A media person is expected to keep the names of his informants secret. Maintaining the confidentiality of the source of information, especially one obtained on deep background is an essential pedigree of journalism practice.

#### 4 Personal interest versus public interest

In a depressed economy like ours where media workers are poorly remunerated, the ethical question has remained, should a reporter accept gratifications (brown envelop) in order to publish or kill a story that is of public interest because of personal desire to make ends meet? Or should a journalist kill damaging but factual story involving his relative (or close associate) or publish and damn the consequences in defense of public interest to know? This is indeed not a question to answer in a hurry. Thus, it has remained one area where individual interest is at a serious war with public interest

#### 3.3 Code of Ethics for Nigerian Journalists

In 1978, the Nigerian Press Organisation adopted the Nigerian Press Code of Ethics. It was the three media bodies: the Nigeria Union of Journalists (NUJ), the Nigerian Guild of Editors (NGE) and the Newspaper Proprietors Association of Nigeria (NPAN) that got together and formulated the Code of Ethics.

The code is talking of a right attitude to guide them towards the practice of this profession: what ought to be done and what should not be done with a view to establishing good conduct and morals among those practicing the profession.

The code specifies the following:

**Editorial independence:** A mass communicator should be a person of sound mind who can quickly take the decisions of the news to give to his audience.

**Accuracy and fairness:** A mass communicator should be accurate and truthful in all his publications and should also be fair so as to earn the public confidence; trust and reliance.

**Privacy:** The journalist should keep the source of his/her information private. He/she is also to respect the privacy of individuals and their families. He/she should be barred from publishing such information for the consumption of the public except where there is the good intention to expose crime, anti-social conduct, such others as cultism, profaning the society, misleading publications on public health, safety and morality.

**Privilege of non-disclosure:**

There should be confidentiality of the source of any information obtained by journalists where the giver of the information does not want a disclosure.

**Decency:**

The journalists by his profession are to be decent in every area of his life and conduct. A journalist should ensure that any publications found to be incorrect are corrected through publication of same in concept of the fact.

**Non-discrimination:** The journalist should not discriminate against any person, group, sex, or religion in all his dealings.

**Reward and gratification:** A journalist should not give or accept bribe in order to publish or suppress information, neither should he accept patronage or gratification or any type because this will affect the society's expectation on him of an unbiased, accurate and fair report of people and events.

**Violence:** All acts of violence such as murder, robbery terrorist activities, etc, are anti-social and smacks of criminality and in consequence, a journalist should not publish any work to glorify them but only to condemn them. A journalist should employ persuasion in obtaining information from people.

**Children and minors:** The privacy of children and minors with regard to their crimes and sexual offences and the like should not be exposed to the public in any form by the journalists. The courts also try young persons in camera or in chambers but not in the public.

**Access to information:** In gathering information a journalist should be open and honest except where conventionally he/she is permitted to do otherwise for public interest.

**National interest:** A journalist should use his knowledge education and position to enhance good government, national unity and interest for law and order and public good. In fact he is expected to show an appreciable level of patriotism in the practice of his profession.

**Social responsibility:** A journalist should be dynamic and a catalyst in the promotion of democracy, fundamental human rights, global understanding and unity and peace among nations.

**Plagiarism:** A journalist should avoid in all its ramifications plagiarism or piracy of other people's works used by him/her in a publication in accordance with required nationally and internationally conventions.

## 4.0 CONCLUSION

This unit has identified ethics as a very essential element in science and technology reporting. This is because, without it, media workers would continue to take wrong professional decisions and actions. This has thus discussed the different which the media need to know in other to achieve professional integrity.

## 5.0 SUMMARY

In this unit, we have explained the meaning of media ethics and some major ethical issues in the contemporary science and technology reporting.

## 6.0 TUTOR-MARKED ASSIGNMENT

- i. What do you understand by ethics?
- ii. Identify and explain some pertinent ethical issues in the contemporary science and technology reporting.

## 7.0 REFERENCES/FURTHER READING

- Merrill, J.C. (1975). *The Imperative of Freedom: A Philosophy of Journalistic Autonomy*. New York: Hastings House.
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## **UNIT 3 HAZARDS IN SCIENCE AND TECHNOLOGY REPORTING**

### **CONTENTS**

- 1.0 Introduction
- 2.0 Objective
- 3.0 Main Content
  - 3.1 Hazards in Science and Technology Reporting
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-Marked Assignment
- 7.0 References/Further Reading

### **1.0 INTRODUCTION**

Every profession has its hazards which the professionals must be prepared to face at any time and at any place. Newsmen all over the world share an identical burden and face similar hazards in the process of carrying out their traditional duty of gathering and transmitting information. This unit examines the common hazards associated with science and technology reporting.

### **2.0 OBJECTIVE**

At the end of this unit, you should be able to:

- explain the common hazards associated with science and technology reporting.

### **3.0 MAIN CONTENT**

#### **3.1 Hazards in Science and Technology Reporting**

Hardly is there any profession in the world without its peculiar hazards. In the media industry, newsmen all over the world share an identical burden and face similar hazards in the process of carrying out their traditional duty of gathering and transmitting information to the public. Some of the hazards have little consequences, while others are grievous.

- **Snubbing**

A science and technology reporter may be snubbed by the ever-busy scientist, technologist or any potential news source when he/she makes his/her approach. Sometimes the source may even become aggressive, hostile or uncooperative. However, when such happens, the reporter

should not get annoyed or snub back. Rather, try and establish a rapport with the hostile person concerned and if all efforts fail to make him/her see reason, then the reporter may have to look for another source.

- **Threats, intimidations, harassments, beating and other forms of maltreatments**

At several instances, newsmen face all sorts of threats, intimidations, harassments, physical assaults and all manners of maltreatments in the process of news gathering and news reporting. Sometimes, the assaults come from the police or other law enforcement agents, touts, organisational security men etc. Still fresh in the mind is the brutal assault of a Channels Television reporter at the Lagos State University Teaching Hospital, Ikeja, Lagos, in an attempt to take shots of the remains of the DANA plane crash victims.

- **Law suits and jail terms**

In our previous units, we discussed the various laws that regulate science and technology reporting. One of such laws is defamation (libel and slander). Often times, reporters are given false information and, as we stated earlier, any story based on false information could lead to a reporter being charged to court for libel or slander. Publication of libelous and seditious statements or obscene objects may earn a journalist a jail term. This makes it imperative that a reporter should not always rush to the editorial room with a story whose facts have not been thoroughly substantiated. Also, he/she as a matter of serious importance take time to study should and get acquainted with the constitutional provisions governing laws that regulate media practice in the land.

Similarly, many journalists have been charged to court or jailed for refusal to divulge source of information when asked to do so by a judge, labeling it contempt of court.

- **The ultimate price (death)**

Many journalists have paid the ultimate price in the process of gathering and disseminating information for the public. A reporter may get killed or seriously injured while performing his/her duty. Dele Giwa was killed by letter bomb. Mr Enenche of Channels TV was killed by gunmen while reporting live in Kano in 2012. Many die in a motor accident, plane crash or ship wreck while doing their assignments. Many journalists lose their lives while covering wars in Lebanon, Afghanistan, Iraq, Libya, Syria, Mali and even northern Nigeria.

In recent times, kidnapping of journalists and attacking and bombing of media houses are also becoming frequent. All these threatening hazards pose a serious challenge not only to budding reporters, but indeed to the media industry at large.

In addition to the above, a science and technology reporter specifically may also fall victim to these other hazards identified below:

### **Fire**

In science and technology reporting, the risk of fire is very high. Fire can break out in a laboratory when a science and technology reporter is covering experiments. It could be as a result of chemical reactions during experiments, flammable liquids such as gasoline if they come close to a source of fire, such as a Bunsen burner. When such is the case, both those conducting the experiments and those covering it become victims.

### **Chemicals**

The chemicals that are used in a laboratory can cause harm to anyone around the area, especially strangers or visitors such as invited media persons that are not very conversant with their modus operandi. This includes the danger of the chemicals splashing into the eyes during demonstrations, inhaling of such chemicals are also very dangerous to human health, etc.

To reduce the risk, media men who enter laboratories with scientists should wear safety goggles, long sleeves and lab coats to minimise their vulnerability because some of the chemicals, such as iodine and hydrogen fluoride, are very poisonous.

### **Electricity**

Electricity is used in many appliances in the media. However, those who report science and technology seem to be most vulnerable. It poses a potential hazard of short circuiting if negative and positive wires come into contact. This can happen if workers accidentally pour water or other liquid into the electricity sockets. This can lead to damage to the electrical system or even cause a fire. Hot plates require special precautions, as a hot plate that is turned on looks the same as one that is turned off. Another hazard posed by electricity is electrocution. If the electric wiring system is faulty, workers may come into contact with live wires. To reduce the chances of these accidents occurring, there must be proper enlightenment on proper handling of electricity and electric gadgets. There should also be frequent inspections of the electric wiring system so that any faults can be detected before an accident occurs.

Again, reporters are often attached to astronomers, geologists, the navy, the mariners, soldiers, and all sorts of scientists and technologists. As

such, any hazards to which these categories of professionals are prone are also received by reporters covering their activities.

Adibe (2012) identified other areas where a science and technology reporter could suffer serious hazards in the process of covering them:

- Sea, ocean and coastal hazards;
- Landslides and debris flows hazards;
- Earthquake hazards;
- Volcanic hazards;
- [Tsunamis](#), coal mine subsidence, [abandoned metal](#) related hazards,
- Other hazards (e.g., Glacial and snow hazards, Wildfires hazards, and medical geo-hazards).

#### **4.0 CONCLUSION**

Hazards are in every profession and science and technology reporting is not in any way an exception. This implies that beginners in this area should not allow these challenges to deter them; rather, what is required is precautions in order to minimise these risks to the barest minimum. This is particularly important because experiences show that these hazards cannot be totally eliminated, but carefully managed.

#### **5.0 SUMMARY**

This unit has discussed the common hazards associated with science and technology reporting. They range from mere snubbing to threats, intimidations, harassment, beating, fines jail terms or even the ultimate price (death).

#### **6.0 TUTOR-MARKED ASSIGNMENT**

Identify and discuss the peculiar hazards associated with science and technology reporting in our contemporary society.



## 7.0 REFERENCES/FURTHER READING

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## **UNIT 4 SAMPLES OF SCIENCE AND TECHNOLOGY NEWS AND REPORTS**

### **CONTENTS**

- 1.0 Introduction
- 2.0 Objective
- 3.0 Main Content
  - 3.1 Sample 1: UNIBEN Finds Cure for HIV/AIDS
  - 3.2 Sample 2: Nigerian Scientists Develop Fuel-less Generator
  - 3.3 Sample 3: Nigerian Scientists Discover Pharmaceutical Potential of Insects
  - 3.4 Sample 4: Experts, Stakeholders, Challenge Media on Science and Technology Reporting
  - 3.5 Sample 5: News in Brief: TV Watching Linked to Low Sperm Count
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-Marked Assignment
- 7.0 References/Further Reading

### **1.0 INTRODUCTION**

In this course, our efforts have been to explain in clear terms the nitty-gritty of science and technology reporting. That, however, may not be complete without practical illustrations to serve as example to beginners in the field. This unit therefore, presents some examples to serve for that purpose.

### **2.0 OBJECTIVE**

At the end of this unit, you should be able to:

- write good science and technology news and reports.

### **3.0 MAIN CONTENT**

#### **3.1 Example 1: UNIBEN Finds Cure for HIV/AIDS**

Prof. Isaiah Ibeh of the University of Benin, on Tuesday announced the development of a new drug that can ‘cure’ HIV and AIDS. Ibeh, who is the Dean of the School of Basic Medical Sciences of the university, confirmed to reporters in Benin that the drug had undergone “series of successful tests”.

According to him, research on the project was started in 2010 and culminated in the development of “Deconcotion X (DX)–Liquid or Bioclean 11 for the cure of HIV and AIDS”. “The existing retroviral drugs are intervention drugs for the management of AIDS but our new discovery is a possible cure,” he assured.

Prof Ibeh said, “We are at the threshold of making history, in the sense that we seem to have with us something that will permanently take care of what over time seems to have defied all solutions. We are talking about the latest discovery of an oral drug made from plants extraction in Nigeria for the possible cure of the pandemic HIV and AIDS virus.

“We have tried to look at the product first; its toxicological analysis and discovered that it has a large safety margin. “This means that if animals or human beings are exposed to it, they will not suffer any serious harm at all from the exposure. “It also helped us to know the quantity we can conveniently give to animals and will feel secure that nothing untoward will happen.

“We have also done the bacteriological analysis on it, after which we looked at its effect on the virus and the result was quite revealing and refreshing.”

Ibeh also said that the drug had been exposed to series of medical examination both in Nigeria and in the USA. He added that the drug had performed well on patients with the HIV virus and had shown evidence of total restoration of damaged tissues.

“The result showed an increase in the body weight of the individual administered with DX. The body weight was statistically significant when compared with the control group.”

He said that further tests were being conducted to determine “at what point will a patient become negative after being administered the drug?”.

“This verification is necessary because it is what is used to measure whether infection is still there or not. So we need to know the siro-convention time. But preliminary results showed that of the five latest patients orally administered with the drugs, our findings are that up to seven months, three of them were siro negative while two were sill faintly positive.”

Prof Ibeh is appealing for support from the Federal Government and relevant bodies to assist the university with equipment and other resources to sustain the research.

*Guardian*, Tuesday, 8 January, 2013

### 3.2 Example 2: Nigerian Scientists Develop Fuel-less Generator

A team of Nigerian scientists has developed a generator, which does not use fuel and made with almost 100 per cent locally sourced materials.

The device, known as “Fuel-less Electricity Generator,” was demonstrated at a one- day workshop in Osogbo on Saturday.

The News Agency of Nigeria (NAN) reports that the workshop was organised by M-K Technology Nig. Ltd, Ibadan.

One of the organisers of the workshop, Akinyefa Ajibola, a computer scientist, said he and other scientists developed the machine.

He said there had been some efforts in the past to develop the machine but the team only had a breakthrough in December 2009.

According to him, it is a feat by the scientists aimed at tackling the problem of electricity supply in the country.

Ajibola called for a positive response from the government to enhance the mass production of the machine.

“Unlike the existing electricity generating sets the device has no side effects. It does not fume and is noiseless.

“It can also be used 24 hours non-stop, using dry cell batteries but it needs some rest once in a while to enhance its lifespan,” he said.

On the marketing, Ajibola said the company would need some capital to enable it to begin standard packaging of the product for public use.

“We don’t sell the product now, we only train people to do it themselves but we may manufacture it for commercial purposes if the capital is there,” he said.

Two participants at the workshop, Messrs Babatope Lawal and Adeyemi Olu, lauded the initiative and advised the government to encourage the scientists.

Source: All Africa – [www.allafrica.com](http://www.allafrica.com)

Source: *Information Nigeria* (Retrieved on 13 February, 2013).

### 3.3 Example 3: Nigerian Scientists Discover Pharmaceutical Potential of Insects

Team of Nigerian researchers has found what could be described as the 'good' in edible that may broaden the range of nutritional choices for most homes and raw materials for pharmaceutical purposes.

In a study published in the online edition of *African Journal of Pharmacy and Pharmacology* February 2009, the team, from the Department of Biochemistry, Ambrose Alli University, Ekpoma, Edo State, extracted oils from four species of insects consumed mostly in the southern part of Nigeria and found that they have pharmaceutical potentials.

The study, authored by K. E. Ekpo, A. O. Onigbinde and I. O. Asia found that all the four insects produced a clear golden yellow or light yellow and odourless liquid with a low solidification value (10-14\_C) and high iodine value, which is an indication of the degree of non-saturation of the insect oil. The insect oils under consideration were also observed to contain a high amount of unsaturated fatty acids (51.02, 62.12, 65.61 and 61.10 for MB, IBL, OR and RP respectively) which explains the liquid state of the oils at room temperature.

"Nutritionally, a high level of saturated fatty acids in food might be undesirable because of the association of saturated fatty acids with incidences of *atheriosclerotic* disorders," the team wrote, adding that the presence of essential fatty acids such as *linoleic linolenic*, and *arachidonic* acids further points to the nutritional value of these insects and larval oils.

They extracted oils and analysed fats from *Rhynchophorus phoenicis* also known as the African palm weevil, and *Oryctes rhinoceros* (Raphia palm beetle) larvae, which were obtained live from Ilushi (on the bank of River Niger) in Edo State, Nigeria. They also used *Imbrasia belina* larvae, obtained from Ogbomosho in Oyo State and *Macrotermes bellicosus* (winged termite) obtained during their nuptial flight at Ekpoma, Edo State. The various species of insects used were identified at the Entomology Department of Nigeria Institute for Oil Palm Research (NIFOR), Benin City, Nigeria.

"These values when compared with that observed in oils which have been considered to be of high quality and of much use in pharmaceutical industries suggest that these insect oils may have pharmaceutical potential," the team stated.

A breakdown of the study shows that the level of non-saturation in these insects and larval oils is higher than that for palm oil and coconut, a situation the team says probably explains why they contained very high iodine number, low solidification values and liquid nature of the oils at room temperature.

Oils from the larvae of raphia palm beetle (*Oryctes rhinoceros*) recorded the highest level of non-saturation of 65.61percent while the winged termite had the least level non-saturation of 50.02 percent.

The team points out that some species of insects are eaten, as a delicacy in Nigeria, while some are used for traditional medical practice, yet there is very little information on their chemical composition.

"In order to be able to accurately evaluate the nutritional and pharmaceutical potential of these "delicacies," it is necessary to carry out detailed analyses of the insects concerned in order to determine their constituents," they wrote in their introduction.

The present study was undertaken to provide data on the lipid composition of four popular insects consumed in southern Nigeria as a pre-requisite for the subsequent evaluation of the pharmaceutical potentials of these insect oils.

All live insects and insect larvae used for the study were used within 12 hours of collection. Solvents and chemicals used in this study were mostly of the analytical reagent grade and were obtained from E. Merck (Darmstadt, West Germany), May and Baker (Dagenham, Essex, England), Sigma Chemicals Company (St. Louis, Missouri, U.S.A  
\_Source: *Information Nigeria* (Retrieved on 13, February, 2013).

### **3.4 Example 4: Experts, Stakeholders, Challenge Media on Science and Technology Reporting**

Technology information can effectively impact national development only when it is properly and effectively communicated to all.

That was the position of experts in science, information, and communication technology industry at one-day workshop for science and ICT journalist in Nigeria.

The permanent secretary Federal Ministry of Science and Technology, Hajiya Rabi Shuaibu Jimeta who led discussants at the workshop, which was organised by the National Office for Technology Acquisition and Promotion (NOTAP) observed that "despite the huge potentials of our National Innovation System (NIS), the Nigerian public have been

critical about the contribution of Science, Technology and Innovation (STI) to national development.”

According to Jimeta, who was represented by the Director General of the Institute of Industrial Research, Oshodi, (Mrs.), Gloria Nwakego-Alemoh the cause of the criticism was the inadequate reportage of events and development in the sector adding that the ministry is aware of the challenge hence it is seeking vibrant partnership with the media.

She said that the recently unveiled policy needs the media to create the desired impact, “so that our nation which is blessed with huge human and material resources can join the league of industrialised nations of the world in the shortest possible time.”

She noted: “Though scientists and research institutions are important sources of information and knowledge for the improvement of lives, it is the properly disseminated information and effectively communicated knowledge that can be useful to the individual, the policy maker or the community.”

Director General of NOTAP, Dr. Umar Bindir disclosed that the agency has the mandate to strategically promote STI with the aim of sensitising the stakeholders on the processes for technology identification, assessment, acquisition, adaption, transfer and domestication.

He noted that the workshop is an institutional reform for the media; saying that the maiden editor was held in 2006 while the previous one was held in Abuja.

In a paper communicating science and technology to policy makers, the methodologies, chief public relations officer, NOTAP, Mr. Adokiye Dagogo-George, while highlighting further some challenges in reporting science and technology said that for a scientist to communicate to non-scientist, he must do so in the language the latter would understand for the former to obtain the desired results saying “this is where the media comes in; specifically, science communicators.”

According to him, “the science communicator is a gate keeper standing in between the scientist and the beneficiaries of his R&D results and policy makers who determine his source of sustenance.”

He stressed that “It naturally follows that the science communicator must not only work to understand the immediate and long-term objectives of an S&T project but must also understand the psychology of the policy maker without whose good support in terms of resource allocation, the scientist would not make much progress.”

He explained the fact that Nigeria's first communication satellite deorbited did not defeat the long term objectives of the space project; adding, ". Perhaps, even Science communicator were looking only at the immediate returns from *Nigcom Sat 1* and that was why there were no concerted efforts from the media to enlighten the public on the long-term benefits of the project to encourage its initiators and justify government expenditure on it. Nigeria's space programmes, I must state, are products of Technology Foresight and should be commended."

Dagogo-George stressed that poor reporting of STI caused by lack of formal training for Scientists with regards to effective communication, lack of formal training for science journalists and inadequate funding for STI popularisation.

On the methodologies to adopted, he suggested the three major functions of the media which to inform, create awareness, to educate, that is, to impact knowledge and develop the mind, and to entertain adding that science cartoon can be used effectively in communicating S &T issues.

He also said that in gate-keeping, the media has a responsibility in facilitating creative consciousness in pursuit of progress and development in society while also transforming Science and Technology issues into interesting news items.

"For a communicator to succeed in carrying out the functions of informing, educating and entertaining, he must produce interesting and understandable reading, listening or viewing. The communicator should not only communicate in order to gain a by-line and earn a wage but should also communicate to be read, listened to, understood or communicate to control the actions of his audience, that is, the agenda-setting", he noted.

He further said, "If the audience loses interest while going through a news item, they quickly go to the next article, switch to the next station, put down the publication, turn off the set or even worse, read, listen or view without really being interested and miss the point. This leads us to a formula for effective communicating of S&T issues interesting reading."

According to Dagogo-George, to achieve interesting the report must be produced by someone who is versed and interested in what he is writing adding, "When a reporter writes from the realm of his interest or develops interest in any assignment he is given, he will go the extra-mile in producing an interesting reading. If he does not have interest in what



he is writing and is not capable of developing one in a given assignment, it is doubtful if he can produce an interesting reading.”

He added that it is important for the subject matter to be interesting or for the reporter to have the ability in making the reader to be interested in it to achieve interesting reading. While tasking the media on the choice of material for interesting reading he said the reporter must proceed to the unknown through the known noting, “For one to write to gain the reader’s interest, one may have to proceed through a thing of interest that is common to man.

*The Compass Newspaper*, Monday, 31 December, 2012.

### **3.5 Example 5: News in Brief: TV Watching Linked to Low Sperm Count**

Men who watch a lot of television have lower sperm counts than those who don’t watch any, researchers report February 4 in the *British Journal of Sports Medicine*. Sperm count is an informal term that refers to the concentration of sperm in a given volume of semen.

Researchers gave questionnaires to 189 healthy young men and analysed their semen. Respondents who watched more than 20 hours of TV per week had 44 percent lower sperm counts than those who didn’t watch any. The team, led by Audrey Gaskins and Jorge Chavarro of the Harvard School of Public Health, also found that men who spent the most time doing moderate to vigorous physical exercise had 73 percent higher sperm counts than did the men who were least active.

While the findings don’t spell out an explanation for these differences, the authors cite the broad physiological benefits of exercise. But certain exercises such as bicycling have been tied to low sperm counts. Cooler scrotal temperatures have been linked to a higher sperm count, and sedentary positions have been linked to higher scrotal temperatures.

*Science News Magazine*, February, 2013

## **4.0 CONCLUSION**

This unit has demonstrated to you how science and technology stories are presented. You are therefore, advised to study these patterns of presentation as this would go a long way in guiding you on how to write stories of your own.

## 5.0 SUMMARY

This unit has presented some good examples of science and technology news and feature reports to serve as example for you.

## 6.0 TUTOR-MARKED ASSIGNMENT

Write a publishable science and technology report on any topic of your choice.

## 7.0 REFERENCES/FURTHER READING

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[http://www.informationng.com/author/informationnigeria\\_](http://www.informationng.com/author/informationnigeria_) (Retrieved on 13, February, 2013)

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# REPORTING SPORTS



ATLÉTICO DE KOLKATA

Seas  
INDIAN PREMIER LEAGUE

INDIANS

# Reporting Sports

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## **Preface**

The condition of sports and sports journalism in India is almost similar. Despite being home to over one billion people, India has failed to become a sporting powerhouse in the world. Similarly, despite having a long cherished history of the press in the country, sports journalism is yet an emerging profession. This is quite in contrast with some of the most developed countries of the world.

Countries like the USA, UK, France, Australia etc. are not only developed, but are also sporting powerhouses where sports journalism share equal status, concerns and pride along with other streams of journalism.

In India, sports journalism still suffers from old biases and myths. It is still believed by many that this is a profession for the 'non-serious' types of journalists; that one doesn't require much hard work and intelligence to become a sports journalist. All such beliefs should now be kicked into a dustbin.

Sports Journalism, as a profession, these days is as challenging as any other branch of journalism. Now it is not only about the happenings of a sporting event, but also about its various implications. It is also about the law of the land, crime, controversies, scams, trends, statistics, history, implications, personalities, politics, diplomacy, economics and many other items which constitute the major ingredients of news every day. This can be understood from the fact that sports stories these days regularly find some space on the front pages of newspapers and in the prime time programmes of TV news channels.

Sports Journalism these days is also about public opinions, their expectations and their interests. People love to play and read about various

sports. While this is an exciting prospect for sports journalists, it also offers challenges for them as their readers are most of the time well aware of all the happenings in the world of sports.

Happy reading.

# 1. Sports Journalism: A Historical Perspective

The word 'sport' comes from the Old French *desport* meaning 'leisure'. American English uses the term 'sports' to refer to this general type of recreational activity, whereas other regional dialects use the singular 'sport'. The Persian word for "sport" is based on the root *bord*, meaning 'winning'. The Chinese term for *sporttiyu*, connotes 'physical training'. The Modern Greek term for 'sport' is *athlitismos*, directly cognate with the English terms "athlete" and "athleticism".<sup>1</sup>



Columbia's Butler library displays ancient wrestling coaching manual dating to 200 A.D. (Howard Simmons/News)

The oldest definition of 'sport' in English (1300) is of anything humans find amusing or entertaining. Other meanings include gambling and events staged for the purpose of gambling; hunting; and games and diversions, including ones that require exercise. Roget's defines the noun sport as an "activity engaged in for relaxation and amusement" with synonyms including diversion and recreation. An example of a more sharply defined meaning is "an athletic activity where one competitor or a team of competitors plays against another competitor or group of competitors (with) a conclusive method of scoring...not determined by a judge"<sup>2</sup>

There are artefacts and structures that suggest that the Chinese engaged in sporting activities as early as 4000 BC. Gymnastics appears to have been a popular sport in China's ancient past. Monuments to the Pharaohs indicate that a number of sports, including swimming and fishing, were well-developed and regulated several thousands of years ago in ancient Egypt. Other Egyptian sports included javelin throwing,

<sup>1</sup> The Sociology of Sport and Physical Education by Dr Anurag Saxena (Published by Pinnacle Technology, 2011)

<sup>2</sup>ibid



high jump, and wrestling. Ancient Persian sports such as the traditional Iranian martial art of Zourkhaneh had a close connection to the warfare skills. Among other sports that originate in ancient Persia are polo and jousting.

A wide range of sports were already established by the time of Ancient Greece and the military culture and the development of sports in Greece influenced one another considerably. Sports became such a prominent part of their culture that the Greeks created the Olympic Games, which in ancient times were held every four years in a small village in the Peloponnesus called Olympia.

Sports have been popular in India since ancient times. Historians believe that many sports (games) like hockey, archery, wrestling and chess originated in India. Indian history also beckons of an interesting link between Greece (The Motherland of Sports in the world) and India which dates back to 975 B.C. when both the nations pioneered in the sports (games) like chariot racing and wrestling. The golden history of sports in India is also evident in epics like *Ramayana*, *Mahabharata* etc.<sup>3</sup>

Whereas *Ramayana* mentions games like hunting, archery, horse riding, swimming as royal sports, *Mahabharata* mentions sports like dicing, gymnastics, wrestling, chess (*Shatranj*) and *gilli danda*. rope fighting, discus, sword fighting, etc. have been mentioned in the *Puranas*. In the late Vedic Era, besides sports, Yoga and Meditation, the inevitable parts of the toughest "Yogashastra" made India, acquire the seat of spiritualism, all over the world.



Sports in ancient Egypt

During the Buddhist period also, Indian sport reached the very peak of excellence. Gautam Buddha himself, is said to have been an ace at archery, chariot - racing, equitation and hammer- throwing. The technique of *Pranayama* or breathing control, which is a prominent feature of Tae-kwan-do, Karate, Judo and Sumo wrestling

<sup>3</sup>[www.thisismyindia.com/sports/](http://www.thisismyindia.com/sports/)

was one of the many techniques spread in the Far East by Buddhist pilgrims from India. The Mughal emperors were avid patrons of sports, especially wrestling.<sup>4</sup>

Sports have been organised and regulated from the time of the Ancient Olympics. However, the story of the birth and the growth of sports journalism is not very old. In fact, horses, which some palaeontologists believe may have originally evolved from dinosaurs, may claim to have provided the first glimmers of sports journalism. In 1727, *The Racing Calendar* offered information about races and their results. In 1791, *The General Stud book* was added. The English were curious about the lineage of their horses too.<sup>5</sup>



Daniel Mendoza

Boxing was also a very popular in London. In 1789, the boxing champion Daniel Mendoza wrote a book titled *The Art of Boxing* giving birth to what became known as the Mendoza School (or Jewish School), a novel form of boxing where brains in effect supplanted brawn.<sup>6</sup> From these times, the publications for men told of great battles between men and if they fought for fun, exercise or settling a wager. Even back then, the details involving blood, bruises and broken bones excited men. Sports gained popularity after readers caught on to the idea of beating someone without getting in trouble. Women were not allowed in any sports establishment in London, and most had no desire to change

this rule.<sup>7</sup>

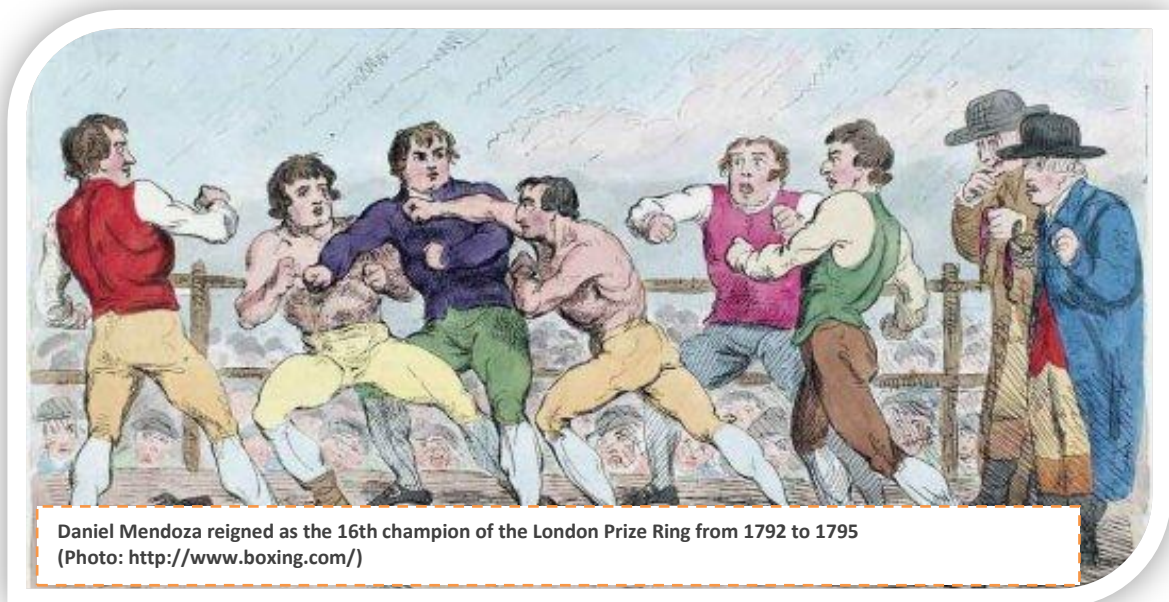
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<sup>4</sup>[http://sports.indiapress.org/ancient\\_indian\\_games.php](http://sports.indiapress.org/ancient_indian_games.php)

<sup>5</sup><http://www.worldissues360.com/index.php/a-brief-history-of-sports-journalism-2-55854/>

<sup>6</sup>[http://www.boxing.com/daniel\\_mendoza\\_is\\_bigger\\_always\\_better.html](http://www.boxing.com/daniel_mendoza_is_bigger_always_better.html)

<sup>7</sup> <http://www.worldissues360.com/index.php/a-brief-history-of-sports-journalism-2-55854/>



In the 1800s, the idea of basketball took shape. It was invented in December 1891 by Canadian James W. Naismith. An instructor at the YMCA Training School in Massachusetts, he sought a suitable indoor game to keep his students fit and warm during the cold New England winters.<sup>8</sup> With the advent of mass media, the popularity of sports, aided with the fruits of industrialisation, increased like never before.

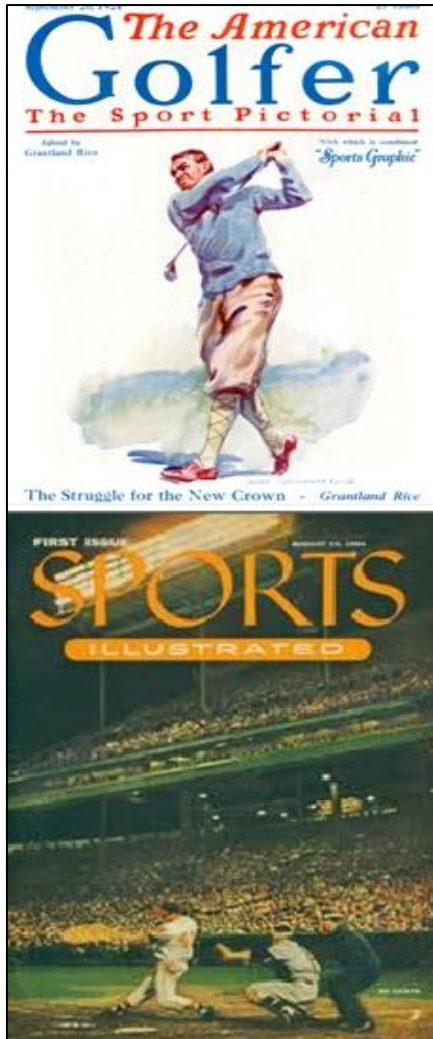
The years preceding the First World War, golf, which has its early origins in Scotland, brought a new life for golf in America. The first US Amateur Championship and the US Open were played at Newport Country Club, Rhode Island in 1895.<sup>9</sup> It became a popular game and had several magazines devoted to it. This included *The American Golfer*. Founded and published by Walter Travis, one of the world's most prolific amateur golfers of all time, in 1908, the magazine was considered as the most influential golf magazine of its time. Its covers featured golf greats, including Bobby Jones, Walter Hagen and Byron Nelson. Travis, and other authors, used it as an effective voice for their views.<sup>10</sup> The magazine was later acquired by Conde Nast in 1928.<sup>11</sup>

<sup>8</sup><http://www.olympic.org/basketball-equipment-and-history?tab=history>

<sup>9</sup><http://www.igfgolf.org/about-golf/history/>

<sup>10</sup><http://www.worldgolfhalloffame.org/walter-travis/>

<sup>11</sup><https://www.condenast.com/about-us/heritage/1928/american-golfer-acquired>



The Depression and World War II affected the both the popularity and growth of sports. It was the time when millions of men across the USA, the UK and most of the European countries left home to fight for their countries. However, sports returned with all its glory after the end of the Second World War. People all over the world now wanted to forget the memories of the war and enjoy life. Thus began the Golden Age of Sports and also the birth of present day professional journalism.

*Sports Illustrated* (SI), arguably one of the most popular sports magazines was published in August 1954. It was started by Henry Luce, the creator of *Time* magazine, as an attempt to diversify the publications owned by Time Inc. The first issues, however, lacked focus, covering both popular spectator sports and elite activities such as rugby; as a result, the magazine struggled in its early years.

After 1960, when Andre Laguerre took over as managing editor, *Sports Illustrated* focused on premier sporting events, allowing people to read more about what they had seen on television or read about in newspapers. Laguerre was thus able to gain millions of new readers and generate billions of dollars in profit. With Laguerre at the helm, *Sports Illustrated* began to feature both high-calibre photography and outstanding sports journalism. The magazine also published occasional pieces by such literary giants as William Saroyan, Robert Frost, and William Faulkner.<sup>12</sup>

During Laguerre’s reign, the advertising revenues of SI grew from \$12 million to \$72 million and circulation increased to 2.2 million from 900,000. In addition, Laguerre assembled an editorial team who elevated sports writing to more than merely reporting on the winners and losers of particular games.<sup>13</sup>

<sup>12</sup><http://www.britannica.com/EBchecked/topic/1476721/Sports-Illustrated>

<sup>13</sup> Michael MacCambridge, *The History of Sports Illustrated Magazine*(Hyperion Books)

In January 1964, the first issue of "Sports Illustrated swimsuit issue" showing a woman with a white two-piece suit caused an instant reaction, though the picture was "tame by today's standards." In the early days of the magazine African Americans did not enjoy social equality. But SI made no distinction and regularly featured black athletes including Muhammad Ali and Michael Jordan. In fact Ali and Jordan were featured on the front cover more times than any other athletes. It featured non-athlete faces too, including Bob Hope, Ernest Hemingway and President John F. Kennedy.

Newspapers in USA and UK provided sports coverage from the first days of publishing, although the coverage was basic and sparse. Writers often did not know much about the sports themselves. Occasionally, a sportswriter would actually have a working knowledge of the game.

Times changed when accuracy and details became more important. This was when the focus was on the sensational bits of news and facts often went unverified, if they were facts at all. As credible papers debuted, sportswriters needed more knowledge of the sport they covered. In the age of TV and internet, sports has become a multi-billion dollar industry now, demanding better, exhaustive and in depth coverage.

## **Sports Journalism in India**

Sports journalism in India does not have a long history. It began in the early thirties. As M.V.Kamath wrote (in Media Mimansa, July-Sept. 2008), "*The Free Press Journal (FPJ)* was practically the first newspaper in India to devote a full page to sports. S. Sadanand, the founder editor of *FPJ* appointed A.F.S. Talyarkhan, then the most celebrated sports commentator, as his first sports editor and it made *FPJ* very popular. Both circulation and revenues boomed."

It was in late thirties that *Times of India*, Bombay (now Mumbai) started a separate sports page. This bold and 'revolutionary' step was resented by some readers who had no interest in sports but the majority of the readers liked it. Its sports page became so popular that other

newspapers followed suit. But till independence few newspapers had regular sports page.

Among those few was *The Hindu*. Apart from being the pioneer in designing and developing the concept of the sports page, *The Hindu* also played a consistent and committed role as a promoter of sports, long before the theme of sponsorship acquired its present day dynamics.

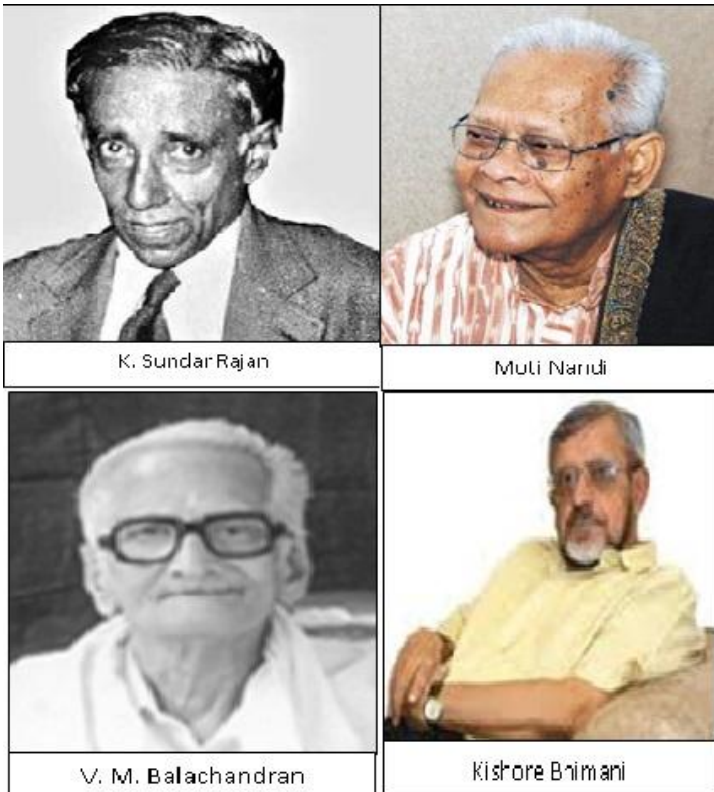
The initiative towards devoting a separate section to sport in the daily newspaper came from the then publisher, Kasturi Gopalan, ‘the father of the sports page’, as Rangaswamy Parthasarathy noted in “A Hundred Years of *The Hindu*.” Lending a helping hand to Kasturi Gopalan, a fine hockey and tennis player in his college days was the first sportswriter of *The Hindu*, Murugesu Mudaliar.<sup>14</sup>

It was the Hindu Group (Kasturi and Sons), which launched the first sports journal in India: *Sports and Past Time*, in 1947 at a time when Test cricket and Wimbledon resumed after the Second World War. S.K.

Gurunathan, a fine sports journalist of his time started the Indian Cricket Annual in 1946 and one year later the *Sports and Past Time*.<sup>15</sup>

It established its primacy thanks to the articles and features from renowned writers such as Neville Cardus, Jack Fingleton, S. K. Gurunathan, Alex Bannister and top columnists in each discipline.

Sports journalism started developing after independence. It developed fast. At present almost all mainstream newspapers have separate sports page/s and



<sup>14</sup>An enduring love affair with sports, S. Thyagarajan, *The Hindu*, September 13, 2003

<sup>15</sup><http://www.thehindu.com/news/cities/Visakhapatnam/the-hindu-launches-redesigned-sportstar/article3686311.ece>

dedicated staff to generate and design content for the sports pages. During major sports tournament, sports news occupies prominent position in the front page. Periodicals devoted to sports are published in almost all languages. Ananda Bazar Patrika Group published *Sportsworld* in mid 1970s from Calcutta. It nurtured young journalists such as Rohit Brijnath, Mudar Patherya and quizmaster Derek O'Brien.

It closed down in mid 1990s. The Hindu Group published *The Sportstar* in Madras in 1978. It switched to the tabloid form before reverting to the magazine format in 1980. From the January 28, 2006 issue, the magazine changed its name from *The Sportstar* to *Sportstar* and moved from the magazine format to a tabloid one.

Sports journalism gradually evolved as a specialized field. Among all sports cricket is the most popular in India. In fact 'crime, cricket, cinema' form the bulk of news in tabloid press. After television made its entry in a big way, sports journalism further developed. As television showed 'what is happening', print media journalist tried to focus on the intricacies of the game. It tried to focus on 'why and what next'. Internet came as a boon for sports journalism, as it had the plus points of both the media. At present there are several hundred sites focusing exclusively on sports in India.

An interesting aspect of present state of sports journalism is, along with the journalists, sportspersons are also actively engaged in the field. They write columns and commentary, and anchor sports-based television shows.

This was what veteran sports journalist K. Sundar Rajan wrote about the change in sports journalism in India in the last 6 decades: "It has been a long way from TT journalism to LT journalism. By TT I mean telegram and telephone and LT represents laptop. In my early days I had to depend upon the good offices of the postal department, particularly the telegraph section if my reports had to reach in time. It is not so now — the reporter carries a laptop, types the report as the match is in progress,

connects the wire and instantly the copy is relayed to the desk for editing.”<sup>16</sup>

Among the pioneers of sports journalism in India mention must be made of Kishore Bhimani<sup>17</sup>, K. Sundar Rajan<sup>18</sup>, Moti andi<sup>19</sup>, V. M. Balachandran (popularly known as Vimsy)<sup>20</sup> and T. D. Partha.

### **Sports Journalism in Odisha:**

Sports Journalism does not have a long history in Odisha. In fact, till 1970s many editors in mainstream Odia newspapers did not consider sports newsworthy. It was only after early Eighties that sports got wide coverage. There were two reasons. The first was the spread of television. People saw Asiad in 1982. India won Cricket World Cup in 1983. Interest for sports increased many fold. The second reason was the arrival of off set printing, which made printing of photographs easy and cost effective. *Sambad* started the trend of giving one full page to sports with large photographs. Other newspapers followed suit and soon it became a trend. *Indian Express* has also been encouraging sports journalism from the inception of its Odisha edition. *Samaja* used to publish sports news sporadically. But it devoted more space and attention to sports only in the last two decades.

Several Odia sports magazines were published from early Eighties, mostly in Cuttack, which happened to be the centre of Sporting as well as Publishing activity in Odisha. Sports journalism is assuming greater importance in Odisha as interest of common people regarding sports is increasing. Athletes of Odisha are doing well in several disciplines.

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<sup>16</sup> *Everything has changed, yet the spirit remains*, K. Sundar Rajan, The Hindu, September 13, 2003

<sup>17</sup> Kishore Bhimani studied in London School of Economics. Strayed into cricket commentary, and stayed put to become one of the finest sports commentator and writer. He wrote extensively in The Statesman.

<sup>18</sup> K. Sundar Rajan was associated with The Hindu for over four decades as a sportswriter.

<sup>19</sup> Moti Nandi (10 July 1931 - 3 January 2010) one of the pioneers of Bengali sports journalism was also known for being a brilliant novelist. Most of his novels were based on sports and sportspersons. Among his most famous novels are ‘Striker’, ‘Stopper’, ‘Koni’, and ‘Kalabati’. These novels depict the fighting spirit and struggle of sportspersons and their ultimate triumph over all odds. Nandi was awarded the ‘Sahitya Academy Award’ for his novel *Sada Kham* in 1991.

<sup>20</sup> V.M. Balachandran, a pioneer in the field of sports journalism in Kerala died on 9 January 2010.



People want to know more about them and the sporting discipline. Media houses are trying to cater to the information need of people. Almost all mainstream newspapers and television channels have started having a separate sports desk with dedicated personnel. Although cricket is the staple of the sports page, other sports also found their way in. In fact it now occupies more pages. Coverage of tournaments in rural areas also finds coverage now, which was practically unthinkable before 1980s. The sports pages are replete with colour pictures, titbit about major tournament and players, columns by prominent sports persons. Sport news and analysis is increasingly finding more space and time on television. Once an exclusive male bastion, it is now being frequented by female journalists as well, some of them doing exceptionally well.

It is finding space on internet too. The first website on Odisha sports: [www.orisports.com](http://www.orisports.com) was launched on February, 2008.



Amal Ray and Bhairab Mohanty<sup>21</sup> used to contribute reports and features on sports to *Samaja*. Shyamakanta Pattnaik was a football referee. He used to send sports news to *Samaja*. Later he joined *Samaja* and handled the Sports Desk.

Sanatan Pani (born 20 Jan. 1958), a Law Graduate started his career in Sports Journalism in Cuttack with a couple of Sports magazines including *Sports Information*. He joined *Sambad* in 1984 and worked there till 1995. He left *Sambad* and did freelancing for several publications for two years and then joined *Indian Express* in 1997. By early 2013, he is working as Principal Correspondent-Sports in *Indian Express*, Bhubaneswar edition.



Sambit Mohapatra also started his career as a sports journalist from *Sambad*. Later he shifted to visual media and on end 2010 came back to print media. Among the other sports journalists active in the Nineties through present time, mention must be made about Sanjeeb Biswal, Suresh Swain, Niranjana Reddy and Devi Prasanna Mohanty. Sports and Youth Services Department of Government of

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<sup>21</sup> Bhairab Mohanty, an able sports administrator, was instrumental in establishing Barabati Stadium in Cuttack in 1958.

Odisha has instituted Biju Patnaik Outstanding Sports Journalist Award for distinguished Sports Persons and Sports Journalists of the State from 2001. Journalists who have won this award are Sanatan Pani (2002), Sambit Mohapatra and Ms Samikhya Pattnaik (2003). Ms Samikhya Pattnaik was the first person from the visual media and first lady to have won this award. In 2004 this award was conferred on Himansu Shekhar Pati Mishra. Susanta Kumar Mishra won this award in 2005. In 2006 it was given to Suresh Swain. Sanjeeb Biswal, Debi Prasanna Mohanty won this award in 2007 and 2008 respectively. D. Niranjan Reddy and Gyan Ranjan Mishra won it on 2009. Tapan Swain, Debasish Sundaray, Sarbeswar Mohanty and Umakanta Mishra won this award for 2010, 2011, 2012 and 2013 respectively.



Debasish Sundaray (Sambad)



Sarbeswar Mohanty (Samaya)



Tapan Swain (Dharitri)



Umakant Mishra (ETV)

## 2. Reporting Sports: Basics

**T**he fundamental objective of journalism is to serve the people with news, views, comments and information on matters of public interest in a fair, accurate, and unbiased manner. To this end, the media is expected to conduct itself in keeping with certain norms of professionalism, universally recognised. The norms enunciated below and other specific guidelines appended thereafter, when applied with due discernment and adaptation to the varying circumstance of each case, will help the journalist to self-regulate his or her conduct.<sup>22</sup>

There are no specific guidelines for sports journalists. However, they must follow the norms of journalistic conduct issued by the Press Council of India (PCI) and the commonly accepted best practices like upholding truth, objectivity, fairness etc.

### 1. Accuracy and Fairness

- i) Journalists should eschew writing/publication of inaccurate, baseless, graceless, misleading or distorted material. All sides of the core issue or subject should be reported. Unjustified rumours and surmises should not be set forth as facts.
- ii) Newspapers should play a positive role in response to rumours affecting the credibility of financial institutions having public interface.
- iii) While it is the duty of the press to expose the wrong doings that come to their notice, such reports need to be backed by irrefutable facts and evidences.

### 2. Pre-Publication Verification

On receipt of a report or article of public interest, the editor should check with due care and attention its factual accuracy apart from other authentic sources- with the person or the organisation concerned to elicit his/her or its version, comments or reaction and publish the same alongside with due correction in the report where necessary. In the event of lack or absence of response, a footnote to that effect may be appended to the report.

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<sup>22</sup>This section has been adapted from 'Principle and Ethics' by the Press Council of India ([http://presscouncil.nic.in/Content/62\\_1\\_PrinciplesEthics.aspx](http://presscouncil.nic.in/Content/62_1_PrinciplesEthics.aspx))

### 3. **Caution against defamatory writings**

- i) Journalists should not write/publish anything which is manifestly defamatory or libellous against any individual/organisation unless after due care and verification, there is sufficient reason/evidence to believe that it is true and its publication will be for public good.
- ii) Truth is no defence for publishing derogatory, scurrilous and defamatory material against a private citizen where no public interest is involved.
- iii) No personal remarks which may be considered or construed to be derogatory in nature against a dead person should be published except in rare cases of public interest, as the dead person cannot possibly contradict or deny those remarks.

### 4. **Right to Privacy**

The Press shall not intrude or invade the privacy of an individual, unless outweighed by genuine overriding public interest, not being a prurient or morbid curiosity. So, however, that once a matter becomes a matter of public record, the right to privacy no longer subsists and it becomes a legitimate subject for comment by the Press and the media, among others. Special caution is essential in reports likely to stigmatise women.

### 5. **Recording interviews and phone conversation**

- i) Journalists shall not tape-record anyone's conversation without that person's knowledge or consent, except where the recording is necessary to protect the journalist in a legal action, or for other compelling good reason.
- ii) Journalists shall, prior to publication, delete offensive epithets used during such conversation

### 6. **Conjecture, comment and fact**

- i) Journalists should not pass on or elevate conjecture, speculation or comment as a statement of fact. All these categories should be distinctly identified.
- ii) Cartoons and caricatures depicting good humour are to be placed in a special category of news that enjoy more liberal attitude.

### **Eschew suggestive guilt**

Journalists should eschew suggestive guilt by association. They should not name or identify the family or relatives or associates of a person convicted or accused of a crime, when they are totally innocent and a reference to them is not relevant to the matter being reported.

7. **Eschew obscenity and vulgarity**

Journalists shall not publish anything which is obscene, vulgar or offensive to public good taste.

8. **Headings not to be sensational/provocative and must justify the matter printed under them**

9. **Avoid crass commercialism**

While newspapers are entitled to ensure, improve or strengthen their financial viability by all legitimate means, the Press shall not engage in crass commercialism or unseemly cut-throat commercial competition with their rivals in a manner repugnant to high professional standards and good taste.

10. **Avoid professional misconduct**

Blackmailing or extortion of money from people under threat of maligning them through the columns of newspaper amounts to gross violation of journalistic norms.

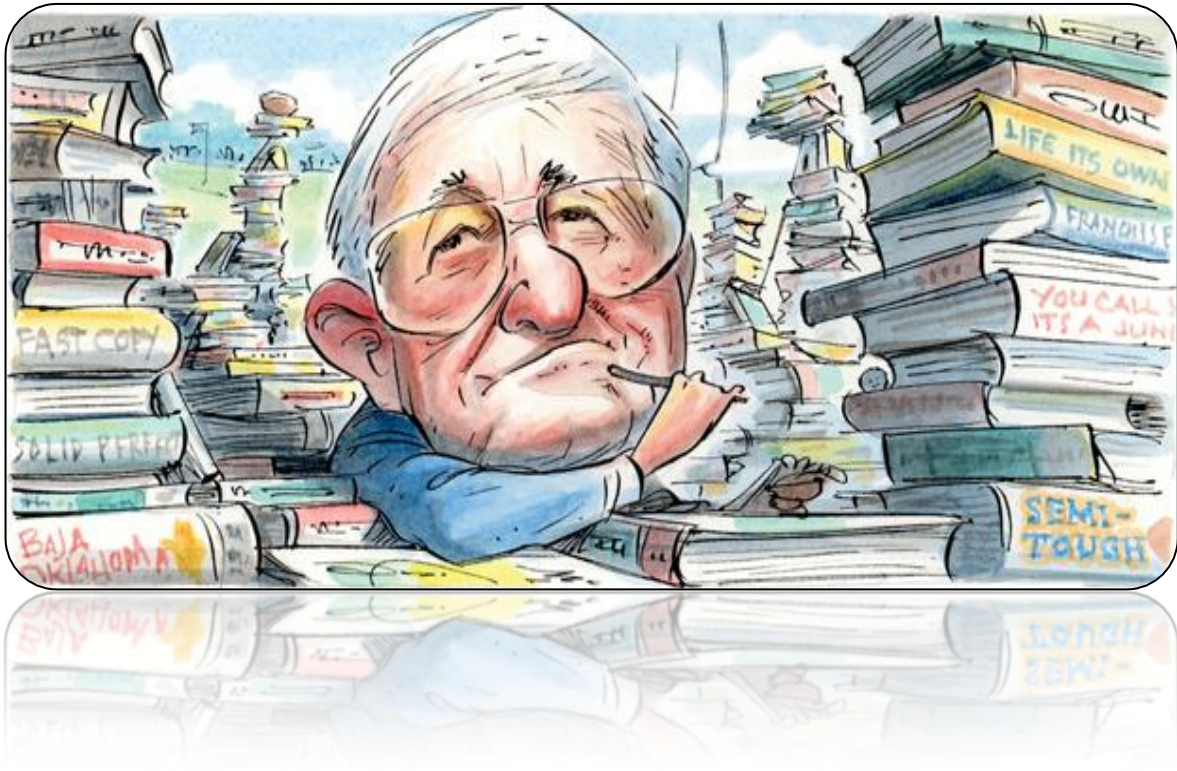
11. **Avoid plagiarism**

Using or passing off the writings or ideas of another as one's own, without crediting the source, is an offence against ethics of journalism.

12. **Avoid unauthorised lifting of news**

The practice of lifting news from other newspapers publishing them subsequently as their own, ill-comports the high standards of journalism. To remove its unethicity the 'lifting' newspaper must duly acknowledge the source of the report.

### 3. Writing Sports Stories



**T**he world of sports today is the most profitable part of the round-the-clock news cycle that relentlessly churns out news stories. Writing sports stories for print and web media, therefore, require proper planning, understanding of various issues related to sports and the style which is a bit different from other kinds of news stories.

Sports journalists enjoy a certain degree of freedom to be informal yet informative. They have to present the facts, statistics, and all other details yet remain creative. They should not only be updated about their domain area but also understand their audience/readers.

#### **Know your audience first**

There are at least three categories of people who are interested in sports-related contents. As a sports journalist, you should try to write or report while keeping their expectations, interests, demands, and preferences. Attempt, however, to stay clear of controversies and biases.

### 1. Participants

People who play sport, even at a fairly low level, want to see the results of their own team and of their future opponents published or broadcast, and the league tables published, so that they know how good their next opponents are likely to be. They also want to read or hear reports of their matches, especially when they have just won.

### 2. Spectators/followers

People who regularly watch or follow a sports team want to see the results and reports of their team's matches, and information about the team. Most of the times they like to read about their teams' matches even if they have already watched themselves, especially if their team won.

### 3. Casual audience

While most sports audiences are very keen and knowledgeable, there are some who casually follow sports, or are occasionally interested in sports-related content. To gain their attention, you should try to innovate, be creative and write in a way that anyone can understand. For example: A keen golfer will know what a birdie, an eagle, a chip and a putt are, but a casual reader may not. Therefore you may consider carrying a panel occasionally, alongside a sports report, explaining the terms used in that sport.



Sports stories should be informative as well as entertaining. At the same time, it should be balanced. It shouldn't be over critical of a team or a player or over praising for another team. There is always a tendency, however, among journalists to be hyper-supportive of the teams belonging to their own countries, states, localities etc.

This is more so visible in the sports pages of Indian newspapers where journalists often resort to jingoism. This is not advisable as sports journalism can fully evolve as a respectable profession only by promoting analytical sports journalism. And effort should be made in this regard not only by the media houses or

regulatory bodies, rather by individual journalists.

Among the several benefit of sports, the most significant for the society are the inculcation of sportsmanship and the sportsman spirit. Sports journalism should also be aimed for promoting this idea.

### **Steps for writing sports stories for print and web media**

1. Generation of story idea
2. Understanding of various issues related to sport to be reported
3. Writing

Sports stories do not have fixed templates. Every story is different and thus requires different treatment. However, the process of writing starts with the generation of the story idea.

For example: If you are required to cover a World Cup Hockey match in New Delhi, then you should start with thinking and noting down various story ideas that can be used for developing your stories.

While the easiest story will be about the match results and performances of players and teams, generation of other stories would require more attention, planning, and research. These stories could be about:

- People's interest in hockey. Whether the number of spectators of hockey matches have increased or decreased or remains constant in India at a time when the performance of the Indian hockey team has been very poor in recent times.
- Behaviour, opinions, body languages of hockey administrators, players etc
- Strength and weakness of rival teams, popular players, interviews etc.
- Security forces, vendors etc. How international matches affect their lives? etc.

The second step is about the understanding of various issues related with the sport you are supposed to report. This can be done only by following, reading, listening and talking over a period of time.

The third step is writing. Like all other news stories, a sports news story also consists of three important parts.



- **Headline**
- **Lead**
- **Body**

However, the difference lies in its use of sharp and lively language. In past, sports writers used to be fond of flowery prose. However, most of them now avoid flowery language. Today's sports pages consist of more balanced writing than ever before.

### **Examples of some sports news Headlines**

- Sreejesh earns India first points with 1-1 draw against Spain
- Ronaldo tops riskiest online searches list for footballers
- Brazil coach predicts WC final against Argentina
- Sreejesh earns India first points with 1-1 draw against Spain
- Indian Bank, IOB storm into quarters
- India slips to third; Kohli remains on top
- 'Athletes have to endure tough conditions'
- Mayookha wins gold, qualifies for CWG
- Sharapova makes it back to French Open final
- Hockey World Cup: Aussie women prevail 3-2 over Belgium

### **Examples of some Leads of sports news**

- As far as scheduling of matches go, the opening blockbuster between the Netherlands and Spain on June 13 might go some distance in determining the final outcome of the group.
- After a spectacular haul of trophies with Barcelona, Lionel Messi has a chance to lead Argentina to glory on the World Cup stage and build on his reputation as one of the all-time greats.
- Allrounder James Faulkner has been endorsed as a future candidate for Test captaincy after being named skipper of Australia A.
- Eight-time French Open champion Rafael Nadal goes into his ninth Roland Garros semifinal on Friday warning of the dangers posed by opponent Andy Murray who has never won a clay court title.
- India finally managed to earn their first points in the World Cup Hockey as they held Spain to a 1-1 draw as custodian PR Sreejesh effected at least four brilliant saves.
- Portugal have Cristiano Ronaldo as their clinical penalty marksman, but if England are thrust into another World Cup sudden death clash their heads may turn to Steve Peters.

- The renowned sports psychologist has been hired to put steel into a squad often shown to lack killer instinct and which has the World Cup's worst penalty shootout record.
- Cristiano Ronaldo's chances of being fit for Portugal's opening World Cup clash with Germany were thrown into further doubt Thursday when coach Paulo Bento refused to put a time-frame on his return.
- Total Football, it was said during Germany '74, was but the common Dutchman's reflection of its avant-garde society. As Holland's music and literature scene thrived with refreshingly new thoughts, ideas and innovations in the early 1970s, the very definition of art floated freely in the country's marijuana-soaked air — inspiring its footballers such as Johan Cruyff to pioneer a most silken game.

### Examples of some good sports news stories (excerpts)

From *India's Golden Girls: How Sports and the Olympics Can Uplift Women* by Nilanjana Bhowmick<sup>23</sup>

After winning her bronze medal at the London Olympics, Saina Nehwal's homecoming attracted the sort of fervor usually reserved for India's tournament-winning cricket teams. Hundreds of fans turned up at the airport despite it being late in the night. In all the excitement, the 22-year-old badminton player got hit in the face by a flower bouquet before standing atop an open-top bus to wave to the throngs below. The euphoria about her medal — one of six India took home from London — was such that her win on August 5 even stole the thunder from India winning a cricket series against Sri Lanka four games to one the same day.

The first Indian shuttler to win a medal in the Olympics, Saina says her success should be an inspiration in a country not known as being the ideal place for girls to grow up. "In India I feel the girls are a little shy. They don't come out and play a lot of sports," Nehwal told *TIME* in an interview this week. "But I hope that my success will change that and more and more girls will come forward to play. I can already see the change in my academy [where I trained]. A lot more girls are coming in and they all want to play like me."

Nehwal, along with a whole host of women athletes including the London bronze medal winner boxer Mary Kom, represents a breed of new, aggressive and ambitious athletes who are forcing many in India's traditionally stodgy middle class to think differently about women and sports.

Behind Nehwal's success lies the hard work of her parents who took out loans and borrowed money from friends just so Nehwal could fulfill her dreams. Their effort is part of a growing breed of middle-class parents in India who are breaking free from the notion of a traditional future for their daughters and going to lengths to help them pursue their goals.

In a country where as many as 50 million girls and women are "missing" — the result of female feticide and high mortality of girl children — and where even now

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<sup>23</sup><http://olympics.time.com/2012/08/21/indias-golden-girls-how-sports-and-the-olympics-can-uplift-women/>

300 women die every day due to childbirth and pregnancy related causes, role models like Nehwal have the potential bring about a long-lasting change.

From ***There will be blood*** by Shivani Naik <sup>24</sup>

She sits there with her long legs crossed, smoothening the pleats of her short dress, fiddling with her dainty bracelet intermittently, drawing attention to her brightly painted red nails. The Burberry checks peep out from where she has neatly tucked them to the side in her celebrity box, where she sits as a guest.

As fighters take on each other amidst well-heeled spectators, nearly half of whom are paid to watch, and as one or the other is beaten to pulp, she brings together her manicured hands in a measured applause of appreciation.

In the ring, there will be blood and there will be guttural celebration; outside, an appreciative audience and her. A celebration of beauty and the beast, that's India's Super Fight League, a mixed martial arts (MMA) spectacle.

With a win bringing in Rs 27,000 on an average for each bout and even a loss of Rs 13,000 minimum, mixed martial arts is on the rise in India. TV is a massive incentive for the young Indian fighters, particularly with the sport gradually moving mainstream from Colors to Neo to Star Sports channel...

From ***Pete Sampras ascends to the Everest of Tennis*** by Nirmal Sekhar<sup>25</sup>

At three minutes to nine on Sunday evening, as night was licking its lips in anticipation before eating up what was left of the day for a sumptuous supper in silver grey rather than golden twilight, one of the truly extraordinary sportsmen of this or any era raised his arms skyward in a familiar gesture on the centre court at Wimbledon.

Mark that moment — 8.57 p.m. to be exact, three minutes before 1-30 a.m. on Monday morning in India — for you'd find few like it in the entire history of organized sport. And, those of us privileged enough to have been a part of it on tennis' greatest stage, will perhaps find nothing to match it the rest of our lives. It was a historic moment when all arguments ceased, a moment that answered one big question and many small questions, a moment that put an end to all comparisons.

Step forward, Mr. Pete Sampras, wet eyes notwithstanding ... the greatest of 'em all! Argue if it pleases you, but the moment Pat Rafter failed to direct a Sampras serve back into the court in the men's singles final of the millennium championship in gathering gloom, arguments and comparisons became meaningless...

From ***FIFA World Cup: Total working-class heroes*** by Aditya Iyer<sup>26</sup>

Total Football, it was said during Germany '74, was but the common Dutchman's reflection of its avant-garde society. As Holland's music and literature scene thrived with refreshingly new thoughts, ideas and innovations in the early 1970s, the very definition of art floated freely in the country's marijuana-soaked air — inspiring its footballers such as Johan Cruyff to pioneer a most silken game.

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<sup>24</sup><http://indianexpress.com/article/news-archive/print/there-will-be-blood/>

<sup>25</sup><http://www.hindu.com/2000/07/11/stories/07111021.htm>

<sup>26</sup><http://indianexpress.com/article/sports/football/fifa-world-cup-total-working-class-heroes/>

The Holland of 2014 does not play Total Football. Far from it. The runners-up from the previous edition in South Africa are known to play a far more 'normal' brand of football, thanks to its working-class players. Meet Nigel de Jong, a crucial component in the Dutch starting eleven, who is known as much for his entrepreneurship as for his presence as a holding midfielder.

"Some people say footballers are thick and not bright enough to be entrepreneurs," de Jong once said.

"But when I see that a company has potential, I move the borders and go all the way for it." Sure he can. When not kicking the ball about at the San Siro for AC Milan, de Jong spends his time far more constructively than most of his mates. His car dealership company is not just a hit in Europe, but has currently expanded to the Middle-East as well, where oil barons and business tycoons are said to be among his clientele.

A life beyond football, claims de Jong, came from the difficulties he endured during his childhood. Born to a single mother living on the benefits of the state, de Jong decided to make a career outside of sports. Just as Holland's striker Dirk Kuyt did, who ensured that he learned his father's trade of being a fisherman by joining him daily on his trawler in the North Sea.

"I am not your typical Dutch player like Cruyff, Gullit, Van Basten or Rijkaard," Kuyt is quoted as saying. "I always knew that. So I told my father to teach me everything (about fishing), I told him I wanted to be just like him."

In fact, Kuyt's wife Gertrude, is a bird of the same feather. Far from being your typical footballer wife, she is a round-the-clock nurse at a local hospital, who only took a break to deliver the couple's first child.

From *IS That All* by G S Vivek<sup>27</sup>

"Is that all? Where is the rest of the contingent?" Mahendra Singh Dhoni asked very seriously as the press corps here in Colombo trooped in for a chat.

It's rather unusual for an Indian cricket captain to be sitting with just five cameras and a handful of print reporters. The Sri Lankan team was equally flabbergasted. "I've always seen a big media team from India. I can't see it here. What happened?," asked one player.

Eventually Brendon, the local manager of the Lankan team, asked almost with a tinge of guilt, if the global economic slowdown had affected the Indian media. "Is it really bad in India?" he enquired, before adding with a smile, "the players in the Indian team must be missing the rest of your guys?" Well, not exactly.

From the look of it, the Indian team doesn't mind the extra space at all. "Who says nothing has changed from the last time we came to Sri Lanka," says one member of the side. "Yes, the team hotel is the same, the décor is the same, and so is the breakfast menu, but the media team is cut by half!"

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<sup>27</sup><http://indianexpress.com/article/opinion/web-edits/is-that-all/>

Adds another senior player in a joke: “As it is there is stifling security, and then the media really scrutinizes us. It’s a good change, we’re not missing the journalists who’re not here.

We have enough former cricketers to keep us entertained with their views about us. A bit of more breathing space is welcome.”

With just 15 journalists on tour from India, some players feel it is much easier to build a personal rapport with them because there isn’t a mad rush for sound-bites. If the trend continues, some even say, it could make a difference in how players are written and talked about, and how they perceive the media.

### From *India’s Medal Count Is Worse Than it Looks by Margherita Stancati*<sup>28</sup>

India won more medals at the London Olympics than ever before. A total of six: two silvers, four bronze and no gold. This was a great achievement for all the athletes involved, better than the pre-Games target of five, and evidence India’s sporting record is improving.

But let’s face it, the bigger picture is far from glowing: for a country of over 1.2 billion people that boasts one of the world’s largest economies, this is an unimpressive tally.

You have to scroll way down before you get to India in the Olympic rankings: it’s 55<sup>th</sup> out of 79, below the likes of North Korea (20), the tiny Caribbean archipelago of Trinidad and Tobago (47) and nowhere near fellow BRIC economies. (Note that the official medal rankings take into account also the type of medal, so gold is worth more than silver and so on.)

If you adjust the medal tally to its population and the size of its economy, the result is even less remarkable: India comes last in both tables. A total of six medals for India averages to one medal for roughly every 207 million inhabitants. Compare that to China, with one medal for every 15.5 million people (for a total of 87 medals) or the U.S., with one medal for every three million Americans. Adjusted to its gross domestic product, India’s medal haul is as disappointing, with the lowest ratio of Olympic medals to GDP size.

With an annual GDP of \$1.848 trillion, India is the world’s 10<sup>th</sup>- largest economy, according to 2011 World Bank data. Yet its number of medals is far lower than that of countries with economies of comparable size. Take Russia: although its GDP is marginally larger than India’s, it won 82 medals at this year’s Olympics. So what’s the reason for India’s disproportionately poor performance at the Summer Olympics? This is a question many have grappled with in recent days....

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<sup>28</sup><http://blogs.wsj.com/indiarealtime/2012/08/13/why-indias-medal-count-is-worse-than-it-looks/>

## 4. Reporting Sports: Look beyond Sports



**R**eporting sports is always an interesting exercise. It has never been monotonous. It requires same amount of preparation, research and travelling as any other branch of journalism would do. Sports Journalism, as a profession, these days is as challenging as any other branch of journalism.

In fact, sports journalists work under some of the tightest deadlines in journalism and are still expected to uphold all the same professional, legal and ethical standards.

Now it is not only about the happenings of a sporting event, but also about its various implications. It is also about the law of the land, crime, controversies, scams, trends, statistics, history, implications, personalities, politics, diplomacy, economics and many other items which constitute the major ingredients of any news publications every day. This can be understood from the fact that sports stories these days regularly find some space on the front pages of newspapers and in the prime time programmes of TV news channels.

Sports Journalism these days is also about public opinions, their expectations and their interests. People love to play and read about various sports. While this is an exciting prospect for sports journalists, it is also offers challenges for them as their readers are most of the time

well aware of all the happenings in the world of sports. Sporting events provide all the necessary ingredients that are considered as news. Such as:

### **Politics**

Sports in India have never been alien to the world of politics. Their relationship has grown further in recent times as large numbers of politicians have taken control of the sports bodies in India. Such as: Arun Jaitely, Sharad Pawar, Prafulla Patel, Ranjib Biswal, Suresh Kalmadi, Anurag Thakur etc. Any action by these persons regarding their stake in sports bodies automatically becomes a political story.



### **Court cases**

Legal disputes in courtrooms are prominently publicised by news organisations. At present, almost all sports organisation of the country are fighting cases in court room. Some of the popular cases are: The IPL betting scam dispute, the Rajasthan Cricket Association Vs BCCI case, dispute regarding Indian Olympic Association etc.

### **Crime, controversies and scams**

For example: The Commonwealth Games scam, the IPL betting scam, controversy regarding stranglehold of N Srinivasan over the BCCI etc.

### **Trends, statistics**

Significant trends and statistical data are always publicised by news organisations. For example: trends like increasing popularity of IPL despite of criticisms, involvement of Bollywood stars in sports events, continuous decline of India's sports infrastructure etc have found place in newspapers and TV news in recent times. According to survey by research agency TAM, the 39 crore spectators watched the world T20 matches on the TV channels while 2.24 crore fans watched matches through video streaming on the internet.



Sports stories are often published on the front pages of newspapers now. This image shows a front page of *The Times of India* in which the lead story explains why Indian Cricket team didn't deserve to be the World's No. 1 after getting whitewashed in Australia and England.

**History**

News organisations never miss to report about important historical events. India's record in various sports has been very dismal in past. So whenever, Indian players emerge winners in international events, their triumph becomes an historical event. For example: India winning medal in the Olympic games, India winning world cup cricket etc.

**Diplomacy**

Sporting events often becomes diplomatic events of international significance and they are thus reported by journalists. For example: India inviting Pakistan's Prime Minister to watch world cup cricket in 2011 was famously reported as India's 'cricket diplomacy' by the media.

**Economics/Business**

Large amount of money is always news. Major sporting events these days involve large amount of money and hence qualify to be reported as business news also.

While the commercial dynamics of sport and entertainment have always overlapped, the two are now closer than ever before.

According to a report, "despite the recent troubled economic times, sport has continued to thrive, with major events appearing to become more popular than ever. However lower tier events have to work harder to attract support. We are also seeing more focus on providing value for money, for example by providing added entertainment through offers such as post-event concerts.



“The popularity of major events is supported by ongoing improvements in broadcasting and technology, which allow higher-quality coverage than ever before. At the same time, TV companies are embracing social media to engage with fans and deliver a greater intensity of experience.

“Meanwhile, sponsors remain eager to contribute to – and be associated with – sports events and teams as part of their marketing mix and are using sophisticated data mining to gain increasing levels of intelligence and insight into their target markets.”<sup>29</sup>

### Personalities

Actions of popular personalities always become news. Indian sports has produced several personalities who have massive fan following. Any action of them, even if it is a joke, gets reported. For example: MS Dhoni writing jokes about Ravindra Jadeja, Sachin Tendulkar investing in football, etc.



### Drama

Dramatic events are often reported as soft news. For example: The following excerpts from an editorial show how *The Economic Times* explained the increasing popularity of the Indian Premier league.

“Even more than the presence of skimpily clad cheerleaders, the unending procession of scandals has injected a component of excitement to the tournament that has probably brought in hordes of new viewers.

“When a team or player's inclusion (or exclusion) is no longer dependent on conventional norms such as league positions or fitness, but on imponderables such as betting cartels and intra-cricket rivalries, the

<sup>29</sup>PwC Outlook for the global sports market to 2015 [ <http://www.pwc.com/gx/en/hospitality-leisure/changing-the-game-outlook-for-the-global-sports-market-to-2015.jhtml> ]

potential for crowd-pulling surprises rises. The recent inclusion of a family drama – allegations of funny business complete with wayward scions - has increased IPL's attraction for a non-sporting audience.

“The IPL means different things to different people depending on whether it is viewed via a sports or news channel, but a whole family's evening entertainment is taken care of, either way. All we need now is a serial with IPL and its shenanigans as the backdrop, so that interest does not flag between each edition of the tournament.”<sup>30</sup>

### Human triumph

Stories of human triumph are always considered to be news worthy. Sports provide numerous such stories regularly as sports persons continue to emerge from tremendous personal and social troubles and become popular nationally. There are many such examples of sports persons who have appeared in news. For example: Boxer Mary Kom, cricketer Munaf Patel, teen Odia sprinter Amiya Kumar Mallick, etc.

## Myths about sports journalism

Sports journalism in India still suffers from old biases and myths. It is still believed by many that this is a profession for the ‘non-serious’ types



of journalists; that one doesn't require hard work and intelligence to become a sports journalists. All such beliefs should now be kicked into a dustbin. Some of these misconceptions have been explained here:

### Myth 1. Reporting sports is easy

Fact: Nothing is easy unless you can enjoy it. This formula applies to sports journalists as well. They watch sports as an audience but

<sup>30</sup>[http://articles.economicstimes.indiatimes.com/2013-05-28/news/39580034\\_1\\_the-ipl-family-entertainment-family-drama](http://articles.economicstimes.indiatimes.com/2013-05-28/news/39580034_1_the-ipl-family-entertainment-family-drama)

their life doesn't end with watching alone. They have to be alert always to write interesting news stories and look out for scoops and trends.

**Myth2: You need to know only about sports**

Fact: This is not true as present day sports journalists are expected to possess all the good qualities of a journalists. S/he needs to be well acquainted with the nuances of journalism.

**Myth 3: You can pass your personal opinions as news/truth**

Fact: Readers have their own opinions. A journalist's opinion can be published separately but not as news. People follow sports news reports for authentic information, not for lies.

**Myth 4: You must be a trained journalist to write on sports**

Fact: For becoming a sports journalist, one doesn't need to enrol herself/himself in a journalism school. But s/he must be able to quickly learn the nuances of journalism. Training of course helps to acquire the skills required for reporting and editing.

**Myth 5: You need not worry much about your language deficiencies**

**Fact:** Clarity and accuracy are the backbone of journalistic writing. For this one must have a good command over her/his language. This is true even for visual medium like television.

**Myth 6: Sports journalists write only about sports**

Fact: This is not true all the time. At present media is moving towards convergence and all journalists under the new circumstances should be multi-talking. He needs to have not only prowess over latest communication technologies but also general awareness of almost everything. That can make one a better journalist.

**Myth 7: Sports journalists spend most of their times in the play ground**

Fact: Only players and team staff spend most of their times in the playground. Sports journalists may have to spend most of their time working on their desks in the office. This is so because it is not logistically possible for media organisations to depute all of their sports journalists in the ground. Also these days all major sporting events

already appear live on TV and internet. Sports writers can take inputs from these sources to write their stories.

### Myth 8: I can become rich simply by writing about sports

Fact: Journalism is a challenging profession and often less rewarding in terms of money. Nevertheless, people who pursue this profession seriously are inspired more by their thirst for finding out, talking about or writing about new events, developments, processes, people, places, things etc. than thinking about the amount of money they might make.

### What audience expect from sports journalists?

Sports are an important part of most societies. They stimulate the people's physical development in the same way as education stimulates the development of their minds. Sports readers and listeners demand accuracy and sound judgment. They expect the sports reporter to know when to praise a performance and when to criticise; when to offer support and when to call for changes.

Sports enthusiasts like to play and watch sports. They also like to talk about past performances and future prospects and about decisions which the team manager or coach has made or should make. They also like to pass judgment on sports administrators, referees and umpires.

The audience for sports stories are dedicated. Generally, they read sports pages before any other part of the paper. That is why street sellers often display one pile of papers showing page one and another pile showing the sports section.

Sports journalists should also try to write about locally popular sports in their societies along with the popular international sports.



## 5. Sports Journalism: New trends and prospects



*Is there a future for sports journalists in India?*

If asked 10-15 years before, this question would have largely attracted negative replies. As in the years before 2000AD, the number of avenues for sports writers was limited. There were limited numbers of media houses, with limited potential for hiring sports journalists.

This has changed now because of increasing penetration of Internet and popularity of social media all across the country. There are now numerous web-based sports publications, and increasing, which offers employment opportunities for sports writers/journalists capable of producing unique content. Sports journalism, however, is still slowly evolving as a specialised field in India.

Sports stories often occupy the front pages of newspapers and prime time television programs. This is not only because people love to talk about sports or like to play. The new development could be rather attributed to recent grand changes in the socio-economy of sports in India.

If compared to Western countries where sports journalism has been in vogue for last many decades, it can be said that India is slowly catching up with her Western counterparts and still have a long way to go. Nevertheless there are some visible changes in the practice of sports journalism in India.

These changes are also reflective of the changes in the sports arena in the country. Most of these are in tune with the changes happening outside India. Such as:

## Internationalisation



Sourav Ganguly with the owner & CEO of Atletico Madrid, Miguel Angel Marin unveiling the name of the Kolkata franchise of the Indian Super League (ISL) in Kolkata.

The space between the national and the international is shrinking. Major sporting events in the country are no longer domestic events as a large number of international players, coaches and other specialists are allowed to participate in tournaments held in India. Not only in cricketing events like IPL, but also in other events like Chennai Open for Tennis, Indian Hockey league, Indian badminton

league, Pro Kabaddi League, etc. international personalities actively participate. Even in sports like Football, in which India's position is very poor worldwide, internationally famous European club, Atletico Madrid, has recently invested in the Kolkata-based team of the newly announced Indian Super league.

## Corporatisation



India's richest businessman and owner of the Mumbai Indians team of IPL, Mukesh Ambani at Wankhede Stadium, Mumbai.

A large number of corporate bodies have started investing in Indian sports.

Companies like Reliance, India Cements, GMR, Sahara, Pepsi, Coca-Cola etc are some of the leading examples.

## Commodification of sports

Sports is no longer just about passion, entertainment, rivalry, struggle or pride. It is also an opportunity for selling goods. Sports and various other items related with sports are now being packaged as commodities in which people can invest and enjoy.

## Emergence of celebrity culture



Sania Mirza being applauded by audience while walking on the ramp during a fashion event in Mumbai

The days of wilderness of the sports stars are over. They are now treated as celebrities and they also live like celebrities.

Sachin Tendulkar, MS Dhoni, Saina Nehwal, Sania Mirza, Baichung Bhutia, Vishwanathan Anand, Vijender Singh etc. are only a few names in the list of celebrity sports stars which is perennially growing.

## Reduction of the gap between movie stars and sports stars



Boxer Vijender Singh (right) is one of India's leading sports celebrities. He has also appeared in a Bollywood movie *Fugly* in 2014.

The gap between cinema stars and the sports stars has reduced. Famous actors like Sharrukh Khan, Preity Zeinta, Salman Khan, Shilpa Shetty, Abhishek Bachchan have actively invested their time and money in sporting events recently. Not only this, several players have tried their luck on the silver screen.

At present all mainstream newspapers have separate sports pages and dedicated staff to generate and design sports pages. During major sports tournament, sports news occupies

prominent position in the front page. Periodicals devoted to sports are published in almost all languages. Among all sports cricket is the most popular in India.

In fact 'crime, cricket, cinema' form the bulk of news in tabloid press. After television made its entry in a big way, sports journalism further developed. As television showed 'what is happening', print media tried to focus on 'why and what next'. It tried to focus on the intricacies and finer points of the game; and also on the personal lives of the popular sports persons.

The internet in India is proving to be a game changer in the field of sports journalism. This medium has not only the positives of both the television and print but also it is extremely user friendly. The benefits of internet has prompted several organisations to come up with dedicated sports websites and also forced all prominent media houses to employ dedicated staffs to promote sports content on their websites. With the help of internet:

Outside of the Boot  
[www.outsideoftheboot.com](http://www.outsideoftheboot.com)  
 By Sami Faizullah from Bangalore  
[SHAupdates](http://SHAupdates.com)  
[www.shaupdates.com](http://www.shaupdates.com)  
 By Hitesh Kumar from Delhi  
 Indian Exponent  
[www.indianexponent.com](http://www.indianexponent.com)  
 By Ishaan Mohan Bagga from Delhi  
 Voice from the Rooftop  
[www.voicefromtherooftop.com](http://www.voicefromtherooftop.com)  
 By Vincent Augustine D'Souza,  
 Mumbai

### 1. Anybody can now write about sports

The internet has led to flooding of sports-related content as now anybody can write and publish and have her/his own audience.

It has allowed individual sports lovers, writers, administrators, researchers and others to come up with their own websites or blogs for publishing and promoting sports content.

Here are a few examples of blogs/websites by individuals (In the box):<sup>31</sup>

### 2. Promotion of sports other than cricket



Even though the monopoly of cricket continues to rule the sports scene in India, the democratic potential of internet has allowed writers of other sports to flourish. Here are some examples of websites which focus on sports other than cricket:

[www.90minutes.in](http://www.90minutes.in) is a premier website dedicated to the promotion of Football in India.

[www.slumsoccer.org](http://www.slumsoccer.org)The Slum Soccer organisation reaching out to the Indian homeless using football as a tool for social improvement and empowerment.

[www.indianchessnews.com](http://www.indianchessnews.com) Indian Chess News is a partner chess blog of India's first chess features print magazine Black and White published from Lucknow since 2004.

<sup>31</sup> Source: [www.topindianblogs.com/#sports](http://www.topindianblogs.com/#sports)



### 3. More job opportunities for sports journalists

The internet has increased avenues for sports journalists as now a larger number of sports writers can gain employment while continuing to follow their passions. Most of the mainstream media houses now supply sports specific content through their websites for which they hire

writers/journalists who wants to specialise in sports journalism.

There are also some other popular standalone sports websites that provide employment opportunities to sports journalists. Such as:

However, the internet has also created challenges for



sports journalism in India and elsewhere.

### 1. Internet has allowed players/ team owners/ administrators to have come up with their own sites for disseminating news about themselves or their organisations.



Thus, allowing the news sources to publish themselves. This situation is challenging for sports journalists because it allows the newsmakers to promote the kind of content they want.

For example: the Board for Control of Cricket in India (BCCI) has come up with its own website ([www.iplt20.com](http://www.iplt20.com)) which not only provides live streaming of cricket matches but also with news and interviews related to players, team etc.

During the recently held seventh edition of the Indian Premier League, many mainstream newspapers published stories with quotes from various items published on this website.

### I knew Manish will win it for me: Shah Rukh Khan

.... That grin on SRK's face never seemed to fade away. And even as he was over the moon after his team's victory, the ever-passionate Shah Rukh Khan was more than willing to express his emotions in a quick chat with **IPLT20.com**.

### Gambhir is IPL's best captain: Akram

....The praise didn't come from Akram the bowling mentor of KKR. It came from a former fast bowler, who knows what impact your captain's leadership style has on you as a player. In a chat with **IPLT20.com**, Akram explains what makes Gambhir a special leader for the bowlers. He also talks about his fast bowling wards at KKR, especially Umesh Yadav.

## 2. Internet poses a challenge to independent sports journalism

Journalism thrives because of autonomy and independence. Honest and vigilant sports journalism is a necessity of present times, especially at a time when wrongdoings of sportspersons and sports administrators are getting exposed regularly. Sports person or their organisations disseminating news while blocking the pursuit of journalists is never desirable.

These trends are not unique to India. Infact, major sports leagues/bodies in different countries have been following this practice for last many years now. While examining the future of sports journalism in an article in 2009, columnist Denis Cummings has outlined four themes which have challenged the conventional notions of sports journalism in the United States of America.<sup>32</sup> These themes also explain the direction in which sports journalism is moving in this country.

<sup>32</sup> <http://www.findingdulcinea.com/news/sports/2009/july/Examining-the-Future-of-Sports-Journalism.html>

## 1) Questioning the Objectivity of League-Controlled Media

Cummings quotes Justin rice, who in a four-part series for Harvard University's Nieman Journalism Lab, examined the trend in sports "where the subjects of coverage are becoming the creators of coverage"; where independent newspapers, radio and television stations, Web sites and other forms of media were once relied on to provide coverage of sports, now, teams and leagues provide their own news and analysis through their outlets.

While Rice wondered whether this has compromised the League's ability to break legitimate news, Cummings says, "League-owned media outlets are just one of the ways sports is cutting out the middleman — the independent media — and disseminating information directly to fans, worrying some who believe it is creating a conflict of interest and leading to biased reporting."

Writer and Media Consultant Jason Fry comments: "It's that teams, leagues, associations, athletes and agents are all increasingly bypassing journalists and using digital tools to communicate directly with fans. Right now, this stuff is mostly marketing. But as sports organisations become more sure-footed digitally, they will become journalists' competitors. And that will lead them to reassess bargains struck with newspapers generations ago."<sup>33</sup>

In the past (the pre-digital world), says Fry, "Sports was an odd duck, simultaneously news and entertainment. Unlike many newsmakers, teams wanted reporters to cover what they were doing. That led to a tacit bargain: Newspapers got access and readers, while teams got publicity and customers. And that bargain held, even as sports reporting matured to include economics and race and performance-enhancing drugs and injuries and other concerns that teams and athletes would rather not have discussed."

But now, says Fry, "that bargain is imperiled. Because now anybody can publish, and anybody turns out to really mean "anybody." That includes teams, leagues, athletic organizations, agents and athletes

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<sup>33</sup><http://www.poynter.org/latest-news/top-stories/146069/rules-of-the-game-change-as-sports-journalists-compete-against-teams-they-cover/>

themselves – all those who used to speak through sportswriters. As a result, the rules of the game are swiftly being rewritten.”

## 2) Teams Owned by Media Companies

“Many teams have close relationships with the media sources that cover them. Traditionally, this occurred when a media company owned the team, though, as *Business Week* recently reported, media companies have been more likely to sell a team than buy one this decade.”



Members of Sunrisers Hyderabad rejoice after the team registered a five-wicket win against Kolkata Knight Riders to progress to the play-offs during IPL 6. The SRH is owned by one of the leading media houses of the country.

Cummings says, “Several prominent teams are still owned by media companies; Cablevision owns the Knicks and Rangers, The New York Times owns nearly 18 percent of the Red Sox, and the Tribune Company, pending a sale, still owns the Cubs. The relationship between teams and the

sources covering them has unsurprisingly led to suspicions of bias.”

“The Boston Globe, which is owned by The New York Times, has frequently been accused of being a mouthpiece for the Red Sox front office. Players and officials who fall out of favor with ownership are often criticized in Globe articles.”

There are genuine concerns over the authenticity of news published by such media organisations about a team they own. According to Cummings, “Even if the reporting is not in fact biased, fans may not trust it.”

## 3) Media Outlets Owned by Teams

According to Cummings, “...this situation can lead to biased reporting.”

#### 4) Athletes and Social Media

The rise of social networking sites such as Twitter and Facebook has allowed leagues, teams and fans to reach out to fans without having to go through the press.

Cummings says that although most fans find that this use of social media brings them closer to players, it may actually allow athletes to construct their image without actually revealing their true identity.” He quotes ESPN’s Bill Simmons who has described how athletes can control the media now: “Control the access, provide your own filter, say nothing profound, play apart, derive the benefits.” He continues, “LeBron ushered in the ‘I’m-controlling-every-interaction-I-have-with-you’ era. We’ve been hearing from him since high school, and yet I can’t remember reading a single memorable feature about the guy.”

In the Indian context, there are some other challenges before sports journalists. These are:

##### 1. Former sports persons becoming sports journalists

An interesting aspect of present state of sports journalism in India as well as all over the world is, along with the journalists, sportspersons are also actively engaged in the field. They write columns and commentary, and anchor sports-based television shows. In India, this trend started very early in the 1980s. A story published in the November 1989 issue of *India Today*, explained how a “bevy of syndicates” had started selling sports news contents written by sports stars to newspapers.

Following are excerpts from the story:<sup>34</sup>

*It started as a trickle, turned into a flood and now threatens to engulf the sports pages with a new brand of commercialism. Suddenly, media coverage of major sporting events has been virtually taken over by a bevy of syndicates: Dev Features, Professional Management Group (PMG), Radiant Sports Management (RSM) and Playmakers.*

*The once drab sports pages are today dotted with glamorous bylines while sponsoring companies are laughing all the way to the nearest bank. .... Kapil Dev's Rs.5 crore syndicated column agency, Dev Features, offered reports by Tony Lewis and Gary Sobers on the Indian cricket tour of the West Indies this*

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<sup>34</sup><http://indiatoday.intoday.in/story/string-of-new-firms-busy-hawking-columns-by-sports-stars/1/324097.html>

*year for diverse newspapers, including Aajkal of Calcutta and Dainik Bhaskar of Bhopal for a mere Rs.300-Rs.600 per piece.*

*...Says Kapil Dev: "Companies like us are making sports much more paying than it was ever before. And it is the reader who benefits." Last year, in the India-West Indies series, Sunil Gavaskar's PMG had Ravi Shastri and Gavaskar lend their literary talents to 21 newspaper editions, including regional newspapers like Pratap in Urdu and Parvasi in Gujarati. Former Indian hockey captain, M.M. Somayya, was roped in to write on the Champions Trophy hockey tournament in West Germany... Even Geet Sethi and Michael Ferreira are potting in more than prize money through syndicated columns.*

*...Predictably, newspapers lap up columns of only a few star-names - Ravi Shastri, Vijay Amritraj, Tony Lewis, P.T. Usha are some major attractions...It's not just cricket stars who're benefiting. Chess champion S. Vishwanathan gets as much as Rs.2,500 for a column. Vijay Amritraj demands and gets Rs.20,000 a piece. And Michael Ferreira netted Rs.3.5 lakh from RSM in a single year....P.T. Usha expresses her views in Malayalam, which are then translated into English. So most use ghost writers, an increasingly important appendage in the syndicate game.*

However, this doesn't mean there is no scope for quality sports writers. Former players engaged in the business of sports writing and commentary can enrich this field by putting forth their own experiences. But still they can't be an alternative to seasoned sports journalists who come to this profession because of their love of all sports (not just one or two sports like former players) and their ability to provide unmatched insight, analysis and entertainment to their readers and audiences.

## **2. Press is not allowed during deliberations of Sports bodies**

Sports correspondents are generally not allowed to be present during the meetings of national sports federations and committees. They are provided information by the concerned organisations during a press conference organised after such meetings. This is an ironical situation for journalists in India, as they have access to even court rooms, Parliament and assemblies, yet they are not allowed to be present in the meetings of sports bodies.

### **The way forward**

Is there any future for sports journalists in India in the presence of these challenges?

Can they still become popular like famous sports writers of yester years?

Can they make their own place in the sports jungle crowded by former sports stars, leagues, blogs, websites and social media handlers?

Can one still remain unbiased and sport sportsman spirit while reporting about sports?

These are some of the questions which might make one to harbour a pessimistic view of the future of sports journalism despite of the presence of so many lucrative opportunities. However, it needs to be understood that the basics of the game has not changed yet. Sports Journalists are still expected to write accurately and with insight. Technology now enables them to do it faster than the past times.

This was what veteran sports journalist K. Sundar Rajan has written about the change in sports journalism in India in the last six decades: "It has been a long way from TT journalism to LT journalism. By TT I mean telegram and telephone and LT represents laptop. In my early days I had to depend upon the good offices of the postal department, particularly the telegraph section if my reports had to reach in time. It is not so now — the reporter carries a laptop, types the report as the match is in progress, connects the wire and instantly the copy is relayed to the desk for editing."<sup>35</sup>

### **Journalists are also expected to express themselves clearly and concisely**

Michael Bradley, who teaches sports journalism at Villanova University, says, "What can't be ignored amidst the wave of the new is the enduring need for journalists to do their jobs properly, delivery methods be damned. If you can't report, interview, cultivate sources, organize facts, and yes write, it doesn't matter how many Twitter followers you have. You won't be relevant or reliable."

According to Bradley, the heart of journalism has not changed and may not change ever in future. "The heart of journalism remains the ability to write clearly and directly. It doesn't matter whether you are on TV, radio or the web, if you can't express yourself with the written word,

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<sup>35</sup>*Everything has changed, yet the spirit remains*, K. Sundar Rajan, The Hindu, September 13, 2003

you won't be successful. The industry may change, but its fundamentals don't..."<sup>36</sup>

At a time when the market is getting flooded with in-house sports stories published and promoted by sports leagues/bodies, some suggestions made by Jason Fry for sports department of media houses shows the way forward. These are:

- First, think about what news teams will hold back to break themselves, and get out of the business of competing with them for it.
- Next, discuss which stories are me-too fare that readers can get anywhere, and that waste reporters' valuable time.
- Having done that, think about what niches teams *can't* fill. Fortunately, there are lots of these — statistical analysis, investigative reporting, scouting upcoming opponents, minor-league reports and historical perspective, to name just a few. Think about if any of those approaches make sense for your news organization, and brainstorm how middlemen can use their status to add value. (For instance, become a great curator, using news judgment to collect the must-reads for a team's fans whether things are good, bad or ugly.)

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<sup>36</sup><http://sportsjournalism.org/sports-media-news/new-term-new-technology-new-trends-same-old-fundamentals/>



## 6. Popular Sports of the World

### Cricket

Cricket has evolved into its present-day form over at least 500 years, with the earliest references to organised games coming from the 16th Century. The Marylebone Cricket Club, famed as the former global governing



body of cricket, was formed at Lord's Cricket Ground in 1787. Almost 100 years later, the Ashes series of matches between England and Australia first came into being, in 1882.

International Test Match cricket, the longest version of the game (lasting up to five days under modern rules), is the format preferred by cricket purists, however, the shorter versions of the game prove to be popular, and the introduction of Twenty20 has proved to be very popular with cricket supporters.

### Tennis

While the modern game of tennis originated in late 19th-Century England, most historians believe the sport developed from a game played in 12th-Century France, where players struck the ball with the palm of their hand. Between 1859 and 1865, the modern game was developed in Birmingham by Harry Gem and Augurio Perera. The duo combined elements of rackets and the Basque ball game pelota, and helped formed the world's first tennis club in 1872.

Five years later, the first organised tennis tournament was played at Wimbledon.

Some may begrudge tennis its slot in the Olympics, but it was held in the original modern Games in 1896

before political in-fighting led to the event being absent from 1928 until 1988.



## Football

Football has its roots in ancient China and the streets of medieval England, and first appeared on the Olympic programme in Paris in 1900.

Men's football was introduced as a demonstration sport at the 1896 Olympics and was one of the first team sports to be introduced to the Games. It became an official Olympic sport in 1908 but was dropped from the Games in 1932 following the inaugural FIFA World Cup.



It returned in 1936 but the growth of professional football after the Second World War meant the best players were ineligible to take part - unless they lived in Communist countries, resulting in dominance for Eastern Bloc nations.

In 1984 some professionals were allowed to compete, but European and South American nations were restricted to using players who had not yet featured at a World Cup. In 1992 all professionals were eligible, provided they were under 23 years old.

At the 1996 Games in Atlanta, teams were allowed to field three over-age players in the final tournament and women's football was introduced with no age restrictions.

## Archery



India's Bombayala Devi Laishram in action during Commonwealth games 2012 in New Delhi. The Indian archery team won gold during the event.

Archery is one of the oldest sports in the world, with records of competitions dating back to the Egyptian pharaohs and Chinese Zhou dynasty well over 3,000 years ago. Back in 1363, a royal decree required all Englishmen over the age of seven to practice on Sundays and holidays, such was the importance attached to the bow and arrow by the English army.

In modern times, The Lord of the Rings trilogy prompted a 10% increase in UK archery club members. The power of the big screen transferred

to television at the last Olympics, when archery's average viewing audience was in the top 10 of the 28 sports.

The sport first appeared in the Olympic Games in 1900, was contested again in 1904, 1908 and 1920, and then returned after an absence of 52 years in 1972.

Archer Neroli Fairhall of New Zealand was the first paraplegic to compete at an Olympic Games in Los Angeles in 1984.

## Swimming

Swimming was not widely practised as a sport until the early 19th Century but has been an Olympic sport since the first modern Games in 1896, when all the disciplines were held in open water. London 1908 was the first to use an indoor pool. The first Olympic swimming competition in 1896 featured just three races and was staged in the Mediterranean Sea in the Bay of Zea.

Swimming can be dated back to the Stone Age, but did not truly become an organised sport until the early 19th century. Prehistoric man learnt to swim in order to cross rivers and lakes – we know this because cave paintings from the Stone Age depicting swimmers have been found in Egypt. Swimming was also referred to in Greek mythology.



## Basketball



The popularity of basketball spread quickly following Dr James W. Naismith's invention of the sport in 1891, with students from abroad who had studied in Springfield taking the game far and wide. The first game involved a football and two baskets normally used to carry peaches as the target. Someone would retrieve the ball after every basket, with the bottom only removed in 1906 to create the hoop

now used today.

An Olympic demonstration sport as early as 1904, the first international games were played in the 1920s and men's basketball was introduced to the Olympics in 1936

By 1950, the first World Championship for men was held in Argentina. Three years later, the first World Championship for women took place in Chile, with the opening Olympic competition following in 1976.

Over 450 million people now play basketball at a competition and grassroots level, and the sport claims to be closing on football as the world's most popular.

## Table Tennis

In the late 19th Century table tennis was a sedate after-dinner pastime among the high society in England and British army officers abroad, with cigar-box lids used as rackets and a carved champagne cork for a ball. Early names for the sport included gossima, whiff-whaff and ping pong.

The first World Championships were held in London in 1926, but it did not become an



Olympic sport until 1988 in Seoul. It is estimated there are 40 million competitive table tennis players and countless millions playing recreationally, making it the sport with the most participants worldwide. Table tennis started as a genteel, after-dinner game, but is now a fast, high-tech sport. It also has the most participants of any sport in the world.

## Motor Sports



Motorsports have been a part of British sporting fabric ever since motor vehicles became a standard fixture on Britain's roads. Each sport has its roots in a different era but all can point back to the invention of the internal combustion engine.

Of all motorsports rallying is one of the oldest. The Monte Carlo rally of January 1911 is considered to be one of the first instances of

rallying within Europe.

Formula 1 and the Grand Prix that preceded it can be linked to the 1920s and 1930s, before developing into Formula 1 in the 1950s.

The Grand Prix Motorcycle World Championships were established in 1949 but its origins extend back to road races such as the Isle of Man Senior Tourist Trophy.

Karting, unlike its motorsport counterparts, was developed in the United States rather than Europe, where the first kart was built in California in 1956.

## **Martial Arts**

Martial arts history is one of complex stories and traditional sports made famous by the far-east disciplines of karate, judo, taekwondo, Ju-jitsu and others. Some historians argue that martial arts originated in Europe during the 1500s as a form of combat, but martial arts in its popular form is primarily Chinese. The term martial arts is Latin and literally translates as "Arts of Mars" - Mars being the Roman god of war.

Many modern-day versions of martial arts originate from the early 20th Century, when some traditional fighting disciplines gave way to competitive sports. With the rise of immigration from east to west, martial arts saw a boost in popularity that helped to develop its standing in the UK and Europe. In later years, the rise of martial arts within popular culture - most people can list a martial arts movie or two - helped to make martial arts a popular sporting activity for people across the globe.



Yokio Tani, a champion wrestler, and AJ Davey giving a display of Kine-no-Kata as part of an exhibition of the Japanese art of self-defence in 1924.

## **Hockey**

Hockey gets its name from the French word 'hocquet', which means shepherd's crook. There are records of a similar game being played in Persia in 2000 BC and the modern sport developed in London in the 19th century before being spread throughout the British Empire. It became an Olympic

sport for men in 1908, but it was not until the Moscow Games of 1980 that women's teams were admitted.

From the 2000 Games in Sydney, men competed in a 12-team tournament and women in a 10-team one, but in London this changed to allow 12 teams in each tournament.

India were the dominant force in the sport either side of World War Two. Between 1928 and 1960 they won 30 consecutive matches at the Olympics, scoring 197 goals and conceding just eight.

India's men have won eight Olympic golds in all, although the last of these came in 1980 and they did not even qualify for the Beijing Olympics. Zimbabwe were the inaugural women's winners in the



boycott-affected 1980 Games, while the German men and Dutch women were the 2012 Olympic champions.

Canoe sprint has two different types of craft, the kayak and the canoe. The kayak probably originates from Greenland, where it was used by the Eskimos, primarily for hunting, fishing and transportation. The canoe was used all over the world as a method of transportation, trade and war. The first official sporting events were created utilising both of these crafts during the mid-19th century. Canoe sprint has been the traditional form of racing since the inception.

## Golf



Golf's origins stretch back for hundreds, maybe even thousands of years, but the modern game is closely associated with Scotland. The Old Course at St Andrews - considered the home of the game, and world governing body the Royal and Ancient Golf Club of St Andrews (R&A) - has seen action since the 1500s.

The Open Championship, the oldest golf tournament still in existence and the first of four top-level international events referred to as "the

Majors", was first contested in 1860. Only in the 20th Century were the dimensions and form many of golf's crucial elements, such as the ball and clubs, standardised. The equipment used to play golf now is far removed from what would have been available a century ago.

## Badminton

In the 17th Century, battledore and shuttlecock was an upper-class pastime in England and many European countries. A contemporary form of the sport called Poona was played in the 19th century in India and picked up by British Army officers, who brought the equipment back to England.



Saina Nehwal in action

In 1873 it was played at the Duke of Beaufort's country retreat, Badminton House, from where the sport gets its name. It was almost a century after the Duke of Beaufort was credited with introducing the sport to Europe that badminton made its debut as a demonstration sport at the 1972 Olympic Games in Munich. Badminton has a cosmopolitan history. The rules of the modern game were developed in England, but it is now Asian countries that dominate the sport.

## Volleyball

Volleyball was designed as an alternative to basketball in the 19th Century, but is now one of the fastest and most energetic sports at the Olympics in its own right. Volleyball was created in 1895 by William G. Morgan, athletics director of the YMCA training school in Holyoke, Massachusetts.



He invented the sport, which he called 'mintonette', for older members of the YMCA club. It took the name volleyball the following year.

It has been part of the Olympics since 1964 and the International Volleyball Federation is currently the largest international sporting federation in the world, with 220 members.

Cuba won gold in the women's

volleyball at three consecutive Olympic Games from 1992 to 2000

## Taekwondo

Taekwondo is a traditional Korean martial art dating back to 50BC. It began as a defence-based martial art called "subak" or "taekkyon," and developed as a way of training under the name of "sunbae."

In the middle ages, the practice of martial arts were restricted to just the military and people in Korea began to lose interest in the discipline.

The situation changed during the Japanese occupation from 1910-1945 where all traditional Korean sports and martial arts were banned. The Korean martial art 'soobakgi' was practiced in secret, while Japanese martial arts such as karate, judo, kendo and aikido were taught in schools.

This sparked a revival in the martial arts in Korea and the different disciplines of Korean martial arts were unified under the name, taekwondo in April 1955.

In 1962, the Korean Amateur Sports Association recognized the Korean Taekwondo Union, which later became known as the Korean Taekwondo Association (KTA).

The World Taekwondo Federation was founded in 1973 and the first world championships were held in Seoul that year. It made its debut as a demonstration Olympic sport at the 1988 Seoul Games and, at Barcelona in 1992, Great Britain's Jane Broadbent won an (unofficial) Olympic bronze.



## Rugby Union



In the words of the Rugby Football Union (RFU), the sport is "a territorial, full-contact, team game, inclusive of all shapes and sizes, where 20-stone bulldozers are valued just as highly as small, pacey whippets". The invention of rugby union is famously credited to William Webb Ellis when, in 1823, he supposedly ran with the

ball in his hands during a football match at Rugby School.

That story may or may not be true, but the game in the 21st Century is alive in thousands of teams up and down the United Kingdom.



The Rugby Football Union came into being in 1871, the same year as the sport's first international match, contested between England and Scotland. By the 1880s all four home nations were playing each other, and tours to Australia and New Zealand would take place before the century was out.

Rugby made four appearances at the Olympic Games, beginning with the 1900 Paris Games and including London 1908, Antwerp 1920 and a second Paris appearance in 1924. The sport was subsequently dropped from the Olympic programme but rugby sevens has now won entry to the 2016 Rio Games, as well as being a staple of the Commonwealth Games. Unlike rugby league, which split from union in the 1890s, rugby union remained amateur until 1995, following which the sport entered a new era with competitions like the Heineken Cup.

## Ice Hockey

The McGill University Hockey Club, formed in 1880s Canada, became the first recognised ice hockey club as the sport established itself in North America. The Great Britain men's Olympic team have a chequered history.

Despite being one of the founder members of the International Ice Hockey Federation, they have struggled to make an impact on the sport in recent years. Their last Olympic medal came in 1936, when they won gold in Germany.



Great Britain facing Sweden at the Garmisch-Partenkirchen Winter Olympics, Bavaria, Germany.

## Cycling

The sport of bicycle racing has been around since the early 1800s when the precursors to modern bikes, the 'velocipedes' were invented. Road racing's most popular and enduring event, the Tour de France, was then established in 1903. A number of road-race



disciplines were present at the inaugural Modern Olympics in 1896, including an 87km contest that started and finished in Athens, as well as a 12-hour timed-event.

There was no road racing at the next three Games, before it returned to the schedule in 1912 and has remained a permanent part of the Olympic programme ever since. The 1984 road race in Los Angeles marked the first time women had competed at a cycling event at an Olympics. Road racing has gone on to become the highest-profile cycling discipline thanks to the Tour de France, which attracts global viewing figures of around 44 million each year.

## Boxing

Boxing was one of the cornerstones of the ancient Olympic Games in Greece from the 23rd Olympiad in 688BC. Pugilism, as the Greeks called it, prohibited clinching and had no weight classes, rounds or time limit. Boxing wasn't on the itinerary of ancient Olympic sports that made up the first modern Games in 1896 as it was considered "ungentlemanly, dangerous and practised by the dregs of society".



Cassius Clay - who later became Muhammad Ali - won the light heavyweight gold medal in 1960. The 18-year-old won a unanimous decision over Zbigniew Pietrzykowski of Poland

Things have moved on considerably since boxing was introduced to the ancient Olympic Games in the 7th century BC, and even in the 108 years since the sport made its Olympic debut there have been major changes, such as headguards being made mandatory in 1984 and electronic scoring arriving in 1992.

However, none of those can match the significance of the three women's events - flyweight, lightweight and middleweight - scheduled for introduction in London.

## Baseball and Softball

Baseball is often seen as an all-American game but recent research argues that early games actually took place in England. As early as September 1749, references were made to a game of baseball between the Prince of Wales and Earl



The Oxford University baseball team face their counterparts from Creisea in 1925

Of Middlesex. The modern form of baseball began to take shape when, in 1871, the first professional league was formed. The early 20th Century saw the introduction of the two major US leagues, the National and American, which remain to this day as the foundation for Major League Baseball.

## **American Football**

American football evolved slowly from a combination of football and rugby, with a number of universities changing the rules of each to create new types of sport.

In the 1880s, a man named Walter Camp introduced standardised rule changes into this new hybrid sport, which resulted in the first evolution of the sport we know today.

The National Football League was formed in 1920 and was the principal league until the 1960s, when the rival American Football League became a legitimate competitor.

In 1966, the two leagues agreed to play a season-ending fixture to decide the best team in both competitions. This was the start of the Super Bowl. The leagues fully merged in 1970, creating the two "conference" NFL that is still in existence today.

(Source: BBC Sports and International Olympic Committee)

## **Kabaddi**

Though kabaddi is primarily an Indian game, not much is known about the origin of this game. There is, however evidence, that the game is over 4,000 year old. It is a team sport, which requires both skill and power, and combines the characteristics of wrestling and rugby. It is a rather simple and inexpensive game, and neither requires a massive playing area, nor any expensive equipment. This explains the popularity of the game in rural India. Kabaddi is played all over Asia with minor variations. Kabaddi is known by various names viz. Chedugudu or Hu-Tu-Tu in southern parts of India, Hadudu (Men) and Chu - Kit-Kit (women) in eastern India, and Kabaddi in northern India. The sport is also popular in Nepal, Bangladesh, Sri Lanka, Japan and Pakistan.

In Kabaddi, two teams compete with each other for higher scores, by touching or capturing the players of the opponent team. Each team consists of 12 players, of which seven are on court at a time, and five in reserve. The game consists of two 20-minute halves, with a break of five minutes for change of sides. The kabaddi playing area is 12.50m x 10m, divided by a line into two halves. The side winning the toss sends a 'raider', who enters the opponents' court chanting, 'kabaddi-kabaddi'. The raider's aim is to touch any or all players on the opposing side, and return to his court in one breath. The person, whom the raider touches, will then be out. The aim of the opposing team will be to hold the raider, and stop him/her from returning to his own court, until s/he takes another breath.

Kabaddi was officially recognized in 1936, when the first demonstration match was played at Berlin Olympics. However it was in 1950s that All India Kabaddi Federation was established and rules of the game was formalised.

## 7. Paralympics Sports



**T**he Paralympic Games are a major international multi-sport event for athletes with physical disabilities. This includes athletes with mobility disabilities, amputations, blindness, and Cerebral Palsy. It is organised to motivate the athletes to participate in competitive sporting activities as part of the global Paralympic movement.

The Paralympic Games showcase the achievements of athletes with impairment to a global audience and act as a primary vehicle to change societal perceptions and leave lasting legacies. They were first held in Rome, Italy in 1960 and featured 400 athletes from 23 countries competing in 13 sports. Since then the Games have taken place every four years in the same year as the Olympic Games.



In 1976, the first Paralympic Winter Games were held in Örnsköldsvik, Sweden and attracted over 250 athletes from 17 countries. Ever since the Seoul 1988 and Albertville 1992, the Games have also

taken place in the same venues as the Olympics. This arrangement has been formalized with the IOC since 2000 through a co-operation agreement.

Over the years the Paralympic Games have grown dramatically attracting more athletes, countries, sports, spectators and media coverage. The Beijing 2008 Paralympic Games saw 3,951 athletes from 146 countries compete in 20 sports. Around 3.5 million spectators saw the Games in the venues and the cumulated worldwide television audience was close to 3.8 billion.

The London 2012 Paralympic Games broke all records with more than 4,250 athletes from 164 countries taking part in 20 sports and a record 2.7 million tickets were sold to spectators.

### Guide to reporting on Paralympic Sport<sup>37</sup>



Paralympic Games are already the world's second largest sporting event by athlete number, featuring elite performers who train just as hard as their Olympic counterparts.

It is crucial that Paralympic athletes are therefore portrayed or referred to as elite athletes first and foremost, rather than seen primarily as people who have overcome great adversity.

While that is undoubtedly part of the story, nothing irritates world class

Paralympic athletes more than being patronised or pitied, or made to feel that

their impairment is being utilised ultimately to define them or their achievements.

Performance, sporting ambition, training, competition and the emotions associated with winning and losing are all relevant subjects that our athletes and sports would expect to focus on. Anything specifically relating to, or focussing on, an elite athlete's impairment is generally considered unnecessary, and certainly secondary, and should really only be considered within a sporting context.

<sup>37</sup> Guide to Reporting on Paralympic Sport issued by British Paralympic Association during 2012 Paralympic Games, London

## **The Olympic and Paralympic Games**

Both the Olympic Games and the Paralympic Games are large international multi-sport events, held in the same city, often in the exact same sporting venues a few weeks apart.

However they are not the same. Both Games have separate histories, separate identities and separate global governing bodies in the International Olympic Committee and International Paralympic Committee respectively.

You should therefore refer to the Olympic and Paralympic Games by their respective names. Some media refer to the Olympic Games as the 'main Games', which is not acceptable and derogatory to all involved.

### **Describing medical conditions**

Language is important and can help shift perceptions of disabled people. Please support us by using the right language in your articles.

#### **The Ideal**

Paralympic athletes want to be referred to as elite athletes first and foremost and as disabled people secondarily - if at all. Therefore the ideal way to refer to a Paralympian or Paralympic hopeful is as 'a Paralympian', 'a Paralympic hopeful' or 'an athlete'.

Often it is not necessary to refer to an athlete's impairment.

Where you feel you need to refer to an athlete's impairment, a passing reference is always preferable to going into detail. We believe information on impairment is irrelevant to an athlete's achievements. If you want to include it, try to make sure it is a reference rather than the focus of the article.

## LANGUAGE: Describing athletes

Description	Correct	Incorrect	Why not?
An athlete who has competed at a Paralympic Games.	Paralympian	Para-Olympian, Para-olympian, Para-athlete, Para-athlete Olympian etc	These are all misspellings or misunderstandings of Paralympian
A disabled athlete who is likely to be selected for a Paralympic Games	Paralympic hopeful	Paralympian	Paralympian should not be used to describe any, or all, other disabled people that compete in sport at any other level.
A disabled athlete	Disabled athlete, or just athlete	Paralympian, Paralympic hopeful	Paralympian, Paralympic hopeful should not be used to describe any, or all, other disabled people that compete in sport at any other level.
A Paralympian who has retired	Retired Paralympian	Former Paralympian, Ex-Paralympian	Paralympian is a title for life, it is not removed after retirement. If an athlete was not a Paralympian, simply say retired athlete.
An athlete who has been selected to compete at an Olympic Games	Olympian		In rare cases (for example: Natalie Du Toit of South Africa) athletes have competed in both the Olympic and Paralympic Games. Natalie is both an Olympian and a Paralympian.

The title Paralympian is a specific one and, just like other important titles such as Lord, Professor, Doctor and Baroness, should be used in its appropriate context.

Preferred terms			
Description	Correct	Incorrect	Why not?
To describe a person who has an impairment	Disabled person	Person with a disability	This is in line with the Equality Act 2010
To describe a person who is not disabled	Non-disabled person	Able-bodied, normal	"Non-disabled" gives a clearer distinction as to what you are describing than "able bodied"
A phrase to describe an impairment	A person/athlete who has a spinal cord injury, a person/athlete with paraplegia	A spinal injury athlete, a paraplegic	A person might have an impairment or medical condition but it does not actually define them as a person. Avoid describing the person as an impairment.
A phrase to describe someone who uses a wheelchair, either occasionally for additional mobility or independence, or for everyday living needs or independence.	Wheelchair user or a person who uses a wheelchair	Wheelchair bound, confined to a wheelchair	Terms like 'bound' or 'confined' should be avoided as they infer entrapment. Instead a wheelchair is an aid or tool, which a person uses.

Make sure that some words and phrases are totally avoided. In particular 'suffers from', 'sufferer', 'victim of' and 'normal' / 'abnormal' are still commonly used when they should not be.

#### **BEHAVIOUR: Being with and around disabled people**

Offer assistance, but remember it will not always be accepted: You should always ask if an individual would like assistance before rushing in and imposing yourself on them.

Your help may not be required. However, don't feel awkward about offering to help, it is perfectly polite and acceptable to do so. Also, if your assistance is declined on one occasion, do not be offended or put off asking in the future.

**Be direct:** Always speak directly with the person rather than their companion, assistant or interpreter. Remember to use your usual manner and speak in your normal tone – a physically disabled person does not



necessarily have a hearing impairment or learning disability so be aware that you could sound condescending.

## Phrases to avoid

Phrase / word	Why avoid?
Suffers from, afflicted with, victim of	These portray the individual as being in a weak, frail or tragic position. A lot of athletes would say that they do not 'suffer from' their impairment.
The disabled, the blind	Grouping disabled people by their disability in this way implies all disabled people in that group share the same characteristics, which stereotypes them
Abnormal, defective and deformed	These adjectives all have negative connotations in the English language and should not be used
Spastic, retard, handicap, invalid and cripple	These nouns all have negative connotations in the English language and should not be used
Normal	What is deemed normal is highly subjective. Using the word normal to draw a comparison between non-disabled and disabled people or between Olympians and Paralympians should be avoided. In a sporting context this is particularly unhelpful as the physiology of an elite sportsperson is unusual - would you describe Chris Hoy or Usain Bolt as "normal"?

**Learning disability:** If you are talking to someone with a learning disability, always use simple, plain language and give them time to answer your questions. Tell the person if you did quite not understand what was said and ask them to repeat what they have said, rather than letting them believe that you have understood them.

**Wheelchair users:** Be aware that a wheelchair is part of a person's personal space so do not lean on it or hold on to it unless of course offered permission to do so.

**Behave naturally:** For example, shake hands with a disabled person as you would any other person, even if they are wearing a prosthesis or have limited movement of their hand or arm. It is a universal sign of greeting. Everyday phrases: There is no need to feel self-conscious about using everyday phrases. Some everyday phrases are perfectly acceptable; some people whose wheelchairs will state themselves 'I'm going for a walk'. It is also perfectly acceptable to say to a visually impaired person 'I will see you later'. Using common sense, everyday phrases of this kind are

most unlikely to cause any offence. If in doubt, ask. If you are unsure of what to do in a particular situation, ask.

### **Being with and around disabled athletes**

There is no need to treat Paralympic athletes any differently than how you would treat any other elite athlete.

For example, you need to remain mindful of their training commitments, the fact that they need to stay rested, hydrated and get enough food and recovery in order to train.

Some medical conditions mean that athletes tire more quickly than non-disabled athletes. This means that sometimes interview times are limited. We ask for your understanding in these circumstances.

## **Paralympic Committee of India (PCI)<sup>38</sup>**

The PCI is a non-partisan, non-profit organisation dedicated for the development and upliftment of Physically Challenged Sports & Wheelchair Athletes. Established in the year 1992 for promotion and development of sports for physically challenged, it was initially named as Physically Handicapped Sports federation of India

The initial objectives of this organisation was to promote sports for the disabled of India, identifying disabled sports persons at all India level, imparting necessary training to them and preparing them to take part in State, National and International Sports meets.

The PCI is affiliated to the International Paralympic Committee, Germany, which is the supreme body for disabled sports in the world. It is also affiliated to the International Wheel Chair and Amputee Sports Federation, UK, covering Wheel Chair and Amputee Sports world wide, FESPIC Federation, Japan, covering the countries in Far East and South Pacific regions and Asian Paralympic Committee, Malaysia.

## **International Paralympic Committee<sup>39</sup>**

The International Paralympic Committee (IPC) is the global governing body of the Paralympic Movement. Its purpose is to organise the summer

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<sup>38</sup> [www.paralympicindia.org.in](http://www.paralympicindia.org.in)

<sup>39</sup> [www.paralympic.org](http://www.paralympic.org)

and winter Paralympic Games and act as the International Federation for nine sports, supervising and coordinating World Championships and other competitions.

IPC is run by 200 members with a vision "To enable Paralympic athletes to achieve sporting excellence and inspire and excite the world." The Committee was founded on 22 September 1989 as a non-profit organisation in Bonn, Germany.

It employs nearly 70 people from 17 countries and is composed of a General Assembly (highest decision making body), a Governing Board (executive body), a Management Team and various Standing Committees and Councils.

Approximately 50 percent of the IPC's funding comes from the Paralympic Games revenue as the IPC grants all the related marketing rights to the local Games Organising Committees in exchange for a fixed rights fee. Additional funds are also source from other, smaller sporting events, however longer term these have the potential for revenue growth.

The IPC enjoys the support of a number of IOC and Olympic Games TOP partners as well as other large global players in the corporate market.

## 8. Awards for sports in India



Sachin Tendulkar being awarded with the Bharat Ratna, India's highest civilian award, by the President Pranab Mukherjee

### Padma Shri Awards

Padma Shri (also spelt Padma Shree, Padmashree, Padma Sree and Padma Sri) is an award given by the Government of India generally to Indian citizens to recognize their distinguished contribution in various spheres of activity including Arts, Education, Industry, Literature, Science, Sports, Social Service and public life.

### Arjuna Awards

The Arjuna Awards were established by the Indian Government in 1961 for the excellent performance by the sportspersons in various events. The award holds a cash prize of INR 500,000, a bronze statue of Arjuna and a scroll. The Government has recently modified the format of the award. As per revised guidelines, a sportsperson must have a constant excellent performance for the previous three years at international level to be eligible for the award, along with extraordinary qualities like leadership, sportsmanship and a sense of discipline.

## **Tenzing Norgay national Adventure Awards**

The objectives of the Award are:

- To recognize the achievements of persons in the fields of adventure.
- To encourage young people to develop the spirit of endurance, risk-taking, cooperative teamwork and quick, ready and effective reflexes in challenging situations.
- To provide incentive to the young people for getting exposed to the adventure activities.

The status of the Award is same as Arjuna Awards conferred by the Ministry of Youth Affairs and Sports.

## **Dronacharya Award**

Instituted in 1985, the Dronacharya Award is presented by the Indian Government for brilliance in sports coaching. The award consists of a bronze figurine of Dronacharya, a cash price of Rupees 500,000 and a scroll of honor. Since the best sportsperson award is named Arjuna Award, it would be appropriate that the best coaching award is named Dronacharya, the Guru of Arjuna.

## **Dhyan Chand Award**

The Dhyan Chand Award is the highest lifetime achievement award in sports and games in India and is presented by the Indian Government. Initiated in 2002, the award bears a cash prize of Rs 500,000 rupees, a figurine, ceremonial dress and a scroll of honor. It is named after the renowned Indian hockey player Dhyan Chand.

## **Rajiv Gandhi Khel Ratna Award**

Rajiv Gandhi Khel Ratna Award is the highest honor given for accomplishment in sports in India. The term "Khel Ratna" translated in Hindi literally means "sports gem". Named after the former Prime Minister of India, Rajiv Gandhi, the award carries a medal, a significant cash price of Rupees 750,000 and a scroll of honour. The award was initiated in 1991-92 to offer a highest national tribute in the field of sports. The award was formulated to present the utmost honour for

exceptional sporting performance, whether by an individual or a team in all sporting disciplines in a year.

### **Other Sports Awards in India**

The **Maulana Abul Kalam Azad Award** is given mainly to the overall top winners in the Inter-University Tournaments.

In Punjab, the **Maharaja Ranjit Singh Award** is given by the Government of Punjab for excellent achievement in the field of Sports.

The Government also confers some cash awards.

Many State Governments also give awards to the sports personalities of concerned states. Some State governments (for example Odisha) also give awards to Sports Journalists.

## 9. World Cup Football 2014

### Media Coverage: An Overview

The FIFA World Cup 2014 presented spectacular moments to fans all over the world. Be it Germany's methodical domination of the host nation in the semifinal; a 22-year-old Neymar's appearance on the world stage as the "next big thing" in this global sports, currently dominated by the likes of Lionel Messi and Cristiano Ronaldo; the World Cup was replete with moments of fun, anxiety, unhindered flow of emotions and many others to which any sports is associated with.



People interested in watching sports events whether in the playground or on television are more than often also interested in reading about their favourite sports. Their number extends in millions. For journalists, thus, it becomes imperative to explore and provide all sorts of stories to attract readers.

A global sporting event like the FIFA World Cup provides a sea of story opportunities. Sporting events of this scale are often replete with a number of controversies, new records, new trends and popular incidents etc. This World Cup also was no exception. Indian newspapers covered World Cup extensively. Most of them devoted at least three pages for a comprehensive coverage of the everyday developments in Brazil during the World Cup. Here we shall take a look at different kinds of story angles, headlines and leads published by four Indian newspapers – *The Hindu*, *Indian express (IE)*, and *The Times of India(TOI)*.<sup>40</sup>

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<sup>40</sup>All the news stories mentioned in the section has been taken from the web edition so the respective newspapers.

## Politics, protests and controversies

The World Cup started under the shadow of massive protests against huge expenditure of public money for building stadiums for the tournament. The event also proved to be an exciting opportunity for politicians all over the world to connect with their people and to also carry forward their diplomatic agendas. There were also several controversies related to football and other issues. Newspapers in India covered all of these extensively.

Here are the examples of a few headlines and leads:

### Brazil's ignominious football World Cup, (The Hindu, June 7)

On May 10, Brazilian street artist Paulo Ito painted a telling graffiti on the doors of a Sao Paulo public schoolhouse. It showed a young boy crying for food with nothing but a football on his plate.

For a month beginning June 12, the eyes of the world will be on Brazil.



Food for thought: A man walks past Brazilian street artist Paulo Ito's graffiti on the entrance of a public schoolhouse in Sao Paulo, Brazil, ahead of the football World Cup.— Photo: AFP

The quadrennial football World Cup, which the country will host this year, is after all the closest thing we have to a truly global experience.

But for many Brazilians, the tournament represents at best a dreadful distraction and at worst a source of unending graft and misery. Its image, which has since gone viral on social media, reflects a popular view — of a country plundered

not only by FIFA, world football's tyrannical governing body, but also, more terrifyingly, by its own government... (by Surith Parthasarathy)

### Home fans, away supporters (IE, May 30)

Millions of Brazilians will be cheering like crazy during the World Cup, but not all of them for Brazil. With kickoff two weeks away and tensions simmering over the costs of hosting the month-long soccer event, some



are showing their anger by saying they will root against the national team, perhaps Brazil's most prominent symbol on the global stage.

"Never before has the World Cup incited these feelings of hatred among Brazilians," said Ugo Giorgetti, a prominent filmmaker and soccer commentator. "There are people who love soccer, who love Brazil, but are cheering against the team like they have never cheered before."... (Reuters)

### **Venezuelan President accuses European powerhouses of 'inventing case' against Luis Suarez (IE, June 28)**

Venezuela's president has weighed into global controversy over Uruguay striker Luis Suarez's World Cup expulsion, saying he had been unfairly punished for helping eliminate Italy and England.

"They can't forgive Uruguay that a son of the people has eliminated two of football's big nations, so they invented a whole case," Nicolas Maduro said late on Friday...(AP)

### **FIFA member behind illegal World Cup ticket sales: Brazil police (The Hindu, July 4)**



This file photo shows a \$90 ticket for the Spain vs. Chile game, bought by a fan on Stubhub.com for \$775 U.S. dollars, in Puerto Rico. Brazilian police have widened their investigation into ticket scalping at the World Cup. (Source: AP)

Football's powerful governing body came under renewed scrutiny after a Brazilian police chief said a FIFA member provided thousands of World Cup tickets sold illegally at games for millions of dollars.

Police commissioner Fabio Barucke said

"someone from FIFA" and "an intermediary from Match Hospitality", FIFA's ticket agency, had channelled the

tickets onto the black market... (AFP)

## **Belgian Prime Minister offers Barack Obama beer bet over World Cup clash (IE, June 27)**

Belgian Prime Minister Elio Di Rupo challenged U.S. President Barack Obama to a bet over Belgium's impending World Cup knock-out match against the United States, offering the prospect of some "great Belgian beers" should the U.S. team win.

On Thursday, Belgium beat South Korea 1-0 to top Group H, setting up a clash with the United States after JuergenKlinsmann's team pipped Portugal to second place in Group G on goal difference despite losing to Germany... (Reuters)

## **Spain: End of a reign; beginning of another (IE, June 19)**

Spanish newspapers mourned the end of the country's soccer dynasty after the champions' stunning exit from the World Cup in Brazil though front pages on Thursday were more focused on a new reign – of King Felipe VI.



The Spanish newspapers did carry articles about the football team's disastrous show in Brazil, but main cover pictures remained of King Felipe's swearing in. (Source: Reuters)

Champions Spain lost 2-0 to Chile on Wednesday, their glory days consigned to history books on the same day that King Juan Carlos signed his abdication papers, handing over to his heir Felipe who will be sworn in on Thursday...(Reuters)

## **FIFA tightens its defence as social media runs riot (IE, July 4)**

First came Robin van Persie's gravity defying header against Spain. Then came its recap on Vine. And now, the crackdown. These days social media can work wonders for any event until it involves copyrights and trademarks, as sports broadcasters across the world seem to have discovered over the last couple of weeks.

For the millions spent by dozens of broadcasters to acquire the rights of World Cup matches and beam them live to billions of homes across the

world, it's the social networking websites that are stealing the spotlight. Hundreds of short video clips of World Cup matches have gone viral on Twitter and Facebook, giving FIFA officials sleepless nights.

Sports channels pay FIFA millions to legally own the footage. The world governing body earned a minimum of \$2bn in TV and media rights deals for the 2010 World Cup... (by ShamikChakrabarty, MihirVasvda)

### **Putin inherits World Cup baton, promises 'unforgettable' 2018 (TOI, July 14)**

Moscow: Russia's President Vladimir Putin on Sunday vowed "an unforgettable football feast" when his country hosts the 2018 World Cup.

After spending more than the \$50 billion on this year's Sochi Winter Olympics, Putin faces another multi-billion dollar bill for the project...(AFP)

### **Gambling assets worth \$2.9b seized in China in two days (TOI, July 15)**

Beijing: Chinese police have made record seizure of 18 billion yuan (\$2.9 billion) worth of illegal assets used for gambling on two days, July 12 and 13, on different aspects of 2014 FIFA World Cup, the Ministry of Public Security said. It did not indicate the actual amount of money involved in World Cup gambling but it is likely to be several times the size of seizure. ... (by Saibal Dasgupta)

### **World Cup drunkenness worries Fifa (TOI, July 2)**

Rio De Janerio: Fifa secretary general Jerome Valcke has expressed concern about the level of drunkenness in Brazil's World Cup stadiums.

Brazil had banned alcohol in stadiums, but football's governing body insisted on an exemption for the World Cup. Beer multinational Anheuser-Busch InBev, is a major Fifa sponsor.

### **Sex is good for footballers, at least in this Fifa World Cup (TOI, July 3)**

Sao Paulo: It might be hard to stand up in court but evidence is mounting that sex is good for footballers - at least in this World Cup.

All eight of the teams through to the quarterfinals allowed their players to have sexual relations with partners during down time, according to Brazil's Lance! newspaper. All of the teams that banned it have been knocked out, the paper added.

### **Business and sports**

A grand event like the football World Cup is an excellent example of the interplay of sports and business, something of special interests for journalists. The World Cup this generated huge revenues for the FIFA, small businesses associated with sports, hospitality and tourism industries in Brazil and sports merchandise etc. Newspapers covered all developments related to these regularly. Some of these also appeared occasionally on the front pages.

Here are a few examples:

#### **World Cup cash split: FIFA is the real winner (IE, July 12)**

The most valuable and expensive World Cup ever will earn billions of dollars for FIFA, millions for the competing countries and thousands for the more than 700 players selected. From its near \$4.5 billion in revenue from broadcasters, sponsors, hospitality and licensing deals, FIFA distributes just over \$400 million to the 32 national federations taking part in the tournament... (AP)

#### **The \$14 Billion Tragedy, Brazil's one chance to salvage some pride (IE, July 12)**

The 7-1 humiliation Brazil suffered at the hands of Germany can never be forgotten. The episode will reverberate around the country's streets for generations to come. For a football crazy nation, winning the sport's most valued trophy in their own backyard would have sparked scenes of wild celebrations for months. Or, at least that was what President DilmaRousseff had hoped.



The official FIFA World Cup 2014 soccer ball

The morning after the crushing defeat, one of Brazil's leading papers had the headline "VergonhaVexameHumilhação (Shame,

Grief, Humiliation).” Another headline read “Historic Disgrace.”...(by Saahil Mehta)

### **Pakistan to produce World Cup soccer balls,(The Hindu, May 21)**

Pakistan may be known as a cricketing nation but not many know that the soccer balls for the upcoming FIFA World Cup in Brazil will be imported from the 159th-ranked football nation.

When World Cup’s Chinese supplier Adidas failed to keep up with the demand of soccer balls in Rio de Janeiro, a report in *Express Tribune*’ said that a Sialkot ball manufacturing company then stepped in and got the contract.

### **Football world cup scores for merchandise (TOI, May 12)**

New Delhi: Most Indians swear by their allegiance to cricket. But when it comes to buying sports merchandise, they invariably tilt towards football.

On the eve of the 2014 FIFA World Cup to be held in Brazil next month, marketers like sportswear giants Adidas and Nike, are scrambling to make the most of this year's biggest sporting event. While Adidas, which is the official sponsor of the World Cup, is counting on its brand ambassador Lionel Messi to sell its boots, apparel and accessories, archrival Nike has pinned faith on Cristiano Ronaldo to help sell its team kits and off-pitch collection... (by John Sarkar)

### **Adidas nets one past Nike in World Cup, Puma watches(TOI, July 17)**

New Delhi: Going into FIFA World Cup 2014, the largest sporting event of the year, global sportswear giant Nike played the 'beautiful game' aggressively, almost brutally.

The US-based company sponsored more teams than competitors Adidas and Puma, including tournament favourite Brazil. It struck major sponsorship deals with stars such as, Brazil's Neymar and Portugal's Cristiano Ronaldo, the second-most-expensive soccer shoe endorser in the world after David Beckham. Its 'Risk Everything'

campaign garnered millions of views on social media. It looked like an easy game.

Nike figured that it might finally shoot one past arch-rival and soccer-sales leader Adidas. It didn't... (by John Sarkar)

### **Sony Six sees Rs 200-cr ad revenue from football World Cup (The Hindu, May 29)**

The 2014 FIFA World Cup is expected to be the next big ticket property after the Indian Premier League (IPL) for official broadcaster, Sony Six, as the company is projecting advertising revenue of about Rs 200 crore from the football extravaganza.

“We are selling ad spots at Rs 2.5 lakhs for 10 seconds and expect revenue to almost touch Rs 200 crore for the 64 matches,” said Rohit Gupta, President, Network Sales, Multi Screen Media (the owner of Sony Six).

However, there will be less airtime at 800 seconds for a FIFA match compared to an IPL match at 2,400 seconds, where ad revenues already crossed Rs 500 crore this season, according to the official broadcaster...(by Purvita Chatterjee, Meenakshi Verma Ambwani)

### **New Trends**

The FIFA World Cup 2014 witnessed several new trends which were extensively noted and reported by the newspapers.

For example:



The vuvuzela was a key feature in South Africa

### **The noise of a nation silenced (IE, June 5)**

What is your overpowering memory of the 2010 World Cup in South Africa? Close your eyes and let the images come flooding back. Do you see Carles Puyol leap in the moist Durban air and head Spain

into the final? Or are your memories more aural than visual? If so, can you hear the drone of the vuvuzela, the never-ending screech of the tuneless trumpet whose intensity ranged from blaring to bone shattering?

Before the biggest football carnival had descended on African shores for the first time in its history, many had wondered whether South Africa would host a World Cup worth remembering. Four years on, the sound of the vuvuzela still forces us to shudder at the soundtrack it lent to the event and perhaps even making us bless the souls responsible for making the migraine machines extinct.

Only, they aren't extinct... (by Aditya Iyer)

### **Germany takes 'tiki-taka' to another level (The Hindu, July 11)**

Germany has taken the 'tiki-taka' passing game so intrinsically used by Spain to another level at the World Cup in Brazil, by adding ruthless efficiency to the possession philosophy.

Germany likes possession, just as Spain did, but Low's team avoids endless wide passing and prefers to push forward at every occasion.

When Germany wins the ball in its half, Low wants his players to pass it quickly forward, hoping to outnumber the opposing defence...AP)

### **Thieves choose football over stealing in Kenya (IE, June 18)**

A town in western Kenya has reported a sharp drop in serious crime, with police concluding that criminals were too busy watching the World Cup to go out and steal.

"At least now the youth have something to keep them occupied so they are not involved in criminal activities," local police commander in Kisumu, David Ng'etich, was quoted as saying by *The Star newspaper*...(AFP)

### **Goalkeepers shine brightest in 2014 World Cup (TOI, July 13)**

Despite being a tournament labelled as the return of attack-minded football after the caution shown in South Africa four years ago, Brazil 2014 has been a platform for the world's best goalkeepers to shine.

Sunday's final features the widely regarded best stopper in the world in Germany's Manuel Neuer, whose sweeper-keeper ability to rush from his goal could lead to a revolution in how the position is played.

However, even those less widely recognised at club level have shone in the bright lights of Brazil over the past five weeks...(AFP)

### **Latin Americans rally behind un-Latin American Argentina (IE, July 12)**

With a reputation for arrogance and illusions of European-styled grandeur, Argentines have long been the objects of scorn and the butt of jokes across Latin America. But for at least 90 minutes on Sunday, when Argentina takes on Germany in the World Cup final, most Latin Americans will put aside their disdain for their proud neighbors as they look to Lionel Messi and his teammates to salvage what's left of the region's soccer pride... (AP)

### **Cross-border rivalry reignites (IE, July 11)**

Sergio Romero, Argentina's goalkeeper and hero in the penalty shootouts, arrived below the throngs of Argentines in the Arena Corinthians shortly after his saves had placed the Albiceleste in their first World Cup final in 24 years.

Then, Romero yanked his fluorescent yellow keeping suit off and swirled it in the drenched air, even as the thousands placed above him did the same – with a heart-felt song in their throats.

At first, it seemed like Argentina's manic supporters were singing Creedence Clearwater Revival's 'Bad Moon Rising' to a dancing Romero. But, of course, they weren't... (by Aditya Iyer)



### **Rain of goals drowns out fears of troubled tournament (IE, June 18)**

In the buildup to the World Cup, the Brazilian catchphrase of “Jogo Bonito” — The Beautiful Game — was drowned out by the bangs of frantic construction work and the shouts of angry protesters. Not now. The football — it’s been open, attacking and packed full of goals and great moments — is doing all the talking.

Neymar kicked Brazil into gear, Robin van Persie soared and scored with one of the most spectacular headers you’ll see, and Argentina wizard Lionel Messi conjured up a little left-footed magic at the Maracana. On Monday, it kept coming: Thomas Mueller scored a hat-trick for Germany in a shock 4-0 rout of Cristiano Ronaldo’s Portugal and Clint Dempsey hit the net just half a minute into the United States’ World Cup in an end-to-end 2-1 win over Ghana. The first round of group games isn’t even done yet... (AP)

### **FIFA World Cup study praises risk-taking, fast breaks (TOI, Aug 15)**

Zurich: A FIFA study of tactics and technical trends at the World Cup says risk-taking and counterattacks are in fashion.

Teams now "play positively and do everything to win a game rather than merely 'not lose'," FIFA's panel of coaching experts working in Brazil reported Friday.

The best teams were rewarded for being "not afraid of losing their shape for brief moments," the 284-page document noted...(AP)

### **40% of Fifa World Cup's desi TV audience were women (TOI, July 25)**

Mumbai: The recently concluded Fifa World Cup saw Indian women lap up football like never before with more than 40% of the overall television viewership coming from female audiences. The month-long tournament, one of the biggest sporting events in the world, saw 55 million Indians tune in to watch the matches, out of which 32 million were male while 23 million were women, according to data made available to TOI by the official broadcaster of the tournament Sony Six, sourced from TAM... (by Samidha Sharma)

### **On the wings of football, (The Hindu, July 3)**



Kerala has always been known as a football loving State. So it came as no surprise when the football World Cup hit our shores with an intensity that made the monsoon pale in comparison. As loyalties were worn on hearts and sleeves (literally) and football

lovers gathered to watch matches and debate outcomes, the World Cup has seen expected results and upsets as it races to its conclusion with a few nail-biting finishes.

The tournament has also spawned quite a lot of interest among fans, with a few events and trends marking its progression.

### **The luxurious FIFA World Cup (TOI, Jun 17)**

For many, *football* being synonymous with Brazil is as much a social comment as it is a sporting one. It emphasized game's real following and aspiration value.

No surprises that the tournament being held in the 'home of football' apart from highlighting the social disparities in Brazilian society is also seen as giving this mercenary sport a truly luxurious image. The popular sport that usually had sportsapparel or beer brands adorning any soccer tournament is in for a luxe makeover this time...(by Amin Ali)

### **Craze for football on mobile phones, PCs rises, (The Hindu, July 12)**

As the nail biting FIFA-2014 World Cup reaches its final stages, craze for playing football matches online and on mobile phones has increased manifold among teenagers.

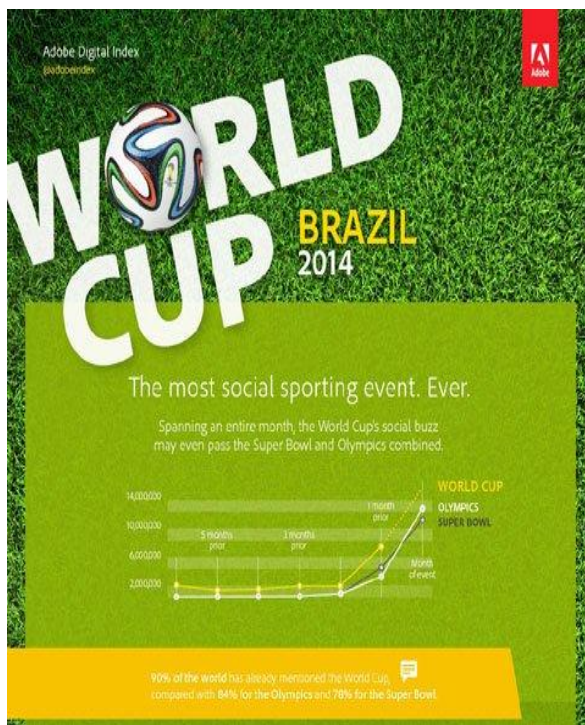
Thanks to its branding by different multinational companies (MNCs), popularity of the matches has gone up considerably compared to the previous World Cup. With this trend, more and more teenagers are playing matches on android mobile phones, tablets or personal computers during their leisure time... (by M Srinivas)

## Game for the World Cup, (The Hindu, June 19)

Football frenzy's taken over the app world too. In keeping with the trend two city-based IT firms have come up with free apps, especially for the World Cup. Here's a quick look....

## Social Media and Football

### FIFA World 2014 Cup the most social sporting event ever: Adobe (IE, June 12)



New data from Adobe has confirmed the 2014 FIFA World Cup is the most social sporting event ever, surpassing the Sochi Olympic Games and the 2014 Super Bowl. Since June 2013, the World Cup has generated more than 19 million social mentions.

Adobe Digital Index has been capturing data through Adobe Social, covering buzz from social channels including blogs, Facebook, Google+, Reddit, Twitter, Dailymotion, Flickr, Instagram, Tumblr, Foursquare and YouTube. More than 69 million social mentions have been included in the sample from 230 countries and territories talking about the

World Cup....

### 36.5 million tweets rolled out during the Germany-Brazil game (IE, July 9)

Brazil's record defeat at the hands of Germany in the World Cup semi-final sent social networks into overdrive, with Twitter and Facebook beating previous marks of activity for sporting events.

A total of 35.6 million tweets were sent during the match on Tuesday that saw the Germans thrash Brazil 7-1 the host nation's worst loss in its 100-year footballing history... (AFP)

### **Messi, Ronaldo top online searches during World Cup (TOI, July 18)**

New Delhi: He may not have been able to deliver the World Cup to Argentina but Lionel Messi topped the Google search results for forwards during the just-concluded event in Brazil along with Portuguese star Cristiano Ronaldo. "Portuguese star Cristiano Ronaldo and Argentina's Lionel Messi may have not performed to the expectations of fans this World Cup, but online search trends reveal that they retain the top spot when it comes to being the best strikers in the World Cup," Google said in a release. ..(PTI)

### **How can you equate a football victory with rape: Angry netizens (TOI, July 13)**

Brazil's loss to Germany was already an emotional moment, but fans have had enough after controversial 'rape' comments went viral after the semifinals.

While celebrating their epic victory in the semifinals, fans of the German football team managed to irk people with their celebratory messages.

Among many other jokes, memes and tweets, fans termed the match as Germany's 'rape' of Brazil. A day later, people from around the world responded with angry replies to the joke... (by Aanchal Tuli)

### **World Cup final breaks social media records, (The Hindu, July 16)**

The hard-fought thrilling World Cup final between Germany and Argentina set new Twitter and Facebook records as the encounter was trending on all social media platforms.

The final set a new Twitter record of 618,725 tweets per minute discussing the match, according to a data.

Facebook also said the game hit record numbers, prompting 280 million interactions, with 88 million people engaged globally, CBS News reported.

**Neymar tops charts as Twitter World Cup kicks off  
Hindu, June 13)**

**(The**

Brazil hero Neymar topped the Twitter charts as football fans in more than 150 countries sent out 12.2 million tweets during the opening match of a World Cup set to represent a landmark in the development of social media.

The Barcelona striker's two goals in Brazil's controversial 3-1 win over Croatia ensured he was the most mentioned player on the micro-blogging site, according to Twitter's own monitoring of Thursday night's big kick-off in Sao Paulo... (AFP)

**History and Football**

**When footballers inspired an anthem (IE, June 12)**

How deep can a World Cup team's impact be on its nation? Hristo Stoichkov, Bulgaria's most inspirational footballer, who ended up as the top scorer in USA '94, has a village named after him. That, however, is small change as compared to what Russia's national side achieved before, during and after France '98.

Unlike Bulgaria in 1994, when they beat Germany in the quarters to reach the last-four for the only time in their history, Russia did precious little in 1998. In fact, they didn't even make it to the main draw, having lost during the qualifiers and failing to qualify for the first time since 1978. So, when a state-sponsored tribunal was held to look into their failures, the reason for their humiliation was overwhelming as it was unanimous — Russia's national anthem... (by Aditya Iyer)

**Old scores to settle (IE, June 30)**

If revenge is a plate best served cold, Algeria will hope to dish it out to Germany in their World Cup Round of 16 match on Monday 32 years after one of the most shameful games in the tournament's history. In all likelihood, however, a powerful Germany side will bring the Desert

Foxes' run to an end and deprive them of retribution and further glory. But it might not be easy.

The Germans, champions in 1954, 1974 and 1990, arrived in Brazil as one of the favourites. They showed their credentials by demolishing Portugal 4-0 in their opening game but stumbled slightly against Ghana, drawing 2-2. They then dismissed the United States with a strong performance that still left some room for improvement, although Thomas Mueller showed again what a lethal striker he is...(Reuters)

**'Romario and I were among the deadliest duos in World Cup history' (The Hindu, June 14)**

Brazil's 1994 World Cup triumph in the USA was largely possible because of the telepathic partnership of Romario and Bebeto, responsible for eight of the team's 11 goals in the competition.

A voluntary worker for the Local Organising Committee for this edition, Bebeto took time out for an email interview with *The Hindu*...(by Ayon Sengupta)

**When a few centimetres can change football history (The Hindu, June 30)**

Success in modern football largely depends on talent and resilience — but sheer good fortune also plays its part.

This timeless truth was again shown to the watching world on Saturday, when Chile went within centimetres of astonishingly eliminating hosts and favourites Brazil from the World Cup. In the final minute of extra time, with the score at 1-1 and with a dreaded penalty shootout looming, Chilean forward Mauricio Pinilla played a one-two with Alexis Sanchez and unleashed a tremendous drive that beat Brazil goalkeeper Julio Cesar — but then rebounded off the crossbar...(DPA)

**1986 World Cup: Maradona gets a hand on the trophy (TOI, Jun 1)**

Paris: Mexico, with its searing heat and thin air, hosted the 13th World Cup finals less than a year after being hit by a massive earthquake that left 30,000 dead.

The quarterfinal between Brazil and France, who had already knocked out holders Italy, was the match of the tournament. A flowing match finished 1-1 before France won the penalty shootout 4-3.

Diego Maradona's infamous 'Hand of God' goal, when he punched the ball into the net, and a spectacular solo effort gave Argentina victory over England in the last eight. He produced more magic to see off Belgium in the semifinals....(AFP)

### **1978 World Cup: Kempes goals seal Argentina win (TOI, Jun 1)**

Paris: Despite a threatened boycott over the host nation's military junta, all 16 qualifiers turned up for the 1978 finals which Argentina won on home territory.

The Argentines, for whom long-haired striker Mario Kempes was a revelation, romped to a 6-0 win over Peru in their final second-phase match to oust Brazil on goal difference, prompting cries of fixing from South American rivals... (AFP)

### **1974 World Cup: 'Total Football' revolution (TOI, Jun 1)**

PARIS: The tenth World Cup was hosted by West Germany only two years after the murder of Israeli athletes that shocked the world at the Munich Olympics.

The tournament saw the birth of "total football". Finalists the Netherlands, led by Johan Cruyff, and Franz Beckenbauer's West Germany were the leading exponents of the new art which involved players switching positions at will to open up defences...

## **India and the World Cup**

### **Music, food and football come together in Goa's inter-village tournaments (IE, June 8)**

Siesta time in Anjuna-Caisua, north Goa. The laterite-stone houses are silent, their inhabitants clustered under trees, or



enjoying a snooze. The football ground, a clearing hemmed in by the village on one side and rolling hills on the other, is even more desolate.

Thirty minutes later, however, it is a scene transformed. A bunch of 10 people have materialised out of nowhere. Two megaphones blare out Remo Fernandes's latest Goan numbers, tables and chairs are laid out, and the ground is ready for a match... (by Chinmay Brahme)



Shot at glory: OinamBembem at practice in Imphal

**Bend it Like Bembem: The feisty captain of Manipur women's football team opens up (IE, June 8)**

OinamBembem started playing football with the boys in her colony in Imphal city when she

was 12. She didn't know much about football then, it was just a game that she enjoyed with her friends. But the boys in the team quickly recognised her talent. Before she knew it, she had cut her hair really short, taken on a boy's name (Bobo, or sometimes Amko) and was playing against rival localities. The only girl on the football ground. "My own teammates knew," she says. The subterfuge worked and her reputation grew...(by Esha Roy)



Neymar fractured his back during the quarters clash against Colombia in the ongoing World Cup

(Source: Reuters)

**Kerala offers ayurvedic help to injured Neymar (IE)**

Thiruvananthapuram, July 8: Kerala government is looking into the possibility of offering its traditional ayurvedic treatment to Brazilian footballer Neymar for his fractured vertebrae.

Amidst rumours in a section of media that



Brazilian Football Federation has sought Kerala help, Chief Minister OommenChandy told The Indian Express that the idea to give ayurvedic treatment to Neymar was mooted by Kerala Football Association (KFA).

“When they (KFA) approached us with the idea, I have asked the health department to examine the issue. Heath Minister V S Shivakumar has convened a meeting of higher officials,” said Chandy....( by Shaju Philip)

### **Kicking out sexism (The Hindu, July 5)**



Mumbra girls at a practice session.

They weep, they scream, they explode with anger, they dance with joy — millions of football fans around the world are right now focused on only one thing — World Cup Football in Brazil. The controversies that preceded it have been all but forgotten as lovers of the game, men and women follow every move.

But the players are all men. Football remains, in popular

imagination, a man’s game.

Yet, women also play football. Including Indian women. You would not know that as precious little is written about them. But this year, for a change, there has been some welcome reporting on the women who also kick the ball around.

One of them is a remarkable 36-year-old from Manipur — Oinam Bembem Devi. Her claim to fame is that she plays excellent football, so good that she captained the Indian Women’s Football team thrice. Yet, at the age of 12 when she began kicking a ball around with the boys in her neighbourhood, she could not have imagined this. In fact, according to reports about her, Bembem was so keen to play football that she cut her hair short and changed her name to Bobo so that she could continue to play with the boys.... (by KalpanaSharma)

**Kolkata couple gears up to watch ninth World Cup in a row( The Hindu, June 12),**

Football is a passion for Kolkata's couple Pannalal (81) and Chaitali (71), which has taken them to eight World Cups previously and the 2014 Brazil edition will be no exception either, though this could be their last.

It all began in 1982 when the football-crazy couple, who live in a narrow bylane at Kidderpore in the south-western part of the city, when they spent one summer at their friend's place in London and decided to go to Spain to watch the World Cup...(PTI)

**Football fever grips Prime Minister Narendra Modi (IE, June 12)**



Prime Minister Modi with Communications and Information Technology minister Ravi Shankar Prasad and Minister of State for Youth Affairs and Sports Sarbananda Sonowal. Mr. Modi said that India too was preparing to host the U-17 World Cup. (Source: PTI)

Joining millions of football lovers across the world, Indian Prime Minister Narendra Modi on 12 June released commemorative postage stamps on the 2014 FIFA World Cup and hoped that the international event becomes a “bridge for connecting nations”.

He used to occasion to underline the need inculcating the love of sports

among children within the country with his slogan “jo khele, wo hi khile” (those who play develop well)...

**Is Neymar the Sachin Tendulkar of Brazil? (IE, July 12)**

Every team needs a hero, a poster boy who signifies victory, signifies success. A star on whom the media can focus its coverage. Every successful campaign has one. Pele for Brazil, Maradona for Argentina.

But then some are not so lucky, there is Tendulkar – until he won the cup in 2011, Jayawardene – until he won the T20 World Cup in 2014, and then there is a Neymar.

A couple of days ago, ex-Brazil coach Dunga stated that Neymar “was too raw to play in South Africa”. And yet, in the span of four years, Neymar rose through the ranks at the Santos; soon came into the media limelight and hence caught the eye of ‘Big Phil’.

A rampaging Neymar was then the talk of the town in 2011 Club World cup against Barcelona. On a high, he then came to the Confederations cup and won many accolades... (by Saikat Ghosh)

**For octogenarian Ahmed Khan, Brazil revives memories of the lost chance (IE, June 9)**

Ahmed Khan will follow the FIFA World Cup, which kicks off later this week, with special interest and considerable regret.

The last time the world’s biggest single sporting event took place in Brazil, India had qualified for it. They were placed in Group C alongside Paraguay, Italy and Sweden. And Khan was the pivot of a fledgling team that was making rapid strides in international football...(by Mihir Vasavda)

**Writer astounds football fans with his golden predictions (TOI, July 15)**

Kannur: When Germany’s Mario Goetze scored an amazing goal against Argentina he just looked at the clock and smiled under his breath. Seven more minutes left for the long whistle to blow - to declare the winner of the 2014 Fifa World Cup, thus proving the last in a series of his predictions become correct once again. And exactly that did happen. ...( by P Sudhakaran)

**It’s ‘Ola Brazil’ as Indians fly in hordes for FIFA World Cup(TOI, Jun 6)**

Chennai: Cricket may well be a religion in India, but football is not far behind. Well-heeled Indians are spending heavily to travel halfway across the world to watch FIFA World Cup matches live in Brazil. Interest in the World Cup has grown 15-20% this year in terms of outbound traffic to Brazil compared with World Cup 2010 in South Africa, tour operators say...

## World Cup and the Stars

### JLo, Pitbull sparkle at opening ceremony (IE June 13)



Brazilian singer Claudia Lette, left, US singer Jennifer Lopez, right, rapper Pitbull, perform during the opening ceremony (Source: AP)

Jennifer Lopez, rapper Pitbull and pop star Claudia Lette bounced around a giant stage resembling a peeled melon singing the World Cup theme 'We Are One' as Brazilian band Olodum banged drums below on this nation's Valentine's Day.

JLo, dressed in a low-cut sparkling green outfit, turned up for the performance despite earlier reports that she wouldn't be able to attend.

Brazil is ready to samba, and plans to teach the world to join in for the coming month during the showcase tournament for the world's most popular sport. The futebol-crazed country hoped Thursday's Croatia-Brazil opener would be the start of a run to extend its record to six World Cup titles.

### The one man stand (IE, June 22)

Ronaldo had been reduced to going for long-rangers and speculative efforts against Germany. He had few scoring opportunities after Pepe's red card.

Cristiano Ronaldo stands with his feet pressed together in a goal-scoring position. Those legs are customarily apart when it's his turn to take a free-kick or a penalty. But when awaiting a corner-kick in the box, it's his eyes that spread wide across. His dilated pupils scan not just the kick-taker, but his every body posture and surrounding environs



Figure 1 Injured Brazilian star Neymar declared on Thursday he wants Lionel Messi to lead fierce rivals Argentina to victory over Germany in the World Cup final. Picture shows youngsters playing football in front of a mural of Argentina star Lionel Messi (L) and

### **Neymar backs Messi for World Cup final victory (The Hindu, Jul 11)**

Injured Brazilian star Neymar declared on Thursday he wants Lionel Messi to lead fierce rivals Argentina to victory over Germany as the countdown to the World Cup final began.

Neymar, who missed Brazil's 7-1 humiliation against Germany through injury, told a press conference he wanted Messi and Argentina to win the title.

"Messi's history in the sport is so important, he has won a lot of trophies and I will be cheering for him," said Neymar, a team-mate of Messi's at Barcelona. "He is a friend, he is my team-mate and I wish him luck." (AFP)

### **FIFA World Cup: Flea, Noodle, Tiny ... intimidating stars, underwhelming names (IE, June 10)**

What happens when Chiquita passes to El Pintita, who in turn plays it into the path of Pipita before El Fideo's cross finds La Pulga who finds the back of the net? It means Argentina just scored through Lionel Messi. Whenever that happens, expect even the poker-faced Pachorra or the 'sloth' to get animated on the sidelines.

By now, we're accustomed to South American teams dishing out catchy monikers for their players. But the Argentines have always taken it to the next level of creativity. It's no different this time around either. Where else would you find players nicknamed after a witch, a noodle or a donkey?... (by Bharat Sundareshan)

### **Messi special ignites Argentina campaign (IE, June 17)**

Lionel Messi can never be the man Argentina wants him to be, since that man is Diego Maradona, and in their eyes not even Messi— no matter what genius he conjures — will ever measure up to Maradona.

So Messi's best hope to win over his countrymen is with victories. The first came Sunday night at Estádio do Maracanã, where Argentina opened Group F play with a 2-1 victory over Bosnia and Herzegovina...  
*(New York Times)*

### **Montegrappa honours Pele with a Rs 57,99,995 pen (IE, June 18)**



With football fever gripping the world, Montegrappa's Icons Pens will celebrate the legend of Brazilian footballer with two limited edition Pelé Icons Pens.

But the pens will be for the Black Pearl's greatest fans, those who can spend at least Rs 57,99,995 for the gold edition or Rs 2,24,995 for the P10 silver version.

"The Heritage features models with solid gold or solid silver trim. The top of the cap is shaped to represent a football, atop a crown that reads around its circumference 'All Hail The King'. The colours of the Brazilian flag form the surface of the cap in yellow, with green surrounding the crown. Inspired by the original championship trophy, the spring-loaded clip features cabochons on each side," said a product release.

### **Sex is good for footballers, at least in this Fifa World Cup (TOI, July 3)**

Sao Paulo: It might be hard to stand up in court but evidence is mounting that sex is good for footballers - at least in this World Cup.

All eight of the teams through to the quarterfinals allowed their players to have sexual relations with partners during down time, according to



Brazil's Lance! newspaper. All of the teams that banned it have been knocked out, the paper added... (Reuters)

### **Shakira, Santana and Samba light up World Cup closing ceremony (TOI, July 14)**

Rio De Janeiro: The mournful cries of millions of

Brazilians were drowned out in the high-decibel musical gala during the Fifa World Cup's closing ceremony, which was graced by crowd pullers such as Shakira, guitar king Carlos Santana and also had a dash of samba on Sunday.

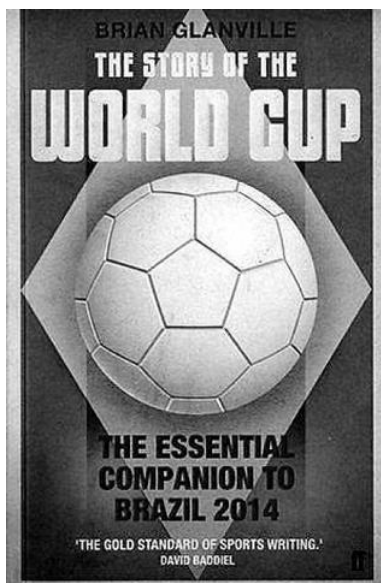
### **Pele, the idol with as many slip-ups as goals (The Hindu, June 11)**

If Pele was aware of the fact that he is accumulating as many slip-ups as goals he scored, maybe he would not insist so much on his career total of 1,281 goals.

The three-time World Cup winner is the undisputed king of football.

However, off the field, the legendary player has built up an extensive history of mistaken predictions and controversial declarations, which have made him the target of harsh criticism from his compatriots — and which have affected his popularity.... (DPA)

### **Books and authors**



#### **The football World Cup's complete story**

Some people think football is a matter of life and death. I assure you, it's much more serious than that — so said William 'Bill' Shankly, the great Liverpool manager.

The Scot, though, doesn't figure at all in Brian Glanville's *The Story of the World Cup* as Scotland did not participate in the first three World Cups — even England, the birthplace of the game, decided to participate only from 1950 onwards... (by S V Sriram)

#### **The kick-starter! (The Hindu, May 31)**

About four months ago, the publishing house Hachette contacted Novy Kopadia to undertake a project he had considered for years. The idea was to write a book on the FIFA World Cup. Although Kapadia had dedicated his entire life to football, the answer came easily to him. He refused.

“I never thought I could finish it. There was little time to finish the book. But upon insistence, I changed my mind,” reveals the author of *The Football Fanatic’s Essential Guide* – an eminently readable collection of stories, trivia, statistics and more from, arguably, the biggest show on earth... (by Priyansh)

## **Fans and Football**

### **Brazil fans disgusted with defeat (IE, July 13)**

Brazil fans expressed disgust with their team after the hosts lost 3-0 to the Netherlands in World Cup third place play-off with many hoping Germany will win the final.

Although it was Germany who thrashed the Selecao 7-1 on their own turf in the semi-final, fans said they would rather have Germany lift the trophy than see neighbors Argentina lift it in Rio on Sunday...(AFP)

### **Crestfallen Brazil have nothing to be optimistic about (IE, July 13)**

Brazil coach Luiz Felipe Scolari was hoping to send an optimistic message to the team’s supporters in Saturday’s World Cup third-place match but their lifeless performance in a 3-0 defeat by the Netherlands did exactly the opposite.

Brazil’s defensive woes manifested themselves once again as they fell 2-0 behind in less than 20 minutes, but their problems were evident all over the field. ..(Reuters)

### **Seven deadly minutes (IE, July 10)**

It wasn’t an own goal, but it may as well have been one. And once again, it could well have been credited to the man who reverse-kicked this tournament into play with a deflection into his own net —Marcelo.

Jogging down the inside right of his flank, Marcelo, Brazil’s over-smart left-back, looked to back-heel a pass to his sweeper, Luiz Gustavo.He could’ve sought to roll the ball ahead, to either Hulk on the left, Fred down the middle or even Bernard on the right.But when his fellow



defenders had set the precedent in the first 10 minutes of the game by only hurling long balls ahead, Marcelo perhaps found a simple pass ahead beneath his style.] ... (by Aditya Iyer)

#### **World Cup 2014 draws 20% more fans from India (The Hindu, July 10)**

Twenty-two-year-old Vaibhav Manchanda can barely contain his excitement. An executive with the Delhi team of the Indian Super League (ISL, the 8-city Indian football league set to kick off in September 2014), Vaibhav was surprised by his father, who arranged the trip to Brazil for him and his brother to watch the World Cup as a graduation gift. "I've been thinking about somehow making it for one of the matches for the past year," says Vaibhav, "But I never dreamed I would be able to watch the final." ... (by Suhasini Haidal, Lalatendu Mishra)

#### **Confessions of a woman World Cup football fan (The Hindu, July 20)**

The FIFA World Cup tournament that happens every four years is the only sport I follow — that's a big confession I wish to make at the outset. I do not follow club football and have no idea about the celebrity players or the prices they command for a Manchester United or a Liverpool. My love for the gentleman's game lasted till Sourav Ganguly was playing, including IPL. I keep track of big tennis and chess tournaments to the extent that I am up-to-date on my current affairs. That says a lot about my interest in sports and my association with it... (by Anmol Sherpa)

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The Sports Writing Handbook by **Thomas Fensch**, Lawrence Erlbaum Associates, 1995 (2nd edition)

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Media and Sports Journalism by T. Rajsekhar, Sonali Publications

Field Guide to Covering Sports Spiral-bound by Joe Gisondi (Author)

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<http://www.bbc.com/sport/0/>

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# Mass Communication

## Semester 3

### Chapter 1

#### Nature of Communication

Definition, elements and process of communication

The English word 'communication' has been derived from the Latin word, 'Communicare' which means to impart or participate or to transmit. The word 'Communicare' is derived from the root 'Communis' which means to make common or to share.

Communication is 1) the activity or process of sharing or exchanging ideas, feelings, information, experience between two or more persons; 2) an act or instance of transmitting; 3) the information actually communicated by some means.

Definitions of communication:

- 1) The Oxford English Dictionary defines communication as "the action of conveying or exchanging information and ideas."
- 2) Peter Little defines communication as "the process by which information is transmitted between individuals and or organizations so that an understanding response results."
- 3) Allen Lui (Louis) defines communication as "Communication is the sum of all the things one person does when he wants to create understanding in the mind of another. It is a bridge of meaning. It involves a systematic process of telling, listening, understanding and responding."
- 4) Keith Davis defines communication as "Communication is the transfer of information and understanding from one person to another."

The process of communication involves a series of stages:

- 1) An idea arises in the mind of the sender, which he wants to share.
- 2) The sender encodes the idea in the form of a 'message'.
- 3) The sender chooses some medium / channel to put across the message.
- 4) The receiver receives the message.
- 5) The receiver decodes – absorbs, understands, interprets the message.
- 6) The receiver sends feedback or his response.

The components or elements of the communication process are as follows:

- 1) The sender or the communicator
- 2) The message
- 3) Encoding : to change something into a system for sending messages secretly, or to represent complicated information in a simple or shortway
- 4) The medium / channel
- 5) The receiver
- 6) Decoding
- 7) Feedback
- 8) Barrier

Importance of feedback in the process of communication-

Effective feedback, both positive and negative, is very helpful. Feedback is valuable information that will be used to make important decisions.

After getting the meaning of the message, the receiver provides feedback which he encodes in the form of a response/reaction/reply to the message. Feedback plays an important part in the communication process, because it is desired and expected by both the sender and the receiver. The sender wants to know whether and how his message has been received, and the receiver, either consciously or unconsciously, usually provides a sign indicating that he has received the message.

It should be noted that feedback may be positive or negative. Positive feedback indicates to the sender the fact that his message has been received, understood, and accepted; and that he can

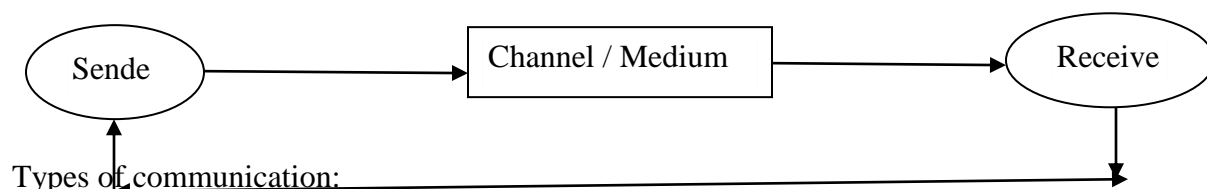
proceed to the next point. Negative feedback tells the sender that his message has not been properly understood. It, therefore, functions as a corrective, as it makes the 'sender' realize the defects or flaws in his manner of encoding. He will, therefore, have to encode the same message in a different way, so as to enable the 'receiver' to understand it.

Feedback may be immediate or delayed. In the case of interpersonal communication it is quick, as the sender is able to observe the response/reaction (e.g. a smile, nod, frown etc.) when he is conveying the message. He can also guess whether the 'receiver' agrees or disagrees with him. However, in the case of a letter, feedback may be delayed as the 'receiver' will take time to reply.

Sometimes, feedback is obtained indirectly, by observing the subsequent change of behaviour on the part of the 'receiver'.

Feedback is very important in business. It is important for the businessperson to know whether his/her clients and customers are satisfied with the products and services, or whether s/he needs to make changes. Feedback from employees is also necessary to improve the performance of an organization.

The diagrammatical representation of the communication process can be shown as follows:



Interpersonal:

Interpersonal communication is the process by which people exchange information, feelings, and meaning through verbal and non-verbal messages: it is face-to-face communication.

Interpersonal communication is not just about what is actually said - the language used - but how it is said and the non-verbal messages sent through tone of voice, facial expressions, gestures and body language.

When two or more people are in the same place and are aware of each other's presence, then communication is taking place, no matter how subtle or unintentional.

Without speech, an observer may be using cues of posture, facial expression, and dress to form an impression of the other's role, emotional state, personality and/or intentions. Although no communication may be intended, people receive messages through such forms of non-verbal behaviour.

Elements of Interpersonal Communication:

The Communicators

For any communication to occur there must be at least two people involved. It is easy to think about communication involving a sender and a receiver of a message. However, the problem with this way of seeing a relationship is that it presents communication as a one-way process where one person sends the message and the other receives it. While one person is talking and another is listening, for example.

In fact communications are almost always complex, two-way processes, with people sending and receiving messages to and from each other simultaneously. In other words, communication is an interactive process. While one person is talking the other is listening - but while listening they are also sending feedback in the form of smiles, head nods etc.

The Message

Message not only means the speech used or information conveyed, but also the non-verbal messages exchanged such as facial expressions, tone of voice, gestures and body language. Non-verbal behaviour can convey additional information about the spoken message. In particular, it can reveal more about emotional attitudes which may underlie the content of speech.

Noise

Noise has a special meaning in communication theory. It refers to anything that distorts the message, so that what is received is different from what is intended by the speaker. Whilst physical 'noise' (for example, background sounds or a low-flying jet plane) can interfere with communication, other factors are considered to be 'noise'. The use of complicated jargon, inappropriate body language, inattention, disinterest, and cultural differences can be considered 'noise' in the context of interpersonal communication. In other words, any distortions or inconsistencies that occur during an attempt to communicate can be seen as noise.

#### Feedback

Feedback consists of messages the receiver returns, which allows the sender to know how accurately the message has been received, as well as the receiver's reaction. The receiver may also respond to the unintentional message as well as the intentional message. Types of feedback range from direct verbal statements, for example "Say that again, I don't understand", to subtle facial expressions or changes in posture that might indicate to the sender that the receiver feels uncomfortable with the message. Feedback allows the sender to regulate, adapt or repeat the message in order to improve communication.

#### Context

All communication is influenced by the context in which it takes place. However, apart from looking at the situational context of where the interaction takes place, for example in a room, office, or perhaps outdoors, the social context also needs to be considered, for example the roles, responsibilities and relative status of the participants. The emotional climate and participants' expectations of the interaction will also affect the communication.

#### Channel

The channel refers to the physical means by which the message is transferred from one person to another. In a face-to-face context the channels which are used are speech and vision, however during a telephone conversation the channel is limited to speech alone.

#### Uses of Interpersonal Communication

Most of us engage in some form of interpersonal communication on a regular basis, often many times a day, how well we communicate with others is a measure of our interpersonal skills.

Interpersonal communication is a key life skill and can be used to:

- Give and collect information.
- Influence the attitudes and behaviour of others.
- Form contacts and maintain relationships.
- Make sense of the world and our experiences in it.
- Express personal needs and understand the needs of others.
- Give and receive emotional support.
- Make decisions and solve problems.
- Anticipate and predict behaviour.
- Regulate power.

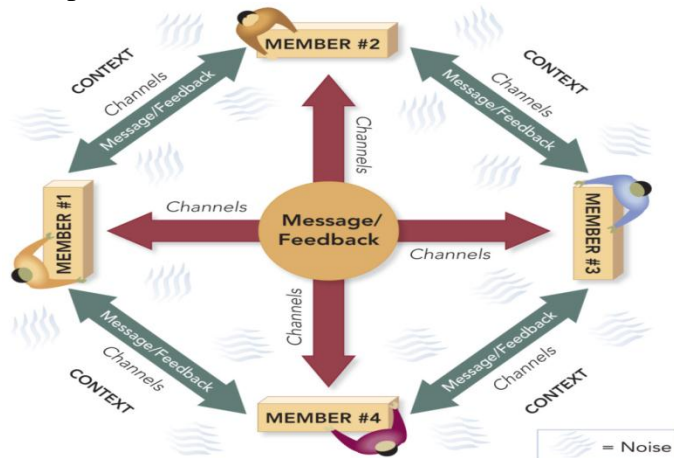
#### Group Communication

Definition: The interaction of three or more interdependent members working to achieve a common goal.

#### Components of Group Communication



### Group Communication Process



### Advantages of Working in Groups

- Group Performance
- Member Satisfaction
- Learning
- Cultural Understanding
- Creativity
- Civic Engagement

### Disadvantages of Working in Groups:

- Time, Energy, and Resources
- Conflict
- People Problems

### Mass Communication:

**Mass communication** is a process of transmitting message to a large number of scattered audiences. Through mass communication, information can be transmitted quickly to a large number of people who generally stay far away from the sources of information. Mass communication is done through radio, television, newspaper, magazine, leaflets etc. some definitions of mass communication are as follows:

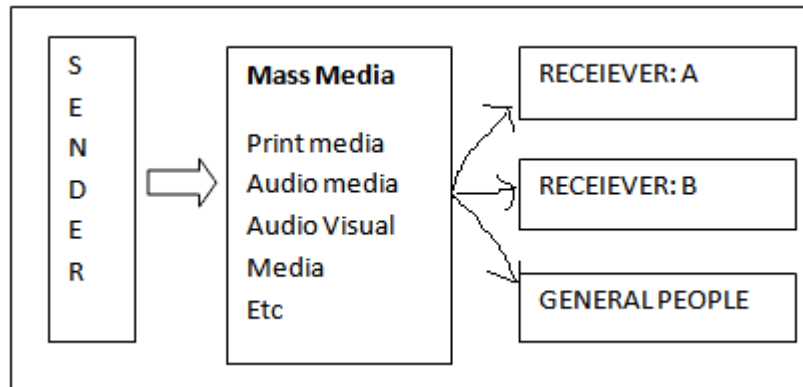
*According to Metha*, “Mass communication is concerned with transmitting information, thoughts and opinions, entertainments etc. at a time to a large number of heterogeneous audiences.

*According to Emery and others*, “Mass communication is a process of sending a message, thought and attitude through some media at a time to a large number of heterogeneous audiences.”

*According to R. P. Molo*, “Mass communication is a process through which an individual, organization or govt. communicates with the general people.”

**Sydney Head 1976 suggests that mass communication contains at least following five things:**

- Large audience
  - Similar audience exists
  - Some form of message reproduction
  - Quick distribution of message
  - Low unit cost to the customers.
- The Flow Of Mass Communication



So, Mass communication is a process of transmitting information, thoughts, opinions, and or attitude through specific channel or media to a large number of heterogeneous audiences.

### Features or Characteristics of Mass Communication

Mass communication is a communication which is occurred between large people. Actually mass communication is processes through which a message is widely circulated among the persons who are far and away from the source. The main characteristic of mass communication is as follows:

**Specific objectives:** Every communication has a specific objective. Without objectives no communication is held. Mass communication has also a specific objective which is depend on the subject matter of communication.

**Common messages:** Mass communication transmits or delivers same simultaneously messages to vast diverse and scattered audiences.

**Source of message:** The sources of mass communication message generally are a person or group operating within an organizational setting. Examples of these sources are news reporters, television producers and magazine editors etc.

**Messages are sophisticated and complex:** In mass communication, messages are sophisticated and complex. Whereas the message in interpersonal communication may be simple words and short sentences, mass media messages are quite elaborate. Examples of mass media message are a news report, a novel, a movie, a television program, a magazine article, a newspaper column, a music video, and a billboard advertisement.

**Limited information:** Such audiences are brought together by a single shared interest in the particular message available through the mass medium. Message sources generally have only limited information about their audiences.

**Mass medium:** Radio, Television, Internet etc are examples of media which are regarded as mass media because they can reach out to vast audience at a time.

**Impersonality:** Messages of mass communication have remained impersonal since there is no personal touch of a medium. The impersonality of mass communication is informed by the need to reach large, diverse and scattered audiences almost at the same time.

**Portability and mobility:** Portability has to do with the fact that messages of mass communication are handy and that the medium through which the messages are passing could be carried from one place to another at any geographical location.

**Universality:** This refers to the extensiveness or commonness of a medium and acceptability of messages. A person does not need to be literate or educate in particular language before listens to a radio program or a watch television program in that native language.

**Permanency:** This refers to the period for which a medium can hold its message thereby making the message reviewable. A reader of a book, newspapers and magazines can read and re-read and store it for a long term.

**Large number of audiences:** In mass communication, information reaches to large and vast number of heterogeneous audiences. The audiences of mass communication exceed millions after millions.

**Heterogeneous and scattered audiences:** The audiences of mass communication are not only large but also heterogeneous and diverse type. They actually are made up of groups of people with dissimilar background, demographics and socio-political characteristics.

**Personally unknown audiences:** The audiences of mass communication are personally unknown for the communicator because of audiences' dissimilar background, demographics and sociopolitical characteristics.

**Separate contexts of information:** Individuals reading newspapers, watching a film in a theater, listening to radio or watching television are situations where audience is large, heterogeneous and anonymous in character and physically separated from the communicator both in terms of space and time.

**Cover vast boundaries:** The audiences of mass communication are spread over a vast or wide geographic area.

**Communication is mostly one way:** Mass communication is a one to many form of communication, whereby products are mass produced and disseminated to a great quantity of audiences.

**Delayed feedback:** Feedback in mass media is slow and weak message flow typically is one-way, from source to receiver. Traditionally, feedback has been minimal and generally delayed. A newspaper reader could write a letter to the editor but it remains limited and delayed.



**Use of modern technological media:** Channels of mass media use modern technology. Radio, involves tape machines, microphones, devices that digitize sound waves transmitters that disseminate them and receiving units that decode the sound waves and render them back into audio form approximating the original.

**Rapid and continuous dissemination:** In mass communication, information rapidly reaches and continuous disseminate to large and vast number of heterogeneous audiences.

**Noise:** Like other forms of mediated communication, noise exists in the mass context. Noise may be semantic, environmental or mechanical.

## Characteristics of Mass Communication

Mass communication is very similar to other forms of communication. It involves people, messages, channels, noise etc. However, it possesses the following special characteristics or features in addition to the characteristics of general communication-

**Large number of audiences:** The most important characteristic of mass communication is that its audiences are relatively large. Audiences of mass communication may exceed millions after millions.

**Heterogeneous audiences:** The audiences of mass communication are not only large in number but also heterogeneous and anonymous in nature. Its audiences may belong to different ages, religions, sections and groups.

**Scattered audiences:** The audiences of mass communication are scattered in a vast geographical area, even in the whole world. So its audiences are far away from the source of information.

### Characteristics of mass media

- Communication is mostly one way
- Audience has great deal of choice
- Reach large & vast audience
- Aim messages to attract largest audience possible
- Influence society & are in turn influenced by society



**Personally unknown audiences:** In mass communication, messages flow to scattered external audiences. Usually, the audiences are personally unknown to the communicator.

**Common messages:** Mass communication delivers the same messages simultaneously to a vast and diversified audience. Whoever wish and has the ability to afford the media, can easily receive the message from the mass communications channels.

**Use of mechanical or electronic media:** Mass communication relies on mechanical or electronic media to address large and diverse audiences. The media include radio, television, films, newspaper, posters, leaflets etc. Mass communication does not take place through face to face or telephonic conversation.

**Rapid and continuous dissemination:** Another distinct characteristic of mass communication is the speedy and continuous dissemination of the message. Various media of mass communication like radio and television transmit messages instantly. Numerous copies of films, newspapers, books and magazines can be distributed across vast geographical area within few days.

Moreover, modern mass communication occurs continuously where messages are sent on a schedule.

**Absence of direct feedback:** In mass communication, there is no direct feedback from the receivers. It is mainly because the receivers of mass communication are far away from the source of information. For this, mass communication is regarded as mostly one way communication process. However, in some causes reactions of audiences can be known for their subsequent behaviors.

**Requiring professional help:** Developing and designing the message of mass communication requires help of professional communicators. The professional communicators include reporters, editors, actors, authors, writers, official spokespersons and so on. These professional communicators design, edit and disseminate news, entertainment, dramas, advertising messages, public reactions messages and political campaigns.

**Use of modern technology:** Modern mass communication requires the use of various specialized modern technologies such as computer, computer network, fax, mobile phones, broadcasting media, printing devices etc. for effective preparation and distribution of message.

At last, we can say that the above stated features of mass communication have given it a separate entity form those of other types of general communication.

## Advantages of Mass Communication

Objectives of mass communication or *advantages of mass communication* or role of mass communication. Mass communication may take place among officials of the same level in the hierarchy or among the officials who are out of superior-subordinate relationship. The importance of mass communication are as follows:

## Objectives of Mass Communication, Role of Mass Communication

**Contact with families and friends:** With the help of mass communication many people can communicate with heirs' families or with their friends. Actually people travel around the world and by this reason they need a good way in order to not lose the contact with their families in their native country. The studies reveal that approximately 95% of the population use electronic devices for their communication for example: Mobile phones, Telephones, Computers etc.

**Universality:** This refers to the extensiveness or commonness of a medium and acceptability of messages. A person does not need to be literate or educate in a particular language before listening to a radio program or a watch television program in that native language.

**Permanency:** This refers to the period for which a medium can hold its message thereby making the message reviewable. A reader of a book, newspapers and magazines can read and re-read and store it for a long term.

**Launching business and introducing new products:** Mass communications are used to make wide circulation of senses regarding forming and launching a business and introducing new products of the organization.

**Wide cover:** The audiences of mass communication are spread over a vast or a wide geographic area in a given time. It can spread the product and business news of the organization over a large part of the country and the world.

**Rapid and continuous dissemination:** In mass communication, information rapidly reaches and continuous disseminate to large and vast number of heterogeneous audiences.

**Interpretation:** Interpretation is the function of mass media that provides a context for new information and commentary about its significance and meaning. Traditionally, newspapers provided such interpretation in their editorial and commentary sections, reserving news pages for supposedly neutral information.

**Cultural transmission or exchange:** This function entails the passing on or the transfer of a nation's (or society) social values and heritage from one generation to another. Cultural transmission function as the preservation of past heritage culture from one ethnic group to another, one nation to another and from generation to generation for the purpose of promoting and even integrating culture. Television and film have the greatest potential for socialization because they seem to be the most realistic.

**Entertainment:** One of the most popular functions of mass communication is entertainment. Entertainment always has been part of society and higher percentage of audience prefers entertainment to information. Those in this category include students, youths, teenagers, sport lovers, kids (cartoons). Through sound recordings, film, radio and television, entertainers have been able to attract audiences around the globe.

**International Trade:** Mass communication is only the tool for creating foreign market of a product. In a market economy, mass communication reaches the product message across the world and creates a market.

**Creating new market:** Mass communication helps to create a new market of a new product and services. It uses mass media to convey the product message across the world and creates a market

**Increasing business goodwill and image:** Mass communication helps to increase business goodwill and image the country and the world. It communicates with the people about mission, social activities, educational promotion etc. Which create a favorable organizational image.

**Advertising product and services:** Mass communication plays an important role in advertising product and services. Mass media like radio, television, newspaper and internet are the main vehicles of advertisement.

**Interdepartmental coordination:** Generally, large organizations have various departments like procurement, production, marketing, administration, human resource; accounts etc. Through the help of mass communication, managers of this department cooperate and coordinate each other.

**Inform market price, demand and supply:** Mass communication helps to inform market price, demand and supply of product and services for home and abroad.

## Functions of Mass Communication

Mass communication serves public messages quickly to a large number of people who are far away from the source of information. The scope of mass communication is very extensive and it deals with a variety of objectives. Its significant objectives are discussed below:

**To inform people:** The most fundamental objectives of mass communication is to provide information to mass people. Information of mass communication may be related to education, weather, sports, products and services, public holidays, festivals, recreation and entertainment.

**To build public opinion:** Another important objective of mass communication is to create public opinion on any national or international issue. Mass media attempts to create public opinion through providing their audiences with a realistic picture of the world, activities of the leaders, governmental politics etc. The mass media also tries to build public opinion through special articles, editorials and commentaries.

**To persuade:** Mass communication aims at persuading people to bring a change in their beliefs, opinions, attitudes and thinking on a number of issue like smoking, voting, religious convictions, donation, dowry culture etc. moreover, business enterprises design various advertisements to persuade potential customers.

**To circulate government policies:** Another objective of mass communication is to announce and circulate government programs and policies. Mass media can bring such policies to the public notice very quickly.

**To disseminate health and education programs:** Government takes various health and educational programmes like vaccination, sanitation, birth control, open education, mass education etc. these health and education programs are disseminated and implemented through mass media like radio, television, films, newspapers etc.

**To provide pleasure and entertainment:** The mass media are the wonderful sources of pleasure and amusement. Almost all mass media have an entertainment component. Television and radio arrange various programs for pleasure and amusement of mass people. Newspapers and magazines publish articles on literary and cultural events, sports, story etc that also provide entertainment to the readers.

**To establish social contact and linkage:** Mass communication also tries to establish and maintain social contact and linkage among various races, tribes or communities. Mass media create social contact and linkage by giving messages of shared knowledge and experience for example a campaign to raise funds for the treatment of certain diseases or for performing certain social activities promotes social bondage and sympathy.

**To promote political ideologies:** Political parties rely on mass media to promote their ideologies, plans, programs and manifestos. With the help mass media, they try to create public opinion in their favor.

From the above discussion we can conclude that mass communication has diversified objectives. Different message have different aims. However, mass communication is mainly dedicated to ensure well being of all classes of people in the society.

**Modes of communication:**

Methods			
Verbal		Non-verbal	
Oral	Written	Body language	Silence
Face-to-face	Letters	Facial expressions	Signs
Telephone	Memos	Gestures	Postures
	Notices	Posters	Colours
	Circulars	Dress & grooming	Maps
	Reports	Proxemics	Graphs & Charts

**Oral Communication:** Oral communication is communication by means of spoken words.

Principles of oral communications:

- Know your objective
- Know your audience
- Know your subject
- Know how to use your voice
- Know how to use body language
- Know when to stop

Advantages:

Its direct & time saving	It saves money
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It conveys the exact meaning of words	It provides immediate feedback
It is more persuasive in nature	On-the-spot additions, deletions and corrections are possible
Confidential messages can be communicated	It is informal and friendlier
Develop relations	Motivates the speaker.

#### Disadvantages:

It lacks legal validity	Possibility of misunderstanding
It lacks accountability	Problem of retention
The need for good speaking skills	Not always effective
Lacks planning	Diversion of subject matter

#### Face-to-face communication

Advantages	Disadvantages
Combination of verbal & non-verbal factors	1. Difficult to practice in large organizations
Immediate feedback possible	2. Not effective if the receiver does not pay attention
Modifications while delivering the message is possible	3. Not effective in large gatherings
Particularly suitable for discussions	

**Written communication:** Written communication is the expression of language by means of visible signs.

Advantages	Disadvantage
Reference	1. Time, trouble & expenses
Permanent record	2. Feedback is slow
Legal validity	3. Problem of storage
Aids memory & retention	4. Lacks friendliness
Accurate & organized	5. Unsuitable to countries where illiteracy rate is high
Fixing responsibility	6. Problem of instant clarification
Wider reach	7. Problem of writers
Goodwill	8. Problem of communicating secret information
Less chances of misunderstanding	
Suitable for lengthy messages	
Corporate image	

#### Non-verbal Communication:

Non verbal communication is indirect, without words or without verbal messages. Non verbal communication constitutes 45% of the impact of message in oral communication.

The major elements of non-verbal communication can be divided into body language (Kinesics), vocal tone, space & proxemics, dress & grooming etc.

#### Facial expression

Gestures : A gesture is an action of body , hand or head, which conveys a message. Eg: yes, no, Namaste, wait.

Communicating information: eg: 'V' sign, pointing finger etc.

Communicating information : eg: clapping indicates appreciation, fist- clenching shows aggression, face touching shows anxiety  
Supports speech  
Expressing self image  
Posture: The way we stand or sit, the position of the hand & head, basically how we carry ourselves. Eg. Hunched shoulders show low confidence, in emergency a person tends to sit on the edge of a chair.

Dress & grooming : Clothes and the way the person presents himself in it can show a sign of non-verbal communication. One's personal clothing defines who he is and reveals a part of himself to other people.

Proxemics: This means language of space

Intimate distance

Personal distance

Social distance

Public distance

Paralanguage: Includes pitch, volume, intonation etc. The tone of voice, rate of speech, pause, accent can not only communicate but alter the meaning significantly.

Silence :

Visual & Auditory Signs & Signals: The word sign has been derived from the latin word signum which means mark. Signs eg. Plus, minus, multiplication, divisions, can be used in chemistry, maths, music, road signs etc. Auditory signs includes door bell, college bell, ambulance siren etc.

Posters: Posters are combination of verbal & non-verbal factors, because they consists of pictures as well as words. Posters have three parts namely :

Headline : This is short but catchy slogan

Illustration: This is the visual part consisting of pictures or photographs.

Copy : This is the written matter, which gives necessary details.

Colours : Color is a form of non verbal communication. It is not a static energy and its meaning can change from one day to the next with any individual - it all depends on what energy they are expressing at that point in time. Every colour represents something.

Color Meaning

 Red

Red is the color of fire and blood, so it is associated with energy, war, danger, strength, power, determination as well as passion, desire, and love.

Red is a very emotionally intense color. It enhances human metabolism, increases respiration rate, and raises blood pressure. It has very high visibility, which is why stop signs, stoplights, and fire equipment are usually painted red. In heraldry, red is used to indicate courage. It is a color found in many national flags.

**Light red** represents joy, sexuality, passion, sensitivity, and love.

**Pink** signifies romance, love, and friendship. It denotes feminine qualities and passiveness.

**Dark red** is associated with vigor, willpower, rage, anger, leadership, courage, longing, malice, and wrath.

**Brown** suggests stability and denotes masculine qualities.

**Reddish-brown** is associated with harvest and fall.

 Orange

Orange combines the energy of red and the happiness of yellow. It is associated with joy, sunshine, and the tropics. Orange represents enthusiasm, fascination, happiness, creativity, determination, attraction, success, encouragement, and stimulation.

Orange has very high visibility, so you can use it to catch attention and highlight the most important elements of your design. Orange is very effective for promoting food products and toys.

**Dark orange** can mean deceit and distrust.

**Red-orange** corresponds to desire, sexual passion, pleasure, domination, aggression, and thirst for action.

**Gold** evokes the feeling of prestige. The meaning of gold is illumination, wisdom, and wealth. Gold often symbolizes high quality.

 Yellow

Yellow is the color of sunshine. It's associated with joy, happiness, intellect, and energy. Yellow produces a warming effect, arouses cheerfulness, stimulates mental activity, and generates muscle energy. Yellow is often associated with food. Bright, pure yellow is an attention getter, which is the reason taxicabs are painted this color. When overused, yellow may have a disturbing effect; it is known that babies cry more in yellow rooms. Yellow is seen before other colors when placed against black; this combination is often used to issue a warning. In heraldry, yellow indicates honor and loyalty. Later the meaning of yellow was connected with cowardice.

**Dull (dingy) yellow** represents caution, decay, sickness, and jealousy.

**Light yellow** is associated with intellect, freshness, and joy.

 Green

Green is the color of nature. It symbolizes growth, harmony, freshness, and fertility. Green has strong emotional correspondence with safety. Dark green is also commonly associated with money.

Green has great healing power. It is the most restful color for the human eye; it can improve vision. Green suggests stability and endurance. Sometimes green denotes lack of experience; for example, a 'greenhorn' is a novice. In heraldry, green indicates growth and hope. Green, as opposed to red, means safety; it is the color of free passage in road traffic.

**Dark green** is associated with ambition, greed, and jealousy.

**Yellow-green** can indicate sickness, cowardice, discord, and jealousy.

**Aqua** is associated with emotional healing and protection.

**Olive green** is the traditional color of peace.

 Blue

Blue is the color of the sky and sea. It is often associated with depth and stability. It symbolizes trust, loyalty, wisdom, confidence, intelligence, faith, truth, and heaven.

Blue is considered beneficial to the mind and body. It slows human metabolism and produces a calming effect. Blue is strongly associated with tranquility and calmness. In heraldry, blue is used to symbolize piety and sincerity.

You can use blue to promote products and services related to cleanliness (water purification filters, cleaning liquids, vodka), air and sky (airlines, airports, air conditioners), water and sea (sea voyages, mineral water). As opposed to emotionally warm colors like red, orange, and yellow; blue is linked to consciousness and intellect. Use blue to suggest precision when promoting high-tech products.

Blue is a masculine color; according to studies, it is highly accepted among males. Dark blue is associated with depth, expertise, and stability; it is a preferred color for corporate America.

**Light blue** is associated with health, healing, tranquility, understanding, and softness.

**Dark blue** represents knowledge, power, integrity, and seriousness.

 Purple

Purple combines the stability of blue and the energy of red. Purple is associated with royalty. It symbolizes power, nobility, luxury, and ambition. It conveys wealth and extravagance. Purple is associated with wisdom, dignity, independence, creativity, mystery, and magic.

According to surveys, almost 75 percent of pre-adolescent children prefer purple to all other colors. Purple is a very rare color in nature; some people consider it to be artificial.

Light purple is a good choice for a feminine design. You can use bright purple when promoting children's products.

**Light purple** evokes romantic and nostalgic feelings.

**Dark purple** evokes gloom and sad feelings. It can cause frustration.

□ White

White is associated with light, goodness, innocence, purity, and virginity. It is considered to be the color of perfection.

White means safety, purity, and cleanliness. As opposed to black, white usually has a positive connotation. White can represent a successful beginning. In heraldry, white depicts faith and purity.

■ Black

Black is associated with power, elegance, formality, death, evil, and mystery.

Black is a mysterious color associated with fear and the unknown (black holes). It usually has a negative connotation (blacklist, black humor, 'black death'). Black denotes strength and authority; it is considered to be a very formal, elegant, and prestigious color (black tie, black Mercedes). In heraldry, black is the symbol of grief.

Contrasts well with bright colors. Combined with red or orange – other very powerful colors – black gives a very aggressive color scheme.

eg. Traffic signals, Interpretation of different colours like red represents danger or is considered as auspicious in wedding, white purity or peace etc.

Maps, Graphs & Charts:

Maps: A map is a drawing on paper that shows location, size & other features of countries.

Line / Pie / Bar graph: present numerical or statistical data.

Charts : are used for mounting maps & graphs for better visual effects.

Modes of communication

1. **Telephone** – Telephone is a device that transmits speech at a distance through the medium of electronic waves. In 1876 telephone was invented by Alexander Graham Bell.

Types of telephones:-

1. Landline or standard telephones
2. Cellular or Mobile phones: These are wireless devices that use radio waves to transmit sounds. The two main cellular systems in operation are GSM – Global System for Mobile Communications, and CDMA – Code Division Multiple Access.
3. Satellite phones: These are used in areas where communication links are absent or destroyed.
4. Ethernet phones: There are digital phones which connect directly to a computer network.
5. Multimedia phones: These are phones which add video facilities to the telephone network.

Telephone services: 1) Networking: – This works as a base for computer network and fax transmission.

2) Teleconferencing and videoconferencing : - Sounds and video are transmitted via phone lines or satellites, so that people in different places and different countries can be communicate with one another at the same time.

Advantages	Disadvantages
1. Time saving device.	1. Body language cannot be communicated.
2. Immediate feedback	2. It is sometimes not time saving
3. Legal validity	3. Call may be made at a wrong time.
4. Intercom facility	
5. It provides a large range of services like STD (Subscriber Trunk dialing), ISD (International Subscriber dialing), call waiting, call forwarding etc.	



**2. Fax:** Fax is connected to telephone, can be used to send documents, photos, charts, graphs, drawings, diagrams, certificates etc. It scans a printed page, converts it into signals & transmits this signal over a telephone line to the receiving fax machine. Drawbacks – cost, time, quality.

3. Computer –

1. Parts of computers – input, output, storage, processing devices.

2. What is software & hardware?

3. Uses of computer.

4. LAN, WAN, Internet.

5. Uses of Internet – Search, distant learning, E-commerce, videoconferencing, E-mail, social networking sites, cloud computing etc.

Means of communication:

Traditional:

Even today you will find villages where there is no proper electricity. People in such places might not be able to view television or access the internet. Similarly illiterate people will not be able to read newspapers or magazines. However, this does not mean they do not communicate. They have also developed different ways of communication depending upon the local language and culture. You may have heard many stories from your parents or grandparents about the Ramayana, Mahabharata, about kings and queens who ruled the country several years ago. Similarly there are stories about festivals and rituals and how to become good human beings. Information in this way has been handed over from one generation to another and constitutes different forms of traditional media. So, let us now define traditional media. The non-electronic mediums which work as part of our culture and as vehicles of transmitting tradition from one generation to another generation is called traditional media. Activity

Traditional media comes in different forms and is known by different names in different regions of the country. For instance, in Andhra Pradesh, 'Janapadam' indicates a village and 'Janapadulu' means villagers. The folk art forms of villages, on the whole are known as 'Janapada Kalalu'. Similarly Lok Natya or Lok Geet means 'people's dance' or 'people's song'. There are many other forms of folk arts in other states of India. These are used as 'Jan Madhyamas' i.e. 'people's media'. These forms represent the people by giving a glimpse of their style, speech, music, dance, dress, behavior, etc.

Traditional tools of communication are developed from the beliefs, customs, and rituals practised by the people. These are very old and deep-rooted.

Traditional media thus represents a form of communication employing vocal, verbal, musical and visual folk art forms, transmitted to a society or group of societies from one generation to another. They are indigenous modes and have served the society as tools/medium of communication for ages.

Do these traditional forms of communication exist today? Yes, they do. The context, culture and form may be different but the purpose is served. Some common examples are Rangoli (the art of making designs using coloured powder), storytelling, drama and puppetry.

Different forms of traditional media A traditional media form can be anything which does the purpose of communication in your family, friends and as a whole in society. All the forms may not be popular but they help to communicate. You have already seen that these forms are different in different regions and communities. But for your understanding, these can be divided into the following:

- traditional dance
- drama
- painting
- sculpture
- song
- music

- motifs and symbols

It will be interesting to note that in some forms of traditional media, all the above can be used. For example ‘Ramleela’ which is a folk play telling the story of Lord Rama in a traditional style is popular in north India and uses all the above traditional mediums.

One of the popular traditional forms of communication is the announcement made by beating a ‘Nagada’ or drum with a stick and used for communicating messages from one village to another through its beats.

Puppetry is a popular form of traditional media which exists in rural areas of India.

Shadow puppetry and string puppetry are popular forms.

Patachitra katha refers to stories that have been told through the medium of palm leaf paintings.

Story telling is another interesting format of traditional media which existed at a time when advanced forms of communication such as the written word did not exist. For example historical stories of various local heroes who fought battles and participated in the freedom struggle were performed through song and drama. These were not written or documented. Instead they were orally communicated from one house to another or one village to another. They kept the stories alive. Can you recall any such stories from your region?

Story-telling forms such as ‘Harikatha’ and ‘Kabigan’ played a vital role in communicating historical and epic stories. Story telling is also practised in traditional youth clubs like the Ghotul of the tribal murias of Bastar or the Dhumkuria of the Oraons of Bihar.

Nautanki is a famous form of folk arts involving a mix of music and dance and popular in northern India. It was the most popular form of entertainment before the advent of cinema.

Fairs and festivals including social, ritual and ceremonial gatherings created a platform to meet and exchange views among people.

Folk dances vary from one place to another. For example, you will find a variety of tribal dances in the north eastern region, Orissa and Gujarat. Every tribe has a different dance form and dress, accessories, symbols and motifs.

Traditional paintings, wall paintings, inscriptions, statues and stupas played a vital role in communicating ideas and culture from one generation to another.

Forms of traditional media also include the house barn and fence types. When the traditional conventional sounds used to summon animals or give them commands are considered as different modes of communication.

You must understand that these are only broad categorizations. There are many regional variations.

Table 25.1: Other traditional media forms

- myths • legends • folktales • jokes • proverbs • riddles • chants • blessings • curses • oaths • insults • retorts • taints • games • gestures • symbols • prayers • practical • jokes • folk etymologies • food-recipes • embroidery designs • costumes • medicine • instrumental music

Difference between Traditional and Electronic media:

Traditional media	Electronic media
non-technological in nature	Technological in nature
flexible in nature but culturally rigid	flexible but enjoys cultural freedom
less expensive medium	expensive medium which needs high monetary investment
messages are presented before a live audience	messages are transmitted or broadcast
reach is limited	reaches out to a large number of people

In traditional media forms like storytelling, theatre, dance, singing etc, your body is your media. You can create messages and communicate without using any form of mass media. You can create your own media.

For example in street theatre, social or political messages are presented before the public with a performance by a group of performers. You do not need any special piece of equipment unlike in television or radio.

Likewise, ballad singing is a popular form where a single person sings on issues related to the public. It will be very simple to understand. But at the same time, it contains several critical comments about society. Here also, there is no need for instruments, chorus or a stage. A singer with a creative thought and awareness of issues and loud vocal strength can turn himself into a powerful people's (traditional) medium.

On the other hand, for the electronic media, you need a certain style, dress code, diction, literacy etc. They generally do not involve active audience participation. But traditional media is inclusive in nature. They are highly intimate and local specific and deeply connected to one's own lives

Use of traditional media in communication:

Traditional media have been in existence in India for long and have been used as a medium of communication in rural areas. Over the years, rural masses have been using the folk media for expressing their social, ritual, moral and emotional needs. Traditional media has a crucial role to perform in the process of socio-economic development in India. It helps in convincing and influencing people in a very effective way.

For example during the freedom struggle, folk media played a great role in spreading the message of patriotism. Utpal Dutt who was a popular actor is said to have used Jatra, a traditional theatre form in Bengal during the freedom struggle. Paala, a traditional form of ballad singing is used for spreading awareness on various social issues by the government of Orissa . The Song and Drama Division of the government of India uses various forms of traditional media to spread awareness on a number of social issues like AIDS, polio immunization etc. You all know that during festivals, we exchange sweets , greet each other and decorate our houses. This communicates our friendship and love for others. This is also an example of the traditional form of communication. Today we use modern ways of communication such as the mobile phone and internet to send messages of friendship and greetings. Communication through traditional media thus helps in building good relations.

### **Electronic media:**

Electronic media helps in easy communication to connect people from far end to other end.

Learn how electronic media help us in Mass communication to communicate the desired message to vast number of audience.

Electronic media definition – Electronic media is the media that one can share on any electronic device for the audiences viewing, unlike static media (Printing) electronic media is broadcasted to the wider community. Examples of Electronic media are things such as the television the radio, or the wide internet.

The purpose of using electronic media can be for many reasons; one of the reasons is that you can use it to market yourself and anything else from businesses to products and so on. Electronic media is an efficient way to communicate to one another, either by the use of media devices and networks or social media sources such as Television or the Internet these are a few of the many ways you can use Electronic media to your advantage.

There is a wide range of Electronic media that broadcast a variety of different things like advertisements and promotions. Different Electronic media types are below:

- Television
- Radio
- Internet
- Shops

Television is one of the most used Electronic media devices because franchises can pay for advertisements to show millions of people, thus bringing in more business for the franchise owner.

The Radio is similar but does not give the audience visuals, just sound. This method of Electronic media can be effective and much more affordable than Television but does not engage the listeners as much as visual ads.

The Internet is one of the most profitable Electronic media devices, with a single click of a button ads will fill the webpage and is definite to catch a few glimpses for fellow web surfers. This not only spreads through Electronic media but can profit the creator of the web page throughout time.

Shops have Electronic media in most places, whether it be on an electric billboard or ATM screen Electronic media is sure to be in almost everywhere you go.

Well this depends on what type of business you have and whether you wish to use Electronic media or not, most or almost all business use Electronic media in some way to attract new or more customers, just say you choose to advertise using Facebook which is a basic Electronic media module which you can use to your advantage, businesses usually use the “check-in” method where if you check into their store they will give you something in return, either a discount or some points on a membership card, this generates more customer flow to the store and in turn allows more profit to be made.

Electronic media is the basis of e-commerce marketing, firstly you will need a method of approach whether you would like to use online marketplaces or social/mail like places to promote your business, then soon after obtaining online contacts you will be seeing customers showing up to your business or buying from your online market.

Electronic media is a way for your business to be heard but not only heard, seen too. As your Business becomes its own entity online, you have a brand and your brand has a face, if managed well it is sure to increase revenue. If not then your business may struggle to get back up from the floor with many other competitors.

Broadcasting: To transmit or sent information through the use of various Electronic media devices.

Media: The wide world of mass communication through Electronic media. Here are some of the Advantages of Electronic Media in brevity for you

Education : In many areas people get educated through the media where they get to learn many things from media about the politics, outside environment, etc. There are MOOC courses, that can give you a better resume along with classes from around the world. You can also self-learn in whichever field you wish to.

Information: People are not blinded now. They have more than the information they need. Media like television is a good source for the people to get information regarding anything that would otherwise be very difficult to attain.

Exposure :Electronic media makes people aware of world-wide things. Through this electronic media, you can get to see many cultural events going in the world. Sitting at your home you can peek-a-boo around the world.

Opportunities :Greater opportunities lay on your way through electronic media sitting at your place.

### **Digital means of communication:**

Digital communication is a mode of communication. It occurs when the information or the thought is encoded digitally as discreet signals and then is electronically transferred to the recipients.

In our increasingly connected world, one can hardly imagine his/her life without digital communication. It allows modern people to connect with each other more easily than ever before.

People are living active digital lives. They're spending more time on digital devices, such as applications. Digital means of communication like messaging apps are surging in popularity all over the world.

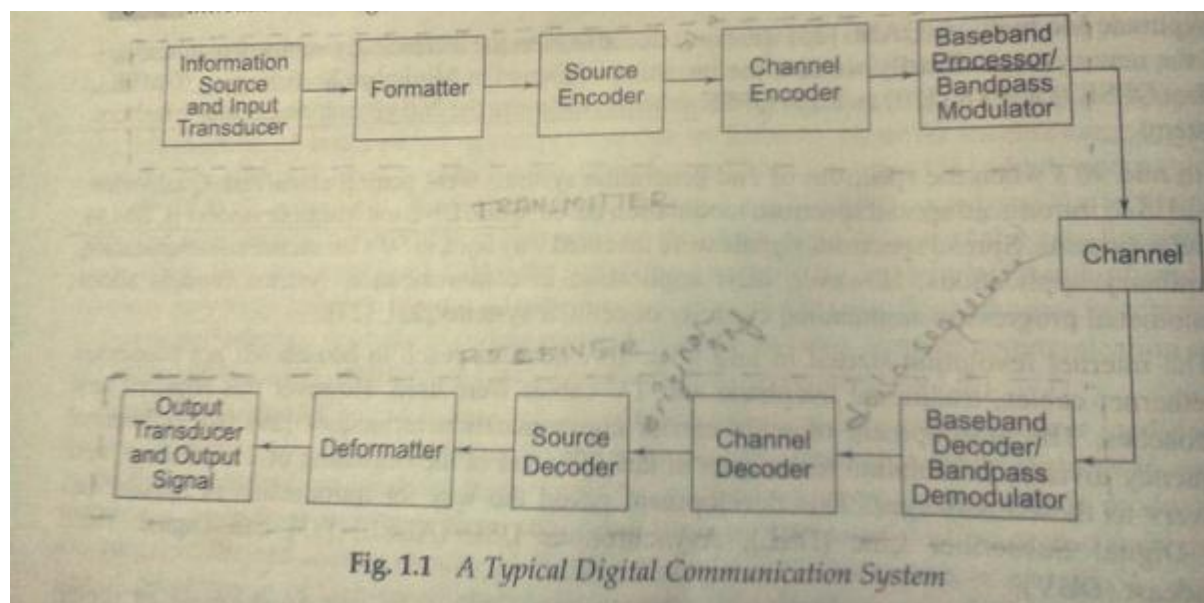
Chat apps help users connect with family and friends more easily, effectively, and even for free. This is also true of businesses: they use digital communication to connect with partners and clients all over the world. Just read this article [Digital Communication: The Impact of Messaging Apps](#) to get to the importance of digital communication.

Digital communication means communication through 1 and 0 (as in electric currents being on or off). For example the number 22 becomes 10110. Words are translated into binary by giving each letter a number in a defined format (e.g. ASCII code). The word "hat" becomes 01101000 01100001 01110100.

It basically is nothing but communication by decoding information into a binary code and transmitting it between devices that are able to encode information from and decode it back into a format the sender and receiver can process, e.g. words, images, sound.

Digital communication systems are communication systems that use a digital sequence as an interface between the source and the channel input (and similarly between the channel output and final destination).

In digital communication, Signal should be in digital form like 0 & 1. For digital formation ,there are some techniques sampling ,quantization, Encoding , modulation ,Noise ,filter, detection and about error.



**Data transmission** (also **data communication** or **digital communications**) is the transfer of data (a digital bitstream or a digitized analog signal) over a point-to-point or point to multipoint communication channel. Examples of such channels are copper wires, optical fibers, wireless communication channels, storage media and computer buses. The data are represented as an electromagnetic signal, such as an electrical voltage, radio wave, microwave, or infrared signal.

Barriers to communication

The word barrier means an obstacle, a hindrance or simply a problem that comes in a way of transmission of a message and blocks the process, either completely or partially.

Different types of barriers are as follows:

Physical or environmental barriers:

Noise - The noise created by external factors like traffic, playing of loud music, trains and airplanes, or by crowds of people, affects our communication.

Time & distance - Time becomes a physical barrier when people have to communicate across different time zones in different countries. The physical distance between people who need to communicate can also cause problems because it does not allow oral or face-to-face communication.

Defects in communication system – Mechanical problems and defects in instruments of communication also create physical barriers, as in a faulty fax machine or typewriter.

Similarly, a computer that hangs, or a dead telephone line can lead to non-transmission of messages. eg. No range in mobile, technical problem in mike or speakers.

Wrong selection of medium – The sender selects the medium which is not familiar to the receiver.

Physiological defects like stammering, hearing defects, mumbling while speaking etc.

Language or Semantic barriers:

Language is the main medium of communication and words are its tools. Language proves to be a barrier at different levels, such as semantic (meaning), syntactic (grammar), phonological (pronunciation, intonation, pitch etc.) and finally linguistic (across languages) Thus, language barriers can arise in different ways:

Jargon or unfamiliar terminology - There are some special terms or technical words used by people belonging to a certain group or field of work such as doctors, lawyers, computer software engineers or college students. They use words which are their own, specialised jargon which cannot be understood by anyone outside their group.

Difference in language – Unfamiliar language becomes a barrier when people do not know each other's language. This barrier can be overcome by using a common medium of communication, as in a classroom. Translation is also an important way of overcoming this barrier.

Words are of two kinds: extensional and intentional words. Extensional words are clear in their meaning and therefore do not create barriers – such as words like boy, chair, garden etc. Intentional words are words that describe and they can be understood differently by different people, according to the meaning that a person gives to the word. Thus good, bad, beautiful are intentional words, and can create confusion.

Sometimes, the same word is used in different contexts, giving rise to totally different meanings. A word like 'hard', for example can be used in different ways: hard chair, hard-hearted, hard drink, having a hard time – all these use the same word but the meanings are different.

Barriers can be created when we come across words, which have the same sound when pronounced, but which mean very different things. Examples: words like fair and fare; bear and bare; council and counsel.

Psychological barriers:

Psyche means mind. Psychological barriers are created in the mind. Communication is a mental activity and its aim is to create understanding. But the human mind is complex and not all communication can result in understanding. There are several kinds of psychological barriers which can come in the way of understanding.

(a) Emotions: Emotions are among the most common psychological barriers to communication. The emotion may be connected to the communication received or it may be present in the sender's or receiver's mind, even before the communication takes place. In both cases, it acts as a barrier. Emotions can be positive, like happiness and joy, or negative, like fear, anger, mistrust etc. Both positive and negative emotions act as barriers, if they are not kept in check.

(b) Prejudice: A prejudice is an opinion held by a person for which there is no rational basis or valid reason. It can be against something or someone, or in favour of it, but it becomes a barrier to a meaningful communication. Prejudices are based on ignorance and lack of information, e.g., prejudices about certain communities or groups of people.

(c) Halo effect: Sometimes our reactions to people are not balanced or objective; they are of an extreme nature. Either we like a person so much that we can find no shortcomings in her/him, or we dislike someone so much that we can see nothing good in her/him. In both cases, we commit errors of judgment and fail to understand the person.

(d) Self-image or different perceptions: Every person has in her/his mind a certain image of herself/himself. S/he thinks of herself/himself in a certain way. This is their perception of themselves, their self-image. One's self-image is the product of one's heredity, one's environment and one's experiences, and thus every person's self-image is unique and different from the others. Self-image can create a barrier because we accept communication which is compatible with our self-image. We avoid or reject communication, which goes against our perception of ourselves.

(e) Closed Mind: A closed mind is one which refuses to accept an idea or opinion on a subject, because it is different from his idea. Such persons form their opinion on a subject, and then refuse to listen to anyone who has something different to say about it. A closed mind may be the result of some past experience or just habit. It is very difficult to remove this psychological barrier.

(f) Status: Status refers to rank or position. It could be economic, social or professional status. In any organisation, hierarchy creates differences in rank, and this is a normal situation. Thus, status by itself does not cause barriers; but when a person becomes too conscious of his status, whether high or low, then status becomes a barrier. For instance, in a business organisation, a senior executive who is unduly conscious of his seniority will not communicate properly with his juniors, and will refrain from giving them the required information. Similarly, if a junior is acutely conscious of his junior status, he will avoid communicating with his seniors, even when it is necessary

(g) Inattentiveness and Impatience: Sometimes the receiver may not pay attention to the sender's message, or he may be too impatient to hear the message fully and properly. Such barriers are common in oral communication.

Overcoming psychological barriers:

Adopt flexible and open-minded attitude

Training of listening skills

Exposure to different environment, views will help to broaden outlook

Listening with empathy helps in making oneself more adapting to other's perceptions.

**Cross-cultural barriers:** Mary Allen Guffey defines communication as ,”the complex system of values, traits, morals and customs shared by a society.”

Cultural diversity within a country, and cultural differences between people from different countries, are a major cause of barriers. This is because people are conditioned by their cultures, and they develop certain habits of working, communicating, eating, dressing etc. according to their cultural conditioning. They find it difficult to get through to people who come from an alien culture, and who have different habits. A simple thing like a greeting to

welcome a person is vastly different in India from a greeting in, for example, an Arab country, or in Japan. Food and dress habits of a different culture can make a person uncomfortable. Concepts of space and time are also different across cultures; for example,

Indians do not mind sitting close to each other and sharing space in offices or in public places. However, a European would not be able to tolerate such intrusive behaviour. Similarly, people who come from a culture where time is very valuable will be impatient with those who come from a culture with an easygoing attitude towards time, where everything is done in a slow, unhurried way.

Cultural diversity

Time

Space

Food

Manners

Decision making

Overcoming Barriers :

Barriers disrupt communication and interfere with understanding. They must be overcome if communication has to be effective.

**Physical barriers** are comparatively easier to overcome. The use of loudspeakers and microphones can remove the barriers of noise and distance in crowded places like railway stations. Traffic signals and non-verbal gestures of the traffic policeman remove physical barriers on the roads. Technological advancement has helped in reducing the communication gap arising due to time and distance .It is possible to make an alternative arrangement, should the technological instruments fail. A back-up plan helps in tidying over any snag.

**Language or Semantic Barriers** can be overcome if the sender and the receiver choose a language which both of them understand very well. Help from a translator or an interpreter also helps in overcoming the language barrier. Exposure to the target language and training oneself in the acquisition of skills of the given language too help in overcoming the language barrier. Language barriers can be avoided by careful study and accurate use of language. Clarity should be the main objective when using language. Jargon should be avoided.

**Psychological barriers**, as also **cross-cultural barriers** are difficult to overcome, as they are difficult to identify and even more difficult to address. Even these can be avoided or reduced by adopting a flexible and open-minded attitude. The ultimate aim is to build bridges of understanding between people – that is the main aim of communication.



Training oneself to listen to different views , exposing oneself to different environments help in broadening one's outlook and cultivating tolerance to multiple views. Teaching oneself to listen with empathy helps in making oneself more open to others' perceptions.

While dealing with psychological or cross-cultural barriers the sender should make it a point to—

- (i) use language that is politically neutral and correct.
- (ii) present views in simple and objective manner
- (iii) focus on the objective of communication

### ***Media or Types of Electronic Communication***

With the revolutionary development of information technology, the world is becoming smaller and people staying at any corner are well-capable of communicating with others, whatever the distance is people and organizations use different modern devices of communication technology. Some widely used **electronic communication** technologies or media of electronic communication are discussed below-

**Telephone:** The most commonly and most widely used electronic device of communication is telephone. With its invention in 1876 by Graham Bell, a German scientist, the human civilization moved to a new era. By telephone, people can transmit information orally within a minute. Recently-developed satellite telephoning system has added new dimension in telecommunication system. In most of the cases, it is the easiest and less expensive way of communicating distance people. Now-a-days, the development and diffuse of cellular or mobile phone have been an expected euphoria to all of us. Definitely it is becoming extremely popular.

**Telex:** Telex is an important device of modern **communication technology**. Under this system, a tele-printer is used by which information can be communicated from one place to another with the help of a machine. The tele-printer consists of two parts keyboard transmitter and receiver. When a message is to be sent, the typist presses a button, waits for the dial tone, dials the number desired and types the message. The message is typed on a small strip of paper at the receiver's end as it is typed in the originating office. This is one of the quickest and most accurate methods of exchanging written messages.

**Facsimile or Fax:** The use of fax is gradually increasing for transmitting visual materials such as picture, diagrams, illustrations etc. here, the fax machine is connected with a telephonic. The document to be transmitted is fed through the machine, then it is electronically scanned and signals are transmitted to the receiving end where an identical copy of the document is reproduced on a blank sheet of paper by the receiving machine. The fax machine has made it possible to send copies of important documents including certificates, testimonials, degrees, agreements; contracts etc. from one place to another at the speed of a telephone call. For this reason, it is universally used method of communication.

**Electronic Mail or E-Mail:** E-mail is one of the most widely used and most popular methods of modern communication system. E-mail involves sending message via telecommunicating links. Here two computer terminals are connected together on network to transfer messages from one to another. The message is typed on a computer screen at one end and is conveyed to the other end through electric impulses. The receiver can easily get the message by opening his mailbox in his computer. Because of its various advantages, now-a-days, e-mail is used by the organizations for internal as well as external communication.

**Voice Mail or V-Mail:** Voice mail is a form of e-mail. It is used to send the voice of the sender instead of sending written message to the receiver. The mechanism of sending message here is almost same as in case of e-mail. It is useful to communicate with the original voice tone of the sender.

**Tele-Text:** Tele-Text is an electronic device of broadcasting written messages through television. Tele-text is widely used to present strict and concise information when it is to be sent to a large number of audiences at a time. Business reports, stock market or exchange reports, weather reports etc are useful to present through tele-text.

**Video-text:** Video-text is a device of collecting and storing information. Here information is collected by using telecommunication network and is broadcasted to the audience like the tele-text. Important message or information or report can be preserved by videotext.

**Teleconferencing:** Under teleconferencing system people staying at different places can hold talks or meetings over telephone. Here everyone involved in the meeting is able to hear each other and can share information with one another as if they were all placed in one room. It can save both money and time of the executives.

**Videoconferencing:** Videoconferencing is the latest version of teleconferencing system. Under this method people can meet and work together without being gathered in one room. They can hear and see each other over the television or video screen and can share information with one another. Now-a-days multinational companies use videoconferencing method as a widely used means of communication in order to keep touch with the executives staying miles away from the head office. It also saves money and time of high officials.

**Word Processor:** A word processor is an electronic device where a computer is combined with a typewriter. It can greatly simplify the job of *written communication*. Typing skill, basic computer literacy and word processing software are essential for using a word processor. The operator of a word processor can easily edit the text, give it the desired format and insert or delete words phrase or sentences wherever he likes. It is a very useful medium of modern communication technology as it provides some important advantages.

**Internet:** Internet is the latest and most amazing development that has changed the way of live regarding communication. It is the world's largest computer network linked together by telephone lines, radio links or satellite links. Internet can be used for multipurpose functions. It can be used for sending e-mail, for advertisement, for teleconferencing, for telephoning and so on.

**Multimedia:** Multimedia is an excellent invention for upgrading the communication **system**. Multimedia is a combination of many media brought together to transfer messages. These media can include graphics, photo, music, voice, text and animation. When all of these elements are placed together on computer screen, they become multimedia. It can be effectively used for advertising and publicity campaigns. It is very powerful means of communication.

From the above discussion it is clear that the *modern communication* devices have given a new shape in the entire information communication system. Whatever new device is developed, the main objective behind it is to expedite communication and to save cost. It can be imagined that some unimaginable inventions may take place in future to add newer dimension to communication system.

## **Text Messages**

Mobile phone users can use electronic communication on the go with a service known as Short Messaging Service. SMS messages, which are more commonly known as text messages, allow you to send an electronic communication of up to 160 characters to another SMS-enabled device. Though mobile phone owners typically use text messages to communicate directly with another individual via phone, SMS can allow users to interact with almost any SMS-capable machine.

## **Audio**

Electronic audio communication dates back to the 1876 invention of the telephone, a device that converts sounds into electrical impulses and sends them over copper wires to a remote unit that

converts them back into sound. Today, though, audio traverses an array of electronic channels that includes radio, television, mobile phones and even Internet-connected electronic devices.

### Digital communication

There are many different ways of communicating digitally. You may have used some or all of them in everyday situations. The first is used on most modern computers. Electronic mail (or e-mail for short) is a method of creating, sending, storing and receiving messages over an electronic communication system. It uses a protocol (a rule) for sending messages called Simple Mail Transfer Protocol (SMTP for short).

You can send e-mail over an internet connection or over an intranet (a collection of computers within a specific area like an office building). E-mail users can communicate to each other by sending and receiving messages. Sometimes you want to store messages to read later and your email software will allow you to do this. How you use e-mail is often referred to as netiquette (good manners when sending e-mail).

**E-mail text** An e-mail address is made up of several parts. The first part is the name of the person you are sending the message to. Sometimes you use the first and last name separated by either a dot or an underline dash eg. john. Smith the next bit is the 'at' symbol. It looks like this: @ It is used to direct your message to a specific place, either on the internet or on an intranet. The next part is the address of the organisation eg yahoo.com. This tells the mail system where to send the message.

Every e-mail message has two main parts: 1 The header part contains information about who you are sending the e-mail to, who is sending the e-mail message, and information about the e-mail. 2 The body part contains your message (the text you have typed in). It is important to remember that e-mails are like letters. Sometimes you will write a personal letter, so the text can be fun and spelling and punctuation might not be so important. If you are sending an e-mail to a business, you will want the text to be more formal, perhaps have a signature and it should be checked for spelling errors and have the correct punctuation.

**Instant messaging** Instant messaging (IM) is like e-mail but it is done in real time (you get a response very quickly). You have instant messaging software installed on your computer and in the software you set-up a contact list of people you want to talk to. Most IM software lets you know who is on-line and available to chat. You can send text, pictures and even video using IM and whoever you are communicating with can respond as soon as they see the text appear in their IM software. It works much faster than e-mail. Popular IM services include AOL's Instant Messenger (AIM), AOL's ICQ, Microsoft's MSN Messenger and Yahoo!

### Mobile phones

Mobile phones are used by lots of people today to talk, send text messages, take and send pictures, listen to music, or surf the internet. In fact you can do so much with a mobile phone it can be a complete communication tool. There are many different types of mobile phone and it is important to understand some of the basic terminology you will see in mobile phone adverts. The terminology tells you what features the mobile phone has and what it can be used for.

When you see 3G or 4G it simply means '3rd generation' or '4th generation' of mobile communications and often relates to the service the phone provides like speed for transferring text, video, data, internet access etc. Many mobile phones have colour screens, the ability to send and receive text, pictures or even video. Most new phones can also play music and have additional features like internet access.

Bluetooth is a specification for wireless communication for data and voice between mobile phones. It specifies how mobile phones talk to each other. Any Bluetooth-enabled device can talk to another Bluetooth-enabled device up to a range of about 30 feet.

Every mobile phone contains a Subscriber Identity Module (SIM) card. This card is inserted inside the phone and identifies the user account on the subscribed network. It authenticates the user and provides some data storage.

The Short Message Service (SMS) allows text messages up to 1260 characters long to be sent and received via your subscriber service. If the phone you are sending the text message to is out of range or turned off, the service provider will store the text message until it can be delivered. PDAs (Personal Digital Assistants) are hand-held computer devices that can perform a number of different things, like receiving e-mails, sending messages, writing text (in a word processor). Newer PDAs are also telephone devices, receiving both audio and video. A PDA connects either through a local telephone network, or a local intranet or an internet connection.

The Wireless Application Protocol (WAP) is a set of communication standards for accessing on-line services through your mobile phone or PDA. There are many different types of mobile phone and PDA, each one has its own set of features.

Blogs A blog ('web log') is a form of online journal that allows text, images and video clips (and links to websites) to be displayed as a webpage but also allows comments to be posted by readers of the blog. Some blogs ask you to register with the site first before allowing you to post anything. There can be moderation of posts as with forums but that is determined by the owner/administrator. Blogs A blog ('web log') is a form of online journal that allows text, images and video clips (and links to websites) to be displayed as a webpage but also allows comments to be posted by readers of the blog. Some blogs ask you to register with the site first before allowing you to post anything. There can be moderation of posts as with forums but that is determined by the owner/administrator.

Skype Skype is new to communication. It has only been around since 2005, but has become very popular. Skype users receive calls on their computers dialled by regular phone subscribers to regular phone numbers. Skype permits users to subscribe to numbers in many countries including the UK and USA.

Callers pay only local rates to call a number. Skype supports voicemail, chat, video calling, SMS messaging to mobile phones and skype casting. Multiple users can access Skype. A user will need a headset and a microphone or a Skype handset, which looks very like a mobile phone to talk to other Skype users.

Video conferencing provides two-way video transmission between different sites. It could be between two buildings, or even across different countries. Every video conferencing facility allows for call set-up, call coordination and display of participants. It is normally used with a video conferencing screen so you can see the people in each of the video conferencing rooms. Video conferencing makes use of specialist equipment like a computer, video camera and a network like an intranet or internet connection to connect the two sites together. Video conferencing can save people time, and the expense of travelling between sites for meetings. A point-to-point session is generally between two people in different sites and a multi-point session is between several people in different sites. The delay between sites is very little and it is almost like the people were in the same room with you when the call happens.

There are two types of video conferencing system often referred to as VCTs (Video Conferencing Technology):

- a dedicated system which is normally set-up in a specific room and contains loud speakers, video screen, video cameras, microphones and an internet connection
- a desktop system which has a specialist hardware board added to allow video conferencing to take place between desktop computers — generally with a webcam (small video device).

For both systems you will need to either have a digital telephone network or connection to an intranet or the internet to allow the data transfer.

Podcasts A podcast is a media file available from the internet to download for play back on a range of portable media players like MP3 players, iPods, etc. It uses web syndication feeds (content supplied by companies for people to listen to eg BBC news podcasts).

A podcast can be a mixture of audio or video or both, which can be downloaded from a website for listening to on your portable device. Podcasts are not done in real time. They are recorded and can be downloaded from the web feed internet site and listened to whenever you wish. If you subscribe to a web feed site like iTunes, you can get the site to automatically send you podcasts.

## **Chapter 2: Nature of Mass Communication: Concept of Mass Audience:**

In mass society theory in the early days of the mass media, and in the rhetoric of both right- and left-wing cultural critics, the pejorative representation of mass media audiences as a vast, undifferentiated collectivity (*see* manipulative model). For Mills, mass society replaced the pluralism of multiple publics. Contemporary perspectives within both academic disciplines and the media industries see audiences in far more differentiated terms (*see* target audience). Furthermore, the size of audiences or readerships for the same content in any mass medium has been dramatically reduced with the widespread diffusion of technological developments such as the web and satellite broadcasting (*see* audience fragmentation; demassification).

In the early 20th century, a new and distinctive concept of the audience rose to prominence. The audience was seen as a mass -- a large collection of people mostly unknown to one another -- that was unified through exposure to media. This construct offered a pragmatic way to map audiences that was relevant to industry, government, and social theorists.

An individual or collective group of people who read or consume any media text. Example: radio listeners, television viewers, newspaper and magazine readers, web site traffic on web sites. Mass audience is often termed 'broadcast audience'. Those who consume mainstream or popular texts such as soaps or sitcoms. Media and communication that targets a very large group of people (women, men, children, adults etc.)

The Process of Mass Communication:

The term communication comes from the Latin word- *Communis*, which means common. In social situation the word communication is used to denote the act of imparting, conveying or exchanging ideas through speech, writing or signs. Thus, it is an expression of transferring thoughts and sound for hearing.

Mass Communication is defined as 'any mechanical device that multiplies messages and takes it to a large number of people simultaneously'. Mass communication is unique and different from interpersonal communication as it is a special kind of communication in which the nature of the audience and the feedback is different from that of interpersonal communication.

Mass communication is the term used to describe the academic study of various means by which individuals and entities relay information to large segments of the population all at once through mass media.

Both mass communication and mass media are generally considered synonymous for the sake of convenience. The media through which messages are being transmitted include radio, TV, newspapers, magazines, films, records, tape recorders, video cassette recorders, internet, etc. and require large organizations and electronic devices to put across the message. Mass communication is a special kind of

communication in which the nature of the audience and the feedback is different from that of interpersonal communication. Mass communication can also be defined as **‘a process whereby mass produced messages are transmitted to large, anonymous and heterogeneous masses of receiver’**.

By **‘mass produced’** we mean putting the content or message of mass communication in a form suitable to be distributed to large masses of people. **‘Heterogeneous’** means that the individual members of the mass are from a wide variety of classes of the society. **‘Anonymous’** means the individuals in the mass do not know each other. The source or sender of message in mass communication does not know the individual members of the mass. Also the receivers in mass communication are physically separated from each other and share no physical proximity. Finally, the individual members forming a mass are not united. They have no social organization and no customs and traditions, no established sets of rules, no structure or status role and no established leadership. Barker defines Mass communication as ‘the spreading of a message to an extended mass audience through rapid means of reproduction and distribution at a relatively inexpensive cost to consumers’

With the Internet's increased role in delivering news and information, Mass communication studies and media organizations have increasingly focused on the convergence of publishing, broadcasting and digital communication. Thus, graduates of Mass communication programs work in a variety of fields in traditional news media and publishing, advertising, public relations and research institutes.

#### Features of mass communication

We require a sender, a message, a channel and a receiver for communication to occur. Further there is feedback, which is the response or reaction of the receiver, which comes back to the sender through the same or some other channel.

Another element, which plays an important role in communication, is noise or the disturbances. It is observed that the term mass communication must have at least five aspects:

- Large audience
- Fairly undifferentiated audience composition
- Some form of message reproduction
- Rapid distribution and delivery
- Low cost to the consumers

#### Source –

Source or sender of the message may become same or different. Source mostly represents the institution or organization where the idea has been started.

In case of source and the sender being different, the sender belongs to media institution or is a professional in media communication. Thus, a scientist or a technologist may use the mass communication media himself for propagating his idea. Or else, they can send the script of the message to the media for delivering the message by an announcer or a reporter.

#### Message-

A message needs reproduction for making it communicable through the media. The message is processed and put to various forms like talk, discussion interview, documentary, play, etc. in case of radio and TV. In case of newspapers, the message is processed by means of article, feature, news story, etc.

#### Channel-

The term channel and media are used interchangeably in mass communication. Modern mass media like radio, television; newspapers spread the message with enormous speed far and wide. The ability of mass communication to encompass vast boundaries of space is expressed by McLuhan's term ‘Global village’. The term expresses that the world is smaller than before due to advances in mass communication. More information is coming faster, at cheaper rates per unit,

from farther away and from more sources through more channels including multimedia channels with more varied subject matter. Channels of mass communication can be classified into two broad categories:

1. **Print** -newspapers, books, magazines, pamphlets, etc.
2. **Electronic** -radio, television, cinema.

There is also a third category which include all traditional media like folk dance, drama, folk songs and so on. The mass media may also be categorized according to their ability to provide sensory inputs. Thus, visual media are newspapers, magazines, books, still photographs, paintings, etc. The audio medium is radio and audio-visual media are television, motion pictures, drama, etc. Audio-visual media are more efficient than either audio or visual.

Receiver –

Mass communication means communication to the mass, so there remains mass of individuals at the receiver end of the communication. This mass of receivers, are often called as mass audience. Mass audience can be defined as ‘individuals united by a common focus of interest (to be informed, educated or entertained) engaging in identical behavior towards common ends (listening, viewing or reading)’. Yet the individuals involved are unknown to one other (anonymous) . The most outstanding characteristic of the mass communication is that it has a widespread audience separated from the source by a considerable distance. Mass communication has an enormous ability to multiply a message and make it available in many places. The greatest advantage of this mode of communication is the rapid spread of message to a sizeable audience remaining scattered far and wide and thus cost of exposure per individual is lowest.

Feedback-

Mass communication will have indirect feedback. A source having communicated a message regarding family planning through radio, television or print either has to depend on indirect means like survey of audience reaction, letters and telephone calls from audience members, review of the programme by columnists to know the reaction of audience to the message. Direct feedback which is possible in interpersonal and to a limited extent in group communication, is almost absent in the mass communication.

Gate keeping-

This is again a characteristic unique to mass communication. The enormous scope of mass communication demands some control over the selection and editing of the messages that are constantly transmitted to the mass audience. Both individuals and organizations do gate keeping. Whether done by individuals or organizations, gate keeping involves setting certain standards and limitations that serve as guidelines for both content development and delivery of a mass communication message.

Noise-

Noise in mass communication is of two types-channel noises and semantic noise. Channel noise is any disturbance within transmission aspects of media. In print media, channel noise will be misspellings, scrambled words, omitted lines or misprinting. Any type of mechanical failure stops the message from reaching the audience in its original form. Semantic noise will include language barriers, difference in education level, socio-economic status, occupation, age, experience and interests between the source and the audience members. One way of solving the problem of semantic noise is to use simplicity and commonality

Characteristics of Mass communication:

1. Directs messages toward relatively large, heterogeneous and anonymous audience.

2. Messages are transmitted publicly (no privacy).
3. Short duration message for immediate consumption.
4. Feedback is indirect, non-existent or delayed.
5. Cost per exposure per individual is minimum.
6. Source belongs to organization or institutions.
7. Mostly one way
8. Involves good deal of selection that is, medium chooses its audience(newspaper for literates) and audience choose media (poor, illiterates select radio)
9. There is need for fewer media to reach vast and widespread audience because of wide reach of each.
10. Communication is done by social institutions which are responsive to the environment in which they operate.

### **Concept of mass & mass culture**

Mass is defined as ‘A grouping of individual parts or elements that compose a unified body of unspecified size or quantity. In mass communication, it refers to a large group or large number of audience and listeners.

Culture is defined as a complex whole that includes knowledge, belief, art, moral, law, customs and any other capabilities and habits acquired by man as a member of the society. Thus, culture will comprise of all the ways of living and doing and thinking that have been passed down from one generation to another and that become an accepted part of the society. Synonyms of culture will be learned behavior, social heritage, super organic, and design of living.

The culture, therefore, means a glimpse of the way of living, thinking and acting of our anthropologists.

### **Functions of Mass Communication**

Mass communication doesn't exist for a single purpose. With its evolution, more and more uses have developed and the role it plays in our lives has increased greatly. Wright characterizes seven functions of mass communication that offer insight into its role in our lives.

**Surveillance.** The first function of mass communication is to serve as the eyes and ears for those seeking information about the world. The internet, televisions, and newspapers are the main sources for finding out what's going around you. Society relies on mass communication for news and information about our daily lives, it reports the weather, current issues, the latest celebrity gossip and even start times for games. Do you remember the Boston Marathon Bombing that happened in 2013? How did you hear about it? Thanks to the internet and smart phones instant access to information is at the users fingertips. News apps have made mass communication surveillance instantly accessible by sending notifications to smartphones with the latest news.

**Correlation.** Correlation addresses how the media presents facts that we use to move through the world. The information received through mass communication is not objective and without bias. People ironically state “it must be true if it's on the internet.” However, we don't think that in generations past people must have without a doubt stated it “has to be true” because it was on the radio. This statement begs the question, how credible are the media? Can we consume media without questioning motive and agenda? Someone selects, arranges, interprets, edits, and critiques the information used in the media. If you ask anyone who works for a major reality TV show if what we see is a fair representation of what really happens, the person would probably tell you “no.”



**Sensationalization.** There is an old saying in the news industry “if it bleeds, it leads,” which highlights the idea of Sensationalization. Sensationalization is when the media puts forward the most sensational messages to titillate consumers. Elliot observes, “Media managers think in terms of consumers rather than citizens. Good journalism sells, but unfortunately, bad journalism sells as well. And, bad journalism-stories that simply repeat government claims or that reinforce what the public wants to hear instead of offering independent reporting -is cheaper and easier to produce” (35).

**Entertainment.** Media outlets such as People Magazine, TMZ, and entertainment blogs such as Perez Hilton keep us up to date on the daily comings and goings of our favorite celebrities. We use technology to watch sports, go to the movies, play video games, watch YouTube videos, and listen to iPods on a daily basis. Most mass communication simultaneously entertains and informs. People often turn to media during our leisure time to provide an escape from boredom and relief from the predictability of our everyday lives. We rely on media to take us places we could not afford to go or imagine, acquaints us with bits of culture, and make us laugh, think or cry. Entertainment can have the secondary effect of providing companionship and/or catharsis through the media we consume.

**Transmission.** Mass media is a vehicle to transmit cultural norms, values, rules, and habits. Consider how you learned about what’s fashionable in clothes or music. Mass media plays a significant role in the socialization process. We look for role models to display appropriate cultural norms, but all too often, not recognizing their inappropriate or stereotypical behavior. Mainstream society starts shopping, dressing, smelling, walking, and talking like the person in the music video, commercial, or movies. Why would soft drink companies pay Kim Kardashian or Taylor Swift millions of dollars to sell their products? Have you ever bought a pair of shoes or changed your hairstyle because of something you encountered in the media? Obviously, culture, age, type of media, and other cultural variables factor into how mass communication influences how we learn and perceive our culture.

**Mobilization.** Mass communication functions to mobilize people during times of crisis (McQuail, 1994). Think back to the Boston Marathon Bombing. Regardless of your association to the incident, Americans felt the attack as a nation and people followed the news until they found the perpetrators. With instant access to media and information, we can collectively witness the same events taking place in real time somewhere else, thus mobilizing a large population of people around a particular event. The online community Reddit.com is a key example of the internet’s proactivity. While the FBI was investigating the bombing, the Reddit community was posting witness’s photos and trying to help identify the culprits. People felt they were making a difference.

**Validation.** Mass communication functions to validate the status and norms of particular individuals, movements, organizations, or products. The validation of particular people or groups serves to enforce social norms (Lazarsfeld & Merton). If you think about most television dramas and sitcoms, who are the primary characters? What gender and ethnicity are the majority of the stars? What gender and ethnicity are those that play criminals or those considered abnormal? The media validates particular cultural norms while diminishing differences and variations from those norms. A great deal of criticism focuses on how certain groups are promoted, and others marginalized by how they are portrayed in mass media.

**Persuading:** "Persuasion is making influence on other mind". When we become confused about things media guide us and encourage to go for particular thing. It motivates us to take sides in particular issue. Because of its persuasion role it is called "mind guiding" instruments over human. Mass media often try to persuade people through editorials and commentaries that are persuasive purpose is obvious. Media content persuades us knowingly or unknowingly both. The most obvious of the media message designed to persuade is advertising. Ads force the audience to go out and buy toothpaste, cornflakes, cars, etc. Media persuasion may be positive or negative both. Audience tries to use his conscience and filters media content. Persuasion is another function of mass media. Because of its having persuasive potential, both electronic and print media are used for advertising products, services, business, charities, or for political campaign.

**Education:** Mass media provides us education in different subjects and topics. It is taken as a good source of education to all level of people. It provides education directly and indirectly in two ways. "Many distances education programs are direct and many programs provide education regarding health, environment, and moral norms indirectly." For example Japan's NHK has very ambitious educational broadcasting. It provides programs for primary, secondary and higher education to mentally and physically handicapped, foreign languages, vocational and technical instruction, advice on agriculture, forestry, fisheries and special programs for children, adolescents and women. Its casting reaches more than 90 percent of Japan's primary and secondary school. BBC is offering concept of Open University. In India also print and electronic media submit many educational materials. "Many countries have used mass media as an effective tool for mass education and have altered their faces through them".

**Socialization:** People always seek information that helps to fit in with other people. No body is born knowing how to fit in the society. We learn if from our parents, society and mass media. Many values, behaviors, culture are taught by mass media. It shapes our behavior, conduct, attitudes, beliefs etc. How to dress, how to relate to others, what to become, etc. are guided by mass media. Socialization is the life long process by which we learn how to become member of the society. Gathering around the radio, going to movies with friend, going to theater with family members are social activity. Mass media help for togetherness and commonality. A subscriber to BBC has a shared experience in reading the cover story though people do it separately. People use mass media to keep in touch with what is going on in society and to make sure they are not surprised by something that might be important to them. The more dangerous we feel society is, the more we rely on mass media. Mass media is the reflectors of the society. It plays the role of gate keeping and agenda setting. It also becomes voice of the voiceless and does cultural transmission in the society.

**To build public opinion:** Another important objective of mass communication is to create public opinion on any national or international issue. Mass media attempts to create public opinion through providing their audiences with a realistic picture of the world, activities of the leaders, governmental politics etc. The mass media also tries to build public opinion through special articles, editorials and commentaries.

## **Channels of Mass Communication**

A communication aimed at masses over huge distances is achieved mainly through print and electronic media. Newspapers, books, magazines, brochures etc fall in the former category while TV, internet and radio comprise electronic media.

Technology has made it possible to communicate to a large audience extending to large distances. Professionals in this field make use of latest devices and apps to meet their objective of influencing people world over. It has been observed that a media that combines both audio and video has a larger reach among people.

**Traditional folk media :** The non-electronic medium which is a part of our culture and is used for transmitting tradition from one generation to another generation is called traditional media. Tradition is handling down of beliefs, experiences and customs from generation to generation especially in oral form or by a process of traditional performance and communication. Traditional media i.e. the traditional means of communication and expression exist before the advent of modern mass media. Traditional media is found expression in the daily social life of the people. Since ancient time, the people engage themselves in folk songs and dances, arts and crafts, rituals and festivals, etc. which are part of their daily life. It is a personal form of communication and entertainment which is a way of life of a community. All over the world, folklore has passed on the tradition and customs and has been contributing to national culture. Traditional media is a means of communication and expression that had existed since time immemorial. It is the indigenous channels of communication having inbuilt character of

entertainment, which had been made to express the socio-ritual, moral and emotional need of folk such as folk songs, folk arts, folklore, etc. Folk media is a genuine means of communication and a true carrier of culture among the people. It inspires the people to perceive the message or information more effectively. Folk media serves as a means of the ultimate reality.

Traditional media forms are the religion of a community which is based on various beliefs, rites and myths and bear values that have been used for moral, religious and socio-political purposes. Traditional media passes the cultural values of one generation to another in the society and through it the younger generation learns about their culture. Unlike modern media, traditional folk media is the medium which cater to the ethno-rural communities through folk art forms such as dances, songs, drama, folk tales etc. which was passed down in a society from forefather generation.

Traditional media was used during the independence movement by different leaders and was used as an instrument of social awakening during those times. And till today, it is very much in practice in different parts of India. Finding the effectiveness of traditional folk media among the masses, the politician also started using this medium for political propaganda. Folk songs, folk dances, folk tales, fairs and festivals, traditional symbols, puppetry, proverbs, sounds, social institutions, drama, etc. are used by different organization both by public and private for disseminating the messages among the masses especially the rural folks.

Tradition in the form of history, cultural values and heritages were handed down by word of mouth in the form of songs, proverbs, legends, religious liturgy, ballads and invocations. They are passed on from people to people, from generation to generation, from area to area and become legendary and immortalize with the passage of time. Oral tradition helps in sharing knowledge of environment, interpretation, explication of events occurring in society, transmission of social heritage from one generation to another, socializing new members and entertaining the community or society. Traditional media can be termed as the best means of instruction for the community. Traditional media generally include the presentation of different types of art forms like folk theatre, street theatre, puppetry, fairs and festivals, folk dance, storytelling, folk music and song, paintings, traditional motifs, designs and symbols, proverbs, sound signals, traditional youth clubs or dormitory, traditional games, etc.

Folk media in India has contributed a great deal in developing this vast subcontinent into a single cultural entity in spite of the diversities created by linguistic and regional sub-nationalism.

Though a large number of cultures blossomed in different regions of this multi-lingual and multi-racial country, they all contributed to an Indian culture representing what is often characterized as „unity in diversity“.

3.3 Types of Traditional Media Traditional media is a very useful form of communication. It exists in numerous forms and practised in different parts of the country. Every community has its own traditional means of communication. Although some of the traditional media maintain its originality, many of it may not be in its original form or contents. Traditional media forms were re-invented to use in modern society. Different forms of traditional media that are used for social communication and entertainment includes:- ♣ Folk theatre ♣ Street theatre ♣ Puppetry ♣ Fairs and festivals ♣ Folk dance 60 ♣ Story telling ♣ Folk music and song ♣ Paintings ♣ Traditional motifs, designs and Symbols ♣ Proverbs ♣ Sound signals ♣ Traditional youth clubs or dormitory ♣ Traditional games

3.4 Traditional Media in India Traditional media have been in existence in India for long and have been used as a medium of communication in rural areas. Over the years, rural masses have been using the folk media for expressing their social, ritual, moral and emotional needs. During the freedom struggle, traditional media played a great role in spreading the message of patriotism. Although highly organized medium of mass communication like print, audio and audio-visual medium, internet, etc. are used in excessive manner in today's parlance, traditional folk media is still popular among the rural masses. Traditional media depict the stories of most common rural dwellers and cultivate the rural lifestyle. Traditional folk media cannot present in glamorous style and colourful manner equally, as compared to other organized sector of mass

media but it can reach all sections of people including illiterate and backward classes too. Traditional folk media can command a very strong position in the rural people's mind, as it weaves its messages in their own style, taste and dialect to serve their various needs and purposes as well as entertain them. Traditional media comes in different forms and is known by different names in different regions of the country. For instance, in Andhra Pradesh, 'Janapadam' indicates a village and „Janapadulu“ means villagers. The whole art forms of villages, as a whole are known as 'Janapada Kalalu'. Similarly, Lok Natya or Lok Geet means „people's theatre“ or „people's songs“. There are many other forms of folk arts in other states of India. These are used as 'Jan Madhyamas' i.e. „people's media. These forms represent the conjured people by giving a glimpse of their style, speech, music, dance, dress, behaviour, etc. All forms of traditional media have its own attraction and can render distinctive taste and flavour to the audiences. 67 Table 3.1 Major Traditional

#### Media Forms of India

1. Assam : Bihu, Bagurumba,
2. Arunachal Pradesh : Bardo Cham
3. Andhra Pradesh : Kuchipudi, Kolattam, Ghantamardala
4. Bihar : Jata-Jatin, Bakho- Bakhain, Bidesia
5. Chattishgarh : Panthi, Raut Nacha
- 6 Gujarat : Garba, Dandiya Ras, Padhar, Bhaval
7. Haryana : Jhumar, Phag, Dhamal, Loor
8. Himachal Pradesh : Kinnauri Nati, Jhora, Jhali, Dangi
9. Jammu & Kashmir : Rauf, Hikar, Kud Dandi Nach, Damali
10. Jarkhand : Karma
11. Karnataka : Yakshagana, Huttari, Karga, Suggi, Dollu Kunita
12. Kerela : Ottam Thulal
13. Lakshadweep : Lava
14. Madhya Pradesh : Tertali, Charkula, Jawara, Matki Dance, Grida Dance
15. Mizoram : Cheraw Dance (Bamboo Dance)
16. Manipur : Thangta, Dholcholom, Sumang Leela, Pena
17. Maharashtra : Lavani, Nakata, Koli, Gafa
18. Nagaland : War Dance, Hornbill Festival
19. Odisha : Odissi, Savari, Ghumara, Paiki
20. Pondicherry : Garadi
21. Punjab : Bhangra, Giddha, Dhaman, Dandass, Ludi
22. Rajasthan : Ghumar, Chakri, Jhulan, Leela
23. Sikkim : Singhi, Chham
24. Tamil Nadu : Bharat Natyam, Kolattam, Therukothu, Natupura, Paatu
25. Tripura : Hojagiri
26. Uttar Pradesh : Nautanki, Raslila, Jhora, Chhapeli
27. Uttaranchal : Garhwali, Kumayuni, Kajari, Jhora, Raslila
28. West Bengal : Kirtan, Kathi, Gambhira, Jatra, Baul

#### Print media:

Print media is one of the oldest and basic forms of mass communication. Print media generally refers to newspapers. Newspapers collect, edit and print news report and articles. We need newspapers for news, information and entertainment.

Starting from woodblock printing in 200 CE to digital printing that is currently in use, printing has definitely come a long way. It is a process of using ink on paper to show us images and text by using a printing press. The primary use of print media is to spread information about daily events and news as it is the fastest way to reach the public. Apart from that, it provides a lot of entertainment to the readers. It may be magazines or newspapers that cover all the stories and articles that generate a lot of interest in the minds

of the public. Another important use is that of advertisements, as print media is quite inexpensive and can target a huge population at once.

Newspapers are the most popular form of print media. They are generally delivered at home, or are available at newsstands, and it is the most inexpensive way to reach a huge mass of people quickly.

Different types of newspapers cater to various audiences, and one can select the particular category. A newspaper is divided into various segments containing current events, sports, food, entertainment, fashion, finances, politics, advertisements, informative articles, and so on. The advertiser, in this case, can choose from a daily newspaper to a weekly tabloid. Advertisers design press advertisements, wherein the size is decided as per the budget of the client.

A newsletter is a publication that mostly covers one main topic. Sometimes, people have to subscribe for the newsletters, or many a time, they are even free. Newsletters are generally used as information sources for neighborhood, communities, and groups having an interest about that particular topic, or event. They are also used for promotional purpose, political campaigns, or for causes.

Newsletters are also used in many schools as a communication tool for parents, which give them information about what is new in the school. Many companies make use of newsletters as a marketing strategy to provide all the information to customers and employees.

Magazines provide detailed articles on various topics, like food, fashion, sports, finance, lifestyle, and so on. Magazines are published weekly, monthly, quarterly, or annually, and many of them are sold all over the world.

Advertising in magazines costs a bit more, but it is a great way to target some market segments. The ads in the magazines need to be eye-catching, yet simple and elegant. Make sure you do not put too much information to herd the page; in that case, you can provide web details for more information. The advertisements and magazine subscription fees are the fund providers for the magazines.

Banners at many places are made of cloth, or paper and are used to show slogans, logos, or some messages. It is also used for advertising brands in exhibitions, giving out the names of products, or services that are being provided. Like banners, posters also come under the same category for the same purpose.

Communication details are also an important part of these banners. Posters are mostly hung at a height and are made attractive so as to catch the attention of the passersby. The primary use of posters can be seen in political campaigns. Both banners and posters are customized and include text as well as graphics—that too in a huge size so that the message is seen from far. It is a self-made form of advertising.

Billboards have mostly become digital, but they qualify under the category of print media—after all, the advertisements are printed on the billboard. These include text and graphics—mostly as a combination—so as to make it more appealing.

Billboards have fixed locations and are huge in size so that it can be seen and read from a long distance. Billboard advertisements are the most costliest in the print media category. The price depends on the size, location of the billboard, and mostly on the duration of the advertisement. Apart from advertisements, a lot of promotional activities are also done by making use of billboards. Even though it costs a lot, it helps in targeting all the market segments.

Books are the oldest form of print media that are used as a way of communication and information piece. They give an opportunity to writers to spread their knowledge about a particular subject to the whole world. They are a diverse platform comprising varied topics that include literature, history, fiction stories, and many more, that not only increase our knowledge but also entertain us.

A book is actually a collection of many printed pages, which are later bound together. After printing was invented, books were printed giving knowledge of various sectors to the world.

A brochure, also known as pamphlet, is a kind of booklet that contains the details of the company, or organization. Generally, brochures are for takeaway, so as to keep the brand in the mind of the audience. They are distributed in exhibitions, or shops in which particulars of the product, or service of the company are provided along with communication details. It is very necessary that the brochure contains all the required details of the product or service with terms and conditions along with the charges. Brochures generally consist of two or three folds of glossy and colorful sheets with some nice presentation. They are mostly distributed by hand, sent by mails, or you may find them at brochure racks as well.

A normal flyer is also a part of print media. Some of the big companies may not use this type for advertising of targeting the market, but for small organizations, it can be very useful and can help in generating business. A flyer should always be crisp and eye-catching so that it attracts people's attention. Flyers can be distributed in exhibitions, or can be put on walls of colleges and schools, depending on what kind of audience an organization is looking for. Printing of flyers is also inexpensive, and so, a stack can be distributed in the neighborhood, or at signals. They are commonly used for advertisements, or at local events and parties.

Impact on society:

Positive impact:

1. Media provides news and information required by the people.
2. Media can educate people.
3. Media helps in democracy function effectively. They inform the public about government policies and programs and how these programs can be useful to them.
4. Media can entertain people.
5. Media can act as an agent of change in development.
6. Media has brought people of the world closer to each other.
7. Media promote trade and industry through advertisements.
8. Media can help political and democratic process of country.
9. Media can bring in positive social change.

Negative impact:

1. The traditional culture of a country is adversely affected by mass media.
2. Entertainment has become the main component of mass media. This affects the primary objectives of media to inform and educate people.
3. Media promote violence. Studies have proved that violence shown on television and cinemas have negative effects on children.
4. Mass media promote the desire in people to buy and own products that are advertised through the media but which may not be essential for them.

Advantages of print media:

1. In print media readers have the choice to go back and recheck, what they read.
2. Gives scope for in-depth analysis.
3. Language is more literary, flowery and reader friendly.

Disadvantages of print media:

1. Literacy is a basic requirement for the print media. Only a literate person can read it.
2. Print media works according to deadline.
3. Print media does not provide scope for a live discussion.
4. Frequent update of news is not possible.

Thus print media is a powerful tool and it is one of the mass media. The use of this depend on the mindset of the readers.

**Electronic media:**

Electronic media helps in easy communication to connect people from far end to other end. Learn how electronic media help us in Mass communication to communicate the desired message to vast number of audience.

Electronic media definition – Electronic media is the media that one can share on any electronic device for the audiences viewing, unlike static media (Printing) electronic media is broadcasted to the wider community. Examples of Electronic media are things such as the television the radio, or the wide internet.

The purpose of using electronic media can be for many reasons; one of the reasons is that you can use it to market yourself and anything else from businesses to products and so on. Electronic media is an efficient way to communicate to one another, either by the use of media devices and networks or social media sources such as Television or the Internet these are a few of the many ways you can use Electronic media to your advantage.

There is a wide range of Electronic media that broadcast a variety of different things like advertisements and promotions. Different Electronic media types are below:

- Television
- Radio
- Internet
- Shops

Television is one of the most used Electronic media devices because franchises can pay for advertisements to show millions of people, thus bringing in more business for the franchise owner.

The Radio is similar but does not give the audience visuals, just sound. This method of Electronic media can be effective and much more affordable than Television but does not engage the listeners as much as visual ads.

The Internet is one of the most profitable Electronic media devices, with a single click of a button ads will fill the webpage and is definite to catch a few glimpses for fellow web surfers. This not only spreads through Electronic media but can profit the creator of the web page throughout time.

Shops have Electronic media in most places, whether it be on an electric billboard or ATM screen Electronic media is sure to be in almost everywhere you go.

Well this depends on what type of business you have and whether you wish to use Electronic media or not, most or almost all business use Electronic media in some way to attract new or more customers, just say you choose to advertise using Facebook which is a basic Electronic media module which you can use to your advantage, businesses usually use the “check-in” method where if you check into their store they will give you something in return, either a discount or some points on a membership card, this generates more customer flow to the store and in turn allows more profit to be made.

Electronic media is the basis of e-commerce marketing, firstly you will need a method of approach whether you would like to use online marketplaces or social/mail like places to promote your business, then soon after obtaining online contacts you will be seeing customers showing up to your business or buying from your online market.

Electronic media is a way for your business to be heard but not only heard, seen too. As your Business becomes its own entity online, you have a brand and your brand has a face, if managed well it is sure to increase revenue. If not then your business may struggle to get back up from the floor with many other competitors.

Broadcasting: To transmit or sent information through the use of various Electronic media devices.

Media: The wide world of mass communication through Electronic media. Here are some of the Advantages of Electronic Media in brevity for you

Education : In many areas people get educated through the media where they get to learn many things from media about the politics, outside environment, etc. There are MOOC courses, that can give you a better resume along with classes from around the world. You can also self-learn in whichever field you wish to.

Information: People are not blinded now. They have more than the information they need. Media like television is a good source for the people to get information regarding anything that would otherwise be very difficult to attain.

Exposure :Electronic media makes people aware of world-wide things. Through this electronic media, you can get to see many cultural events going in the world. Sitting at your home you can peek-a-boo around the world.

Opportunities :Greater opportunities lay on your way through electronic media sitting at your place.

### **Digital means of communication:**

Digital communication is a mode of communication. It occurs when the information or the thought is encoded digitally as discrete signals and then is electronically transferred to the recipients.

In our increasingly connected world, one can hardly imagine his/her life without digital communication. It allows modern people to connect with each other more easily than ever before.

People are living active digital lives. They're spending more time on digital devices, such as applications. Digital means of communication like messaging apps are surging in popularity all over the world.

Chat apps help users connect with family and friends more easily, effectively, and even for free. This is also true of businesses: they use digital communication to connect with partners and clients all over the world. Just read this article [Digital Communication: The Impact of Messaging Apps](#) to get to the importance of digital communication.

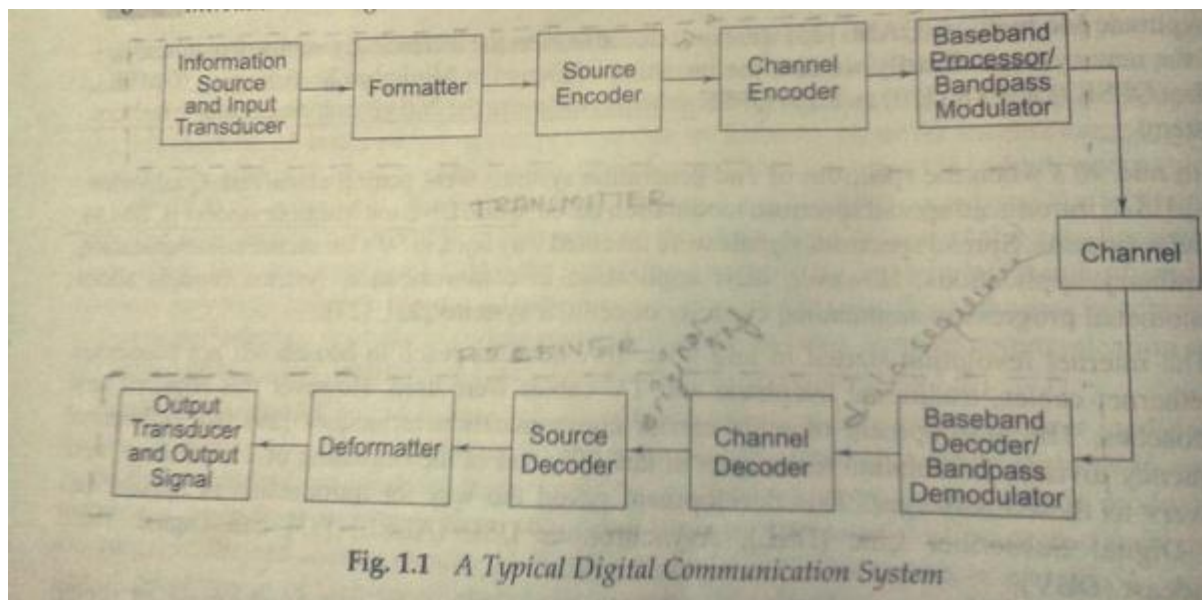
Digital communication means communication through 1 and 0 (as in electric currents being on or off). For example the number 22 becomes 10110. Words are translated into binary by giving each letter a number in a defined format (e.g. ASCII code). The word "hat" becomes 01101000 01100001 01110100.

It basically is nothing but communication by decoding information into a binary code and transmitting it between devices that are able to encode information from and decode it back into a format the sender and receiver can process, e.g. words, images, sound.

Digital communication systems are communication systems that use a digital sequence as an interface between the source and the channel input (and similarly between the channel output and final destination).

In digital communication, Signal should be in digital form like 0 & 1. For digital formation ,there are some techniques sampling ,quantization, Encoding , modulation ,Noise ,filter, detection and about error.





**Data transmission** (also **data communication** or **digital communications**) is the transfer of data (a digital bit stream or a digitized analog signal) over a point-to-point or point to multipoint communication channel. Examples of such channels are copper wires, optical fibers, wireless communication channels, storage media and computer buses. The data are represented as an electromagnetic signal, such as an electrical voltage, radio wave, microwave, or infrared signal.

### Chapter 3

**Unit 3: Mass Media in India : Brief history and current status of each of the media – viz. newspaper, radio, television and cinema.**

#### The Newspaper:

Those who do not read the newspaper are uninformed and those who do read the newspaper are misinformed' --Mark Twain.

It is the printed means of conveying current information. The modern newspaper is a combination of elements from many societies and many periods of time. Even before the birth of Christ the Romans posted newsheets called 'actadiurna' in public places. The Chinese and Koreans were using wood-carved type and paper for printing several centuries before these appeared in Europe. In the sixteenth century, well after printing had come to Europe, the Venetian government printed a small newsheet, which could be purchased for a gazeta (a small coin). The use of the word 'gazette' to refer to newspapers has survived to this day. Scholars of the history of journalism suggest that many features of the

modern newspaper such as the editorial, sport articles, illustrations, political columns, and even comics, were used in one place or another long before the true mass press came into being.

## **Brief History of Newspaper**

Although printing was introduced to England in the late 1400, it was not until 1621, nearly a century and a half later that early forerunners of the newspaper began to appear. These were called 'corantos'. Their content focused on foreign intelligence, and they were not published regularly. From the beginning the publication of corantos was strongly regulated by the government. One of the interesting patterns discernible in the history of press was that the greater the extent to which a form of government is actually dependent upon favorable public opinion, the more likely it is to support a free press. When the common people play significant roles in the determination of their own political destiny, the distribution of news and political opinions is an important process. The American and the French revolutions began germinating and the whole fabric of western society was changing. Old pattern was slowly being replaced by a new social structure within which a strong middle class would be prominent. This commercialism was dependent upon improvement in the availability of various kinds of communication media. England had many skilled writers and journalists like Addison, Steele, and Daniel Defoe. The colonial press was edited and published by people who were not great literary figures. They were still using the same printing technology used by Gutenberg, the first person to discover printing procedure three centuries ago. Before a true mass press could develop, a series of sweeping social changes was necessary in the society. A number of printers and publishers had experimented with the idea of a cheap newspaper that could be sold to urban population.

Papers continued to gain in popularity. In 1850 there were about two copies of a daily newspaper purchased in the United States for every ten families. This rapid growth actually continued until about the time of World War I. The last decade of the 19th century is one of special significance in the growth of the press because it was the beginning of new kind of journalism. 'Yellow journalism' was one of the most dramatic episodes in the development of press.

Newspapers today contain many of the devices that were actually products of the rivalries of the 1890s (one of these was color comics; an early comic character was called the 'Yellow Kidd' from which 'Yellow journalism' is said to derive its name.) Yellow journalism is a pejorative reference to journalism that features scandal-mongering, sensationalism, jingoism or other unethical or unprofessional practices by news media organizations or individual journalists.

Leaders in religion, education, law and government increasingly voiced strong protests. The press lords were faced with the threat of losing public confidence. These considerations led a number of major publishers to begin to put their own houses in order. Resolution of the conflicts brought new social arrangements. Gradually, the press became less sensational and more responsible. A set of codes and norms defining its limits and responsibilities gradually became increasingly clear. While the mass press today varies in its degree of such strict codes, the excesses of the yellow journalism is a thing of the past. Today, the newspaper is regularly published printed unbounded newsprint in broadsheet or tabloid size and serves general interests of specific communities with news, comments, features, photographs and advertisements.

## **Future of Newspaper**

Newspaper will undoubtedly survive with some further reduction of market share. Few changes in literacy or other factors related to potential increases in readership are probably in the

immediate future. Newspaper publication houses today have features all modern features like Internet; four color offset printing, electronic newsrooms and many such gadgets. The future newspaper could be a tablet newspaper having liquid crystal (LCD) screen in which the contents could be collected through telephone lines or cables. Everything could be displayed on the screen at the click of a button. Another major development could be that newspaper could be customized, and people will get to read only the things, which interests them. This way the readers will exercise a lot of control on the contents of the newspaper. But only few people will get access to such electronic newspaper.

## **Radio**

Brief history of radio broadcasting in India

Radio Broadcasting was pioneered in India by the Madras Presidency Club Radio in 1924. The Club worked a broadcasting service for three years, but owing to financial difficulties gave it up in 1927.

In the same year (1927) some enterprising businessmen in Bombay started the Indian Broadcasting Company with stations at Bombay and Calcutta. This company failed in 1930, in 1932 the Government of India took over broadcasting. A separate department known as Indian Broadcasting Service was opened.

The Service was later designated 'All India Radio' (AIR) and was placed under a separate Ministry-the Ministry of Information and Broadcasting. The AIR is controlled by a Director General, who is assisted by several Deputy Directors and a Chief Engineer.

Broadcasting, in its significance, reach and impact, constitutes the most powerful medium of mass communication in India. Its importance, as a medium of information and education is particularly great in a vast and developing country like India where the reach of the printed word is not very wide or deep. While the total circulation of all the newspapers in India, including both English and Indian language papers, is around 8 million, there are, according to a recent estimate, nearly 400 million (out of a total population of 625 million) potential listeners to All India Radio.

Broadcasting in India is a national service, developed and operated by the Government of India. All India Radio (also known as Akashvani) operates this service, over a network of broadcasting stations located all over the country.

As a national service, catering to the complex needs of a vast country. All India Radio seeks to represent in its national and regional programmes, the attitudes, aspirations and attainments of all Indian people and attempts to reflect, as fully and faithfully as possible, the richness of the Indian scene and the reach of the Indian mind.

AIR Network:

Starting with 6 broadcasting stations in 1947, the AIR today has a network of 82 broadcasting stations. The 82 radio stations, grouped into five zones, are the following: North Zone: Ajmer, Allahabad, Aligarh, Bikaner, Delhi, Gorakhpur, Jaipur, Jodhpur, Jullundur, Lucknow, Mathura, Rampur, Simla, Udaipur and Varanasi; East Zone: Agartala, Aizawl, Bhagalpur, Calcutta, Cuttack, Dibrugarh, Gauhati, Imphal, Jeypore, Kohima, Kurseong, Ranchi, Pasighat, Patna, Sambalpur, Shillong, Silchar, Siliguri, Tawang and Tezu; West Zone: Ahmedabad, Bhopal, Bhuj, Bombay, Gwalior, Indore, Jabalpur, Nagpur, Panaji, Parbani, Pune, Raipur, Rajkot and Sangli; South Zone: Alleppey, Bangalore, Bhadravati, Calicut, Coimbatore, Cuddapah, Dharwar, Gulbarga, Hyderabad, Madras, Mysore, Pondicherry, Port Blair, Tiruchirappalli, Tirunelveli, Trichur, Trivandrum, Vijayawada and Vishakhapatnam; and Kashmir Zone: Jammu, Leh and Srinagar.

In addition, there are three auxiliary studio centers at Vardola, Darbhanga and Shantiniketan and two Vividh Bharati/commercial centers, one at Chandigarh and the other at Kanpur. These cover all the important cultural and linguistic regions of the country.

The expansion of the broadcasting facility remained limited till independence. In 1947 there were only six radio stations in the country. Today there are as many as 82 AIR stations. With two

more stations that will start working soon, India's broadcasting network would cover 89 per cent of the population.

Till the end of 1976 radio licenses had reached a colossal figure of nearly 1.74 crores, which fetched revenue of Rs. 23.51 crores. Today the radio network has spread to the remote corners of India. It is now possible to bring sense of unity not only political but also cultural among the diverse traditions that enrich our land.

AIR's programme pattern combines three main elements: a national channel providing programmes of countrywide interest and significance, a zonal service from each of the four metropolitan centers (Delhi, Bombay, Calcutta and Madras); and regional services from individual stations each catering to the needs and interests of its respective area.

The principal ingredients of AIR's programme output are Music, Spoken Word, Dramas, Features, News and Current Affairs, Commentaries and Discussion, Vividh Bharati and its Commercial Service, Farm and Home Broadcasts, Programmes for Special Audiences (like Youth, Women, Children, Industrial Workers and Tribal Population), and Programmes for Overseas Listeners broadcast in the External Services.

To enable AIR to reach all sections of the Indian people, its programmes in the Home Service are broadcast in 20 principal languages. In addition, the External Services of AIR beam their programmes to listeners all over the world in 24 languages.

**New Services:**

The News Services Division of AIR through its central and regional news bulletins and its current affairs, commentaries and discussions, provides accurate, objective, speedy and comprehensive coverage of news to listeners at home and abroad.

AIR now broadcasts a total of 239 news bulletins a day, with duration of 32 hours 17 minutes. Of these, 67 are Central bulletins broadcast from Delhi in 19 languages, with a daily duration of 10 hours 3 minutes; 57 external bulletins (from Delhi) broadcast in 24 languages for a duration of 7 hours 14 minutes and 15 regional bulletins from 34 regional centers (including the Prade- shik desk in Delhi) broadcast in 22 languages and 34 tribal dialects with a total duration of 15 hours every day.

The major sources of news for AIR are its correspondents at home and abroad, the news agencies and the monitoring services, AIR has a total of 206 correspondents. Of these, 111 are part-time.

**External Services:**

AIR made its first broadcast to listeners outside India on October 1, 1939. Today the External Services of AIR broadcast in 25 languages for about 50 hours daily round-the-clock, reaching listeners in widely scattered areas of the world.

**Vividh Bharati:**

A self-contained service of popular entertainment, known as Vividh Bharati was started in October 1957 to meet the growing demand for popular music and light features.

Commercial advertising was introduced on AIR in November, 1967, from the Bombay-Nagpur channel of Vividh-Bharati on an experimental basis. It was gradually extended to Calcutta (1968); Delhi and Madras-Tiruchirapalli (1969); Chandigarh-Jullundur- Bangalore, Dharwar, Ahmedabad-Rajkot, Kanpur-Lucknow-Allahabad (1970), Hyderabad-Vijayawada (1971) and Bhopal, Indore, Cuttack, Jaipur, Jodhpur, Patna, Ranchi and Trivandrum (1975). Advertisements are accepted in any language as tape-recorded 'spots' of 15 seconds or 30 seconds duration.

Vividh Bharati, an alternative national service of All India Radio, now forms a part of the Central Sales Unit of the Commercial Broadcasting Service. It has also started originating programmes.

The total duration of broadcasts of the Vividh Bharati service is now 12 hours 45 minutes, on week days and 13 hours 20 minutes on Sundays and holidays. The network covers 29 full-fledged centers and seven partial centers. Vividh Bharati is also radiated through two powerful short-wave transmitters from Delhi, Bombay and Madras.

There has been a steady rise in the gross revenue earned by the commercial services. It went up from Rs. 2.96 crores in 1970-71 to Rs.6.25 crores in 1975-76 and Rs. 6.50 crores approximately

in 1976-77. Since inception and till March 1977 AIR had earned total gross revenue of about Rs. 38.21 crores from its commercial services.

**National Programme:**

Started in July 1952, the weekly National Programme of Music provides an opportunity to listeners to hear well-known exponents of Hindustani and Karnataka music. It has helped in a better understanding of the two systems prevalent in the North and the South. At suitable intervals, programmes based on recordings of old masters are also featured in this programme. The medium of the drama is utilised for popularising the Economic Programme. A special series of short plays on various themes including the Economic Programme, Family Planning, Dowry and anti-Casteism are regularly broadcast.

Nearly 4,000 plays are broadcast from the different stations of AIR annually on an average. The most significant achievement of AIR in the field of Radio drama is its National Programme of Plays. Once a month an outstanding play from one of the main Indian languages is selected and translated into all the other regional languages of the country and broadcast simultaneously by all stations in their respective regional languages. In the interest of improvement of radio programmes, All India Radio instituted in 1975 the annual Akashvani Awards for plays, features, music, youth programmes etc. This competition was held during the year and prizes were awarded.

The National Programme of Features attempts to mirror the progress made in different spheres of development in the country and to project various aspects of its social and cultural life. The original broadcast of this feature might be in Hindi or English, but these are invariably translated into all regional languages and presented from the regional stations.

The Special Programmes include programmes for women (once a week) for children (two or three times a week), for the armed forces (daily), for Industrial Workers (4 days in a week), for hill tribes in their own dialects which number around 135 for rural audiences and consist of plays, skits, agriculture and other matters (twice a week) and programmes on Family Planning in all the National languages and in important dialects, as often as possible.

Programmes for the youth in Yuva Vani are broadcast from Calcutta, Delhi, Hyderabad, Jammu, Patna and Srinagar stations. This service provides a forum to the youth between the ages of 15 and 25 years, who present their viewpoint by participating in a wide range of programmes-talks, discussions interviews, plays, features and music. A youth news bulletin is also broadcast by the youth themselves.

**Growth and development of radio:**

Broadcasting in India actually began about 13 years before AIR came into existence. In June 1923 the Radio Club of Bombay made the first ever broadcast in the country. This was followed by the setting up of the Calcutta Radio Club five months later. The Indian Broadcasting Company (IBC) came into being on July 23, 1927, only to face liquidation in less than three years.

In April 1930, the Indian Broadcasting Service, under the Department of Industries and Labour, commenced its operations on an experimental basis. Lionel Fielden was appointed the first Controller of Broadcasting in August 1935. In the following month Akashvani Mysore, a private radio station was set up. On June 8, 1936, the Indian State Broadcasting Service became All India Radio.

The Central News Organisation (CNO) came into existence in August, 1937. In the same year, AIR came under the Department of Communications and four years later came under the Department of Information and Broadcasting. When India attained independence, there were six radio stations in India, at Delhi, Bombay, Calcutta, Madras, Tiruchirapalli and Lucknow. There were three in Pakistan (Peshawar, Lahore and Dacca). AIR then had a coverage of just 2.5 % of the area and 11% of the population. The following year, CNO was split up into two divisions, the News Services Division (NSD) and the External Services Division (ESD). In 1956 the name AKASHVANI was adopted for the National Broadcaster. The Vividh Bharati Service was launched in 1957 with popular film music as its main component.

The phenomenal growth achieved by All India Radio has made it one of the largest media organisations in the world. With a network of 262 radio stations, AIR today is accessible to almost the entire population of the country and nearly 92% of the total area. A broadcasting giant, AIR today broadcasts in 23 languages and 146 dialects catering to a vast spectrum of socio-economically and culturally diverse populace.

Programmes of the External Services Division are broadcast in 11 Indian and 16 foreign languages reaching out to more than 100 countries. These external broadcasts aim to keep the overseas listeners informed about developments in the country and provide a rich fare of entertainment as well.

The News Services Division, of All India Radio broadcasts 647 bulletins daily for a total duration of nearly 56 hours in about 90 Languages/Dialects in Home, Regional, External and DTH Services. 314 news headlines on hourly basis are also being mounted on FM mode from 41 AIR Stations. 44 Regional News Units originate 469 daily news bulletins in 75 languages. In addition to the daily news bulletins, the News Services Division also mounts number of news-based programmes on topical subjects from Delhi and its Regional News Units

AIR operates at present 18 FM stereo channels, called AIR FM Rainbow, targeting the urban audience in a refreshing style of presentation. Four more FM channels called, AIR FM Gold, broadcast composite news and entertainment programmes from Delhi, Kolkata, Chennai and Mumbai. With the FM wave sweeping the country, AIR is augmenting its Medium Wave transmission with additional FM transmitters at Regional stations.

In keeping with the Government decision for transition to the digital mode of transmission, AIR is switching from analog to digital in a phased manner. The technology adopted is the Digital Radio Mondiale or DRM. With the target of complete digitization by 2017, the listeners can look forward to highly enhanced transmission quality in the near future.

## **Cinema**

Documentary Films strictly speaking, are non-fictional, "slice of life" factual works of art - and sometimes known as cinema verite. For many years, as films became more narrative-based, documentaries branched out and took many forms since their early beginnings - some of which have been termed propagandistic or non-objective.

Films refer to all documentary, educational, feature, informational and advertisement cinemas. A film is considered a mass medium because it reaches to a very large audience. It is not as immediate as newspaper, television or radio, but reaches a large number of people over a long period of time. Film does not have a well-defined audience like other major mass media. It also lacks the overwhelming presence as enjoyed by radio, TV and newspapers, etc. but still it has one very big advantage that is it commands attention. Once inside the darkened theatres, audience members forget the outside world and become captive to the charm of the film. The larger than life format of film (from 16mm, 35mm, 70mm, cinema scope to the most recent I-max format) provides the film producer absolute control over emphasis, order of presentation, continuity, dramatic effect and timing.

Thus film has become a superb medium of entertainment, instruction and persuasion.

When individual photographs or visuals are shown one after the other at a very fast rate, then we get an illusion of motion or movement. Cinema works on the principles of 'persistence of vision', which means that the eye retains an image for fleeting seconds after it is gone. Efforts had started very early to create illusion of motion. Many devices were invented for this purpose. Long back Leonardo

daVinci developed the camera obscura. In 1671, Kircher developed the 'magic lanterns'. Photography and projections were united when Stanford developed the 'Zoopraxinoscope'. Soon Thomas Alva Edison invented the electric bulb and many other such developments took place. Then came the Lumiere brothers who produced and started having commercial shows of short shoot and show films. Soon others followed and by the beginning of the 20th century, film became the second mass medium after newspapers. Very soon films became a form of family entertainment. Movie theaters opened everywhere and people wanted to see more

interesting contents. So feature films came into existence. The combination of all these factors made cinema a booming industry. Film has had an enormous impact on the audiences. One reason is it is not imposed. It does not come to us and instead we go to theatres to watch films. Usually the films deal with universal themes so language barrier is minimal and we can thoroughly enjoy film of another language if we like the theme. India is in fact the largest producer of feature films in the world. Commercial cinema is all glamour and fantasy. The usual ingredients are sex, songs, dances, crime, fights, melodrama, and comedy, all bordering on unreality. Then also, these films set trends in styles and tastes, dominate the popular radio and television entertainment programmes, provide spicy reading material for film magazines, which are published in large numbers.

#### Strength and weakness

Cinemas are replica of dramas in natural settings and so influence audience. Even myths are depicted as if they are real. Cinema is an audio -visual medium and is rich in live effect and demonstrates as well as suggests. Details are extensive through sound, music, visual effects, and skillful production, editing and role- playing. Dramatization of the presentation sets tempo and mood of the audience. And most significant attribute of film is that it reaches messages to illiterates, neo literates, and moderately educated and highly educated people having basic visual literacy. Selection of sets and props in films sometimes confuse the audience, makes the communication abstract and creates misunderstanding. Crime and obscene adversely affect the society and so realistic censorship is required for the welfare of the society. Cost of exposure is moderately high especially in case of commercial cinema.

#### Future of films

In its century old existence cinema has faced few shakes ups. First it was television. Skeptics thought no one would watch films in theatres, as so much was available on television within the comforts of one's home. But soon it was found that TV depends too heavily on films and films form a considerable part of TV programming. Then came videocassettes. Now it is videodiscs. These eliminate the necessity of "going out" to the theatres to be entertained. But the fact that cinema is

thriving proves that mass media share a symbiotic relationship and are not mutually destructive. Of course, cinema is not sitting idle. It is facing the threat posed by other media head-on. Highly decorated theatre halls complete with shopping complexes, are now attracting more audience. Multiplexes, like PVR Delhi are another way of film fighting back. Then there are 70 mm and cinemascope. Faster frame rate is another novelty. Hollywood has started delivering films to theatre halls over satellite. Another recent innovation is the

I-max screens, which are ten times larger than the traditional 35 mm screen. Dolby stereo system, 16-track recording, etc. also have added more allure to films. Interactive films, where audience member can have a say about how a film should end, is another novel way of attracting more

audience. So it can be safely concluded that film, as a medium of entertainment and communication and as an industry, would continue to grow and hold an important part in our social system.

Documentary films have comprised a very broad and diverse category of films. Examples of documentary forms include the following:

Types of Documentaries	Examples or Types
'Biographical' films about a living or dead person	Stephen Hawking - A Brief History of Time (1992) Robert Crumb - Crumb (1994) Muhammad Ali - When We Were Kings (1996) Glenn Gould - Genius Within: The Inner Life of Glenn Gould (2009) John Lennon - Nowhere Boy (2009)

A well-known historical event	Night and Fog (1955, Fr.) - The Holocaust Shoah (1985) - The Holocaust WACO: A New Revelation (1999) The Endurance (2000, UK) - Shackleton's expedition to the Antarctic
A concert or rock festival (aka Rockumentary)	Don't Look Back (1967) - Bob Dylan Monterey Pop (1968) - Monterey Gimme Shelter (1970) - Rolling Stones, Altamont Woodstock (1970) Ziggy Stardust and the Spiders from Mars (1973) - David Bowie The Song Remains the Same (1976) - Led Zeppelin The Last Waltz (1978) - The Band Stop Making Sense (1984) - Talking Heads Madonna: Truth or Dare (1991) - Madonna
A comedy show	Richard Pryor or Eddie Murphy shows
A live performance	Buena Vista Social Club (1998) - Cuban musicians Cirque du Soleil-Journey of Man (2000)
A sociological or ethnographic examination following the lives of individuals over a period of time	Michael Apted's series of films: 28 Up (1984), 35 Up (1992) and 42 Up (1999) Steve James' Hoop Dreams (1994)
An expose including interviews	Minamata: The Victims and Their World (1971, Jp.) An Inconvenient Truth (2006) All of Michael Moore's social concerns films: Roger & Me (1989) Bowling for Columbine (2002) Fahrenheit 9/11 (2004) Sicko (2007) Where to Invade Next (2015)
A sports documentary	The Endless Summer (1966) - Surfing Hank Aaron: Chasing the Dream (1995) To the Limit (1989), Extreme (1999) - Extreme Sports
A compilation film of collected footage from government sources	<b>Why We Fight (1943)</b> , Frank Capra's WWII series
An examination of a specific subject area	Historical Surveys (e.g., Ken Burns): The Civil War, Jazz, Baseball, or World War II
Nature- or Science-related themes (Ethnographic, Natural History or Wildlife Films)	Nanook of the North (1922) Walt Disney's The Living Desert (1953), The Vanishing Prairie (1954) Microcosmos (1996) Winged Migration (2001, Fr.) March of the Penguins (2005)
A 'Making of' Film (or "Behind	<b>Burden of Dreams (1982)</b> - about the



the Scenes")	making of <i>Fitzcarraldo</i> (1982) <b>Hearts of Darkness: A Filmmaker's Apocalypse (1991)</b> - about the making of <i>Apocalypse Now</i> (1979)
A 'Shock' Travelogue	Mondo Cane (1962)
Mockumentary (or Docu-Comedy)	Zelig (1983) This is Spinal Tap (1984) Man Bites Dog (1992, Belg.) Best in Show (2000) Borat: Cultural Learnings of America for Make Benefit Glorious Nation of Kazakhstan (2006)
Pseudo-Documentary	<b>Citizen Kane (1941)</b> - The "newsreel" on Kane <b>JFK (1991)</b> - Mixing fact and fiction

### Television

Unlike other forms of mass media, television has become one of the most powerful media of Mass communication. With a modest beginning in the 1930s, it has grown into a massive network of mass information and mass entertainment in today's world. The attraction of the 'visual ness' of the medium makes people remain glued to the TV set for hours. Television captures our imagination and is the most complete and dramatic of all mass media. In addition to providing news and events, television also packages fiction, drama, culture, economy and many other things. Thus, this idiot box (because it provides everything on a platter and we need not do any thinking) has been increasing its hold on us.

#### History of Television

The inventions and discoveries in the late 1990s and early twentieth century, which gave us radio, films and the telephone, also lead to the invention of the television. Vladimir Zworykin, an American scientist, who developed an all-electronic television system in 1923 and perfected it by 1928, took the first big step in the development of TV. However, only experimental TV broadcasts were conducted in the early days. In 1938, TV sets became widely available and since then there is no looking back. In India, television arrived with small scale experimental telecasting from Delhi in 1959. Slowly the half hour programme experiment grew. While Doordarshan was the only channel available through 1980, the TV in India has completely changed with the arrival of private TV channels.

#### Strength and weakness of Television

It has all the strength of radio except that it needs captive audience, has not attained portability and miniaturization and needs power line for inexpensive working. TV viewing is essentially a family affair and so helps family unity. It is far from slow and availability is constant. Repetition of message does not incur expense except nominal fees for cable connections. Television like radio, is in all sense a 'now' medium. Television gives cursory overview of the events and is never capable of providing in-depth analysis and reporting. It is severely time limited and presents tiny fragments of topics. Television programmes skip and jumps demands constant change of mental gears from programmes to commercial, from documentary to cartoon and news. Also contents are high in entertainment and low in information. Power line is needed for its inexpensive operation and battery operated television sets are most expensive.

## **Chapter 4**

### **Unit 4: Media types and presentation formats: their nature, function and target audience.**

Major types of newspapers and magazines:

#### **Newspaper formats:**

Newspapers can be found across a variety of formats. The three most common formats are print, microfilm and electronic, which are usually accessible online. Another format is newspapers in CD-ROM or DVD format. These are usually only available on computers in the Library Reading Rooms.

Runs of newspapers may be partially in one format and partially in another. Understanding the format of a newspaper is important. The format will determine what type of access there is and what type of copies can be obtained. The Locations section on a newspaper catalogue record will indicate the various locations where different formats of the newspaper are kept in the Library.

#### **Print format**

The Library keeps print copies of all Victorian newspapers. Print copies of a wide range of Australian and international newspapers are also held. Historical print collections of major

Australian newspapers, mostly before the 1980s are held. However since the 1980s print copies of major Australian newspapers have only been kept for a short time, usually three months, after this they are replaced by microfilm copies.

Print copies of selected international newspapers are retained on a permanent basis.

Older print copies, pre-1991, are in bound volumes. All newspapers since 1991 have been kept as loose issues in archival boxes. The use of older print copies of newspapers is in accordance with the Newspaper Access Policy.

#### Microfilm format

Newspapers in microfilm format have been copied from the original print copies to a miniaturized micro version. They are normally copied to reels of 35mm film, and sometimes to microfiche. The newspapers are reduced in size by about 25 times from the original page size. Microfilm copies are made as safe to use duplicate copies to preserve the original copies which are vulnerable to damage. Paper print outs and digital files saved to USB drives can be obtained from microfilm newspapers. Microfilm newspapers are listed in Library catalogue records with a NM prefix.

All Victorian and Australian newspapers in microfilm are available for use in the Newspapers and Family History Rooms.

#### Electronic format:

Newspapers in electronic or digital format are usually in one of four forms:

1. Virtual replicas : These are fully digitized virtual replicas of original printed editions; see for example Historic Australian Newspapers.
2. Online text file databases : These contain all the main news reports in text or html style documents. They do not contain the original page layout, columns, pictures or any advertisements or notices.
3. Newspapers in CD-ROM or DVD: These are very similar to text file databases except they are not usually accessible online through the Internet. They are normally available on computers in Library Reading Rooms. See for example the Age Multi-Year CD-ROM.
4. Newspapers in PDF format on CD-ROM or DVD : Newspapers in this format are replicas of original print editions of newspapers. They usually do not have Optical Character Recognition (OCR) software. This means they cannot be searched by keywords.

Newspapers and magazines are print publications issued at regular intervals over time. Historically, newspapers were usually issued daily or weekly, but sometimes semi-weekly (ie. twice a week), bi-weekly (ie. every two weeks), or monthly. Magazines, in contrast, were usually issued weekly, bi-weekly, monthly, or quarterly (ie. 4 times a year). Both newspapers and magazines could be purchased by subscription (an arrangement in which the reader pays in advance a year of issues), or individually, often at news-stands, grocery stores, book stores, trains, or other places.

There is no absolute way of distinguishing between newspapers and magazines, since they share many features. The main reason for understanding the distinctions is that in a library you will find newspapers and magazines--even digitized newspapers and magazines--in different places. In general, the purpose of a newspaper is to convey, as efficiently as possible, current information, or "news", to a particular audience. What constitutes "news" depends in part on the intended audience. Newspapers aimed at a general audience will carry news about politics, crime, wars, economics--just about anything that could interest a general reader. A farm newspaper, on the other hand, might carry news about developments in farming techniques, information about the progress of farm-related legislation through Congress, crop prices, information about county and state fairs, and so forth.

Type	Definition	Examples
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National	Contain some nationals and international news, but focus on news relating to a specific area of the country.	The Indian Express The Times of India
Regional	Contain some national and international news, but focus on fairly local news topics in detail. Usually based around towns, cities or groups of villages.	Maharashtra Times Loksatta
Local	A local newspaper which covers news across the whole country, together with international news.	Mid day Mahanagar
Tabloid	The largest type of a newspaper! Cover all national and international news, often in a serious or formal way.	The Times The Telegraph The Guardian The Independent
Broadsheet	Cover all national and international news. Often contain a certain amount of more 'gossipy' or scandalous news items, or more personal stories.	The Sun The Daily Mirror

## Magazines In India

### Magazine:

A magazine or periodical will, in general, be written in a more elevated prose style, and will usually offer more in-depth coverage of news, if it carries news at all. If a newspaper attempts to inform, a magazine in contrast attempts to enlighten and entertain.

Magazines and periodicals usually have covers, often bearing an illustration or photograph. A newspaper, in contrast, typically does not have a cover, but a nameplate running across the top of its front page, the rest of the page being filled with news-stories. Magazines are more likely than newspapers to have detailed tables of contents, whereas newspapers, if they include any table of contents at all, will simply identify the principal sections (ie. national news, local news, sports, society news, classifieds, business news, etc.).

### India Today

Weekly news magazine published by Living Media India Limited. The magazine based in Mumbai, India and featuring economy, politics, lifestyles, health, arts, entertainment, travel, science, and technology.

### Women's Era

Popular women's magazine published in India.

### Elle Now Magazine

Leading Indian magazine covering women's fashion, style, beauty, health, entertainment, lifestyles, and more. ellenow.com maintained by Ogaan Publications Pvt Ltd (Ogaan).

Frontline Magazine

One of the top news magazines in India. The magazine published by the Hindu.

Outlook Magazine

One of the most popular weekly news magazines in India. The magazine printed and published by Maheshwer Peri on behalf of Outlook Publishing (India) Pvt. Ltd.

Major types of films:

## Indian Cinema

India has one of the oldest and largest film industries in the world. It was in early 1913 that an Indian film received a public screening. The film was Raja Harischandra. Its director, Dadasaheb Phalke is now remembered through a life-time achievement award bestowed by the film industry in his name. At that point of time it was really hard to arrange somebody to portray the role of females. Among the middle classes, that association of acting with the loss of virtue, female modesty, and respectability has only recently been put into question.

While a number of other film-makers, working in several Indian languages, pioneered the growth and development of Indian cinema, the studio system began to emerge in the early 1930s. Its most successful early film was Devdas (1935), whose director, P.C. Barua also appeared in the lead role. The Prabhat Film Company, established by V. G. Damle, Shantaram, S. Fatehlal, and two other men in 1929, also achieved its first success around this time. Damle and Fatehlal's Sant Tukaram (1936), made in Marathi was the first Indian film to gain international recognition.

The social films of V. Shantaram, more than anything else, paved the way for an entire set of directors who took it upon themselves to interrogate not only the institutions of marriage, dowry, and widowhood, but the grave inequities created by caste and class distinctions. Some of the social problems received their most unequivocal expression in Achhut Kanya ("Untouchable Girl", 1936), a film directed by Himanshu Rai of Bombay Talkies. The film portrays the travails of a Harijan girl, played by Devika Rani, and a Brahmin boy, played by Ashok Kumar.

The next noteworthy phase of Hindi cinema is associated with personalities such as Raj Kapoor, Bimal Roy, and Guru Dutt. The son of Prithviraj Kapoor, Raj Kapoor created some of the most admired and memorable films in Hindi cinema.

Awaara (The Vagabond, 1951), Shri 420 (1955), and Jagte Raho (1957) were both commercial and critical successes. Bimal Roy's Do Bigha Zamin, which shows the influence of Italian neo-realism, explored the hard life of the rural peasantry under the harshest conditions. In the meantime, the Hindi cinema had seen the rise of its first acknowledged genius, Guru Dutt, whose films critiqued the conventions of society and deplored the conditions which induce artists to relinquish their inspiration. From Barua's Devdas (1935) to Guru Dutt's Sahib, Bibi aur Gulam, the motif of "predestined love" looms large: to many opponents, a mawkish sentimentality characterizes even the best of the Hindi cinema before the arrival of the new or alternative Indian cinema in the 1970s.

It is without doubt that under the influence of the Bengali film-makers like Satyajit Ray, Ritwik Ghatak, and Mrinal Sen, the Indian cinema, not only in Hindi, also began to take a somewhat different turn in the 1970s against the tide of commercial cinema, characterized by song-and-dance routines, insignificant plots, and family dramas. Ghatak went on to serve as Director of the Film and Television School at Pune, from where the first generation of a new breed of Indian film-makers and actors - Naseeruddin Shah, Shabana Azmi, Smita Patil, and Om Puri among the

latter was to emerge.

These film-makers, such as Shyam Benegal, Ketan Mehta, Govind Nihalani, and Saeed Mirza, exhibited a different aesthetic and political sensibility and were inclined to explore the caste and class contradictions of Indian society, the nature of oppression suffered by women, the dislocations created by industrialism and the migration from rural to urban areas, the problem of landlessness, the impotency of ordinary democratic and constitutional procedures of redress, and so on.

The well-liked Hindi cinema is characterized by important changes too numerous to receive more than the slightest mention. The song-and-dance routine is now more systematized, more regular in its patterns; the 'other', whether in the shape of the terrorist or the unalterable villain, has a more gloomy presence; the nation-state is more fixated in its demands on our loyalties and curtsy; the Indian Diaspora is a larger presence in the Indian imagination and so on. These are only some considerations: anyone wishing to discover the world of Indian cinema should also replicate on its presence in Indian spaces, its relation to vernacular art forms and mass art.

The Indian film industry, famously known as Bollywood, is the largest in the world, and has major film studios in **Mumbai** (Bombay), Calcutta, Chennai, Bangalore and **Hyderabad**. Between them, they turn out more than 1000 films a year to hugely appreciative audiences around the world. For nearly 50 years, the Indian cinema has been the central form of entertainment in India, and with its increased visibility and success abroad, it won't be long until the Indian film industry will be well thought-out to be its western counterpart- Hollywood. Mainstream commercial releases, however, continue to dominate the market, and not only in India, but wherever Indian cinema has a large following, whether in much of the British Caribbean, Fiji, East and South Africa, the U.K., United States, Canada, or the Middle East.

### **Indian Art Cinema**

India is well known for its commercial cinema, better known as Bollywood. In addition to commercial cinema, there is also Indian art cinema, known to film critics as "New Indian Cinema" or sometimes "the Indian New Wave" (see the Encyclopedia of Indian Cinema). Many people in India plainly call such films as "art films" as opposed to mainstream commercial cinema. From the 1960s through the 1980s, the art film or the parallel cinema was usually government-aided cinema.

### **Indian Commercial Cinema**

Commercial cinema is the most popular form of cinema in India. Ever since its inception the commercial Indian movies have seen huge following. Commercial or popular cinema is made not only in Hindi but also in many other regional languages of East and South India. Let's look at some of the general conventions of commercial films in India. Commercial films, in whatever languages they are made, tend to be quite long (approx three hours), with an interval. Another important feature of commercial cinema in India is music.

### **Regional Cinema India**

India is home to one of the largest film industries in the world. Every year thousands of movies are produced in India. Indian film industry comprises of Hindi films, regional movies and art cinema. The Indian film industry is supported mainly by a vast film-going Indian public, though Indian films have been gaining increasing popularity in the rest of the world, especially in countries with large numbers of emigrant Indians.

### **Major web based social media / networking sites**

Facebook - This is easily the largest social networking site in the world and one of the most widely used. And, Facebook was perhaps the first that surpassed the landmark of 1 billion user accounts.

Apart from the ability to network with friends and relatives, you can also access different Facebook apps to sell online and you can even market or promote your business, brand and products by using paid Facebook ads.

Number of active users per month: 1.59 billion approximately

### Whatsapp

Despite having been acquired by Facebook in 2014, this instant messaging platform exists as an independent entity.

It arrived on the scene much later than Facebook, but has been able to capture the imagination of millions of people across the world by giving them the ability to communicate and share instantly with individuals and groups. The WhatsApp call feature is just the icing on the cake!

Number of active users per month: 1 billion approximately

### QQ

Tencent QQ (more popularly known as QQ) is an instant messaging (chat-based) social media platform. It became international (with more than 80 countries using it), after it was launched in China.

It can be used to stay in touch with friends through texts, video calls and voice chats. It even has a built-in translator to translate your chats. Number of active users per month: 853 million approximately

### WECHAT

This is an all-in-one communications app for messaging and calling (similar to WhatsApp) that enables you to connect with the people of your choice. It was also developed by Tencent in China and can easily work alongside QQ. As per the [BI intelligence report](#), the number of WeChat users are fast catching up with the number of WhatsApp users.

Number of active users per month: 697 million approximately

### QZONE

Like QQ and WeChat, QZone is yet another social networking service developed by Tencent. It enables you to share photos, watch videos, listen to songs, write blogs, maintain diaries and so on. It also empowers you to choose the accessories and customize the look and feel of your QZone webpages.

Number of active users per month: 640 million approximately.

### TUMBLR

Having been owned by Yahoo since 2013, Tumblr serves as a social media cum micro [blogging platform](#) that can be used to find and follow things that you like. You can also use it to post anything, including multimedia, to a short-form blog. Moreover, it gives you the flexibility to customize almost everything.

Number of active users per month: 555 million approximately

## INSTGRAM

Instagram was launched as a unique social networking platform that was completely based on sharing photos and videos. This photo sharing social networking app thus enables you to capture the best moments of your life, with your phone's camera or any other camera, and convert them into works of art.

This is possible because Instagram allows you to apply multiple filters to your photos and you can easily post them to other popular social networking sites, such as Facebook and Twitter. It is now part of the Facebook empire.

Number of active users per month: 400 million approximately

## TWITTER

This social networking site enables you to post short text messages (called tweets), containing a limited number of characters (up to 140), to convey your message to the world. With the growing craze for online shopping, Twitter also makes it possible to promote your businesses and even shop directly through tweets.

Number of active users per month: 320 million approximately

## GOOGLE +

Owned by the tech giant Alphabet (Google), this interest-based social networking platform enables you to stay in touch with people by sharing messages, photos, videos, useful links to sites and so on. It also extends support for video conferencing through Hangouts and allows businesses to promote their brands and products through Google+ business pages.

Number of active users: 300 million approximately

## SKYPE

Skype, owned by Microsoft, is one of the most popular communication-based social networking platforms. It allows you to connect with people through voice calls, video calls (using a webcam) and text messaging. You can even conduct group conference calls. And, the best part is that Skype-to-Skype calls are free and can be used to communicate with anyone, located in any part of the world, over the internet.

Number of active users per month: 300 million approximately

## VIBER

This multi-lingual social platform, which is available in more than 30 languages, is known for its instant text messaging and voice messaging capabilities. You can also share photos and videos and audio messages, using Viber. It offers you the ability to call non-Viber users through a feature named Viber Out.

Number of active users per month: 249 million approximately

## SNAPCHAT



This is an image messaging social platform that enables you to chat with friends by using pictures. It allows you to explore news and even check out live stories that are happening around the world.

Number of active users per month: 200 million approximately

## PINTEREST

This is a photo sharing and visual bookmarking social media site or app that enables you to find new ideas for your projects and save them. So, you can do DIY tasks or home improvement projects, plan your travel agenda and so on by using Pinterest.

Number of active users per month: 100 million approximately

## LINKEDIN

LinkedIn is easily one of the most popular professional social networking sites or apps and is available in over 20 languages. It is used across the globe by all types of professionals and serves as an ideal platform to connect with different businesses, locate and hire ideal candidates, and more. It boasts over 400 million members.

Number of active users per month: 100 million approximately

## TELEGRAM

This instant messaging network is similar to WhatsApp and is available across platforms in more than eight languages. However, Telegram has always focused more on the privacy and security of the messages you send over the internet by using its platform. So, it empowers you to send messages that are encrypted and self-destructive. This encryption feature has only just been made available for WhatsApp, whereas Telegram has always provided it.

Number of active users per month: 100 million approximately

## YOUTUBE

YouTube is the world's largest video-sharing social networking site that enables users to upload and share videos, view them, comment on them and like them. This social network is accessible across the globe and even enables users to create a YouTube channel where they can upload all their personally recorded videos to showcase to their friends and followers.

# **Radio and Television**

**Complementary Course of BA English**

**II SEMESTER**

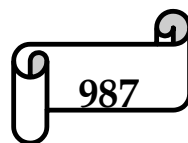
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**STUDY MATERIAL**

**Radio and Television**

Complementary Course of BA English

**II SEMESTER**

*Prepared by:* **Dr. Lakshmi Pradeep**  
*Head,*  
*Department of Mass Communication and Journalism,*  
*Farook College, Kozhikode.*

*Scrutinized by:* **Mr, Abdul Muneer .V, Head, Department of Journalism**  
*EMEA College of Arts & Science College, Kondotti,*  
*Kumminiparamba P.O. Malappuram 673 638*

*Layout:* **Computer Section, SDE**

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## Radio and Television

### Module I

Organisational structure of radio station -types of radio stations: AM and FM - Radio Programme Formats: talk, news and music formats.

### Module II.

Writing for the ear - radio news writing - radio script writing - radio drama - documentary - feature - commentary - talk - magazine programmes - radio interviewing techniques, -news reading - Radio jockeying - online radio - new trends.

### Module III

characteristics of television as a medium - organizational structure of a television station - cable TV - home video - DTH - television programme formats.

### Module IV,

Scripting for television programmes - TV interviewing - structure of TV news - TV news gathering - news writing - news anchoring, -video jockeying - new trends.

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## Module I

### Organizational structure of a radio station

Radio is one of the important inventions of the 20<sup>th</sup> Century, which has changed the overall meaning of the term mass communication. The parallel changes in technology have made the radio more powerful in terms of the impact they have upon masses. Radio reaches almost everyone everywhere.

Radio involves the process, by which the messages are sent through electrical waves. In other words, sound would be sent and received through the waves

#### Functioning of a Radio Station

A radio station comprises of three different wings

1. Programme wing
2. Engineering wing
3. Administration wing

The programme wing and Engineering wing are responsible for running a radio station's broadcast, while the administrative wing provides all the support that is required for the functioning of the station.

The management or administrative Department looks into Human Resources (HR), Public Relations (PR),Accounts and Business areas.

The Programme department is led by a Programme Director who oversees planning, research and production of programmes. There are two types of staff-

- a) On air talent like DJ who may not be a regular staff
- b) Production Directors, Programme Executives who supervise programmes.

Some radio stations have a Sales Department consisting of Account executives, Advertising managers, and sales representatives.

#### Working of a Radio Station

Radio management is a multifaceted activity. A radio station is where the radio programmes are produced and transmitted to a heterogeneous mass audience, spread over a large geographical area.

The station directs diverse range of programmes at certain hours to specific audience groups. Radio station management involves the coordination of a number of specialized activities; programming, engineering, sales promotion, business administration etc. To control each and every station, there are different departments with heads.

#### Radio Studio

A radio studio is sound proofed and hemmed with shielding in the walls to prevent any unwanted sound to come in. It is done, so as the listeners can get clear voice of the presenter or the music or any other thing. To meet these standards, the studio is provided with sound lock and heavy doors along with walls shielded with perforated wooden panels.

The studio looks nice with proper air-conditioning. There are two rooms in a radio studio, one is discussed above, where the technicians sit and work. The other is

smaller in size than the previous one, but exactly same in specification. This room is used by the announcer or the presenter with a microphone in front of the table. The microphone has a windscreen to ensure clarity of sound and to keep extraneous noise to the minimum such as the sound of a popping 'P'. There will be a computer, CD players, tape decks and a mixer. This is the actual broadcast studio from where presenters make announcements. The studio also has a VU Meter to measure the level of sound output. Besides the on-air studio, every radio station has a production studio where commercials are assembled, music is recorded.

### **Control Room**

It is the main technical area of the radio station. Every recorded voice either announcements or from a CD player or computer is sent to this room. From here, these things are sent to the transmitter. Further, they are transmitted to the listeners. The control room occupies an important place in the radio broadcast. The console controls audio mix from live or recorded sources. It is the place, connected with all the other segments of broadcast. The technicians control the process of receiving sound waves and transmitting it further. There is no time gap in the whole process.

Studio->Control Room-> (CR) ->Transmitter (XTR) ->Listener

### **Transmitter**

Transmitters are the devices which transmit the sound signals to the listeners. It is generally located outside the city boundaries. The transmitters are of different capacities such as 1 KW to 100 KW, 200 KW or 250 KW or above. Their locations are decided according to their capacity. A 1 KW transmitter is normally installed in the vicinity of the studio, whereas the high power transmitters are installed outside the city. It is the transmitter through, which we receive the radio broadcast on our sets. It is big in size as compared to other equipments installed in the studio or the control room.

There are two types of transmitters

1. Low Power Transmitter (LPT)
2. High Power Transmitter (HPT)

Likewise, there are

1. Medium Wave (MW) radio broadcast transmitters
2. Short Wave (SW) radio broadcast transmitters

### **Types of radio Stations**

#### **National Radio**

These types of radio stations have a nationwide reach. It caters to the listeners from almost every corner of the country. In India, the national channel of All India Radio (AIR) transmits centrally originated news bulletins in Hindi and English, plays, sports, music, news, spoken word and other topic based programmes, to a major part of the country's population fully reflecting the broad spectrum of national life.

#### **Regional and Local Radio**

These types of radio stations broadcast to the listeners in smaller areas, from within a community, depending upon transmission signal. In India, the AIR has the regional

stations in various states. The AIR also has local stations at various places to cater to listeners from that particular area.

### **Satellite Radio**

In this type of radio stations, the broadcast is done through satellite signals rather than an antenna, allowing it to reach a wider area. The sound quality of programmes relayed by this type of radio stations is also higher. One needs to have a subscription to listen to satellite radio stations. e.g., world space satellite radio

### **Internet Radio**

This is a new concept. It streams audio via internet rather than through a traditional signal. It is also referred to as web casting

### **Community Radio**

It is a type of radio service that caters to the interests of a particular community. It broadcasts programmes in local dialect. The programmes are popular and relevant to the local audience. For running a community radio station licensing is necessary

Radio stations can also be classified as **Commercial** and **Non commercial** stations.

### **AM and FM**

Technically radio operation is divided as Amplitude Modulation (AM) and Frequency Modulation (FM). The intensity and frequency of the carrier wave are constant. It is varied to correspond with the fluctuations of the speech or music received at the microphone. This is called modulation.

### **Amplitude Modulation (AM)**

In a broadcast the radio waves are impressed on the carrier wave in a manner to cause its power to vary with the audio waves. The frequency of the carrier remains constant. This is called Amplitude Modulation (AM). In Contemporary times, AM competes with FM, as well as with various digital broadcasting services distributed from terrestrial and satellite transmitters. In many countries, the higher levels of interference experienced with AM transmission have caused AM broadcasters to specialize in news, sports and talk shows, leaving transmission, of music mainly to FM and digital broadcasters. AM transmission covers large distances, however the sound fidelity is less.

Eg: Akashvani in India

### **Frequency Modulation (FM)**

Frequency Modulation (FM) broadcasting is used to transmit high-fidelity sound programmes. It has a regional and local reach. Many-a-times it is based on a locality or community. Every country has a prescribed FM band, which means frequency band as assigned to a country. FM channels are considered to be more entertaining rather than providing information and educating people.

Eg: Radio Mango in Kerala



## **Radio Programme Formats**

Radio programmes can be broadly classified into News and non news programmes. News programmes consist of news bulletins, documentaries, Magazine programmes. Programmes can also be classified as spoken word and music programmes.

### **Radio Talk**

The radio talk is probably the oldest format on radio. There has been a tradition in India and Britain to invite experts or prominent persons to speak for 10 or 15 minutes on a specific topic. These talks have to go through a process of being changed into radio's spoken word style. It should be interesting and informative and not a boring lecture. Over the years, these long radio talks have become unpopular. Instead, today, shorter duration talks are broadcast. Of course, you can listen to these talks only on public service broadcasting stations.

Eg: 'Vachanamrutham' and 'Vayalum Veedum' in Akashvani

### **Radio News**

Among all the spoken word formats on radio, news is the most popular. News bulletins and news programmes are broadcast every hour by radio stations. In India, only All India Radio is allowed to broadcast news. Duration of news bulletins vary from 5 minutes to 30 minutes. The longer news bulletins have interviews, features, reviews and comments from experts. While preparing radio news care must be taken to use spoken language, short, simple words and short sentences. The news headlines must be selected carefully and brief headlines must be repeated. It is preferable to use the present tense and avoid sentences with sound clashes and ceremonial language.

Newsreaders must read at a comfortable pace with pauses at right points. They must have a pleasant voice with clear pronunciation.

### **Radio Music**

Music is the main stay in radio. There is no radio without music. India has a great heritage of music and radio in India reflects that. Music is used in different ways on radio. All forms of music classical, folk, light, film are broadcast in radio. Radio provides opportunity to play music and reach the homes of the people in their hours of leisure. This medium has given fame and status to musicians in a country. Young musicians also get a platform to express their creativity. The recognition of folk music by All India Radio has given much needed sense of confidence in their cultural values.

Eg: 'Vellarikkappattanam' in Radio Mango, Calicut and 'Paattinte Palazhi' in Akashvani Calicut

There are other genres of radio programmes such as radio commentary, radio feature, interview, documentary, drama, etc.

## Module II

### Writing for the ear

Radio is accessible everywhere. Social, economic and cultural backgrounds are not a barrier. Its range of audience varies from downtrodden to the elite. For live coverage of breaking story, as for bulletins, the radio is the most reliable medium for listeners. People living in remote areas and the visually impaired usually get news through radio.

#### **The radio language**

Language is the basic tool of verbal communication. Simplicity makes a program easily digestible. Brevity makes a program affordable at the first utterance itself. Clarity makes a copy clearer.

Radio scripting is writing for the ear. It involves research, imagination, skills to fill the void of visuals, so that the listeners do not miss them.

Radio writing demands a high degree of skill and conciseness. The writer must be particularly sensitive to the sound of the spoken language. Write only the essential facts. Sentences must be absurdly simple and short. The listener cannot re-read a sentence if he does not understand it. The most important consideration in broadcast news style is clarity. Radio and TV share this need. Unlike the newspaper reader a radio listener has no time to reflect. Clear writing is not a matter of luck.

In deriving formulas for readability researchers have used such yardsticks as lists of difficult words, sentence length, number of prepositional phrases, average letters per word, use of personal words and sentences, complexity of sentences, ratio of clauses, percentage of abstract words, and number of pronouns.

Long words are normally harder to understand than short words. Write what is important and interesting.

#### **Conversational writing**

Conversational writing means 'not formal' style. Conversational language adds extra bit of flavor to the report. Write the news stories in informal language. Avoid complicated words.

Everyday language increases the clarity. The need for conversational writing for radio is stressed by the fact that the listener may be only half listening until his attention is seized by something the announcer says. The listener may be eating, drinking, talking or driving a car, or even washing dishes. He listens only subconsciously until what the announcer says make him sit up and want to hear the story.

Radio stories must be written bearing the following conditions in mind

- Avoid the use of abbreviations
- Round off large and detail numbers
- Rephrase direct quotations into indirect quotes
- In writing time, use figures, don't use a.m and p.m
- Overuse of the word today makes newscasts monotonous

- Avoid the use of pronouns like he, she, it, his, him, our, this, these etc.
- Write more informally
- Personal address makes it more emotional
- Avoid listing names at great length
- Use layman's language
- Simplify complex sentences
- Use short sentences
- Keep items brief

### Radio News Writing

News stories must be legible and intelligible. They should be designed for effortless reading. News stories must be well structured and organized. Five Ws should be incorporated into each story.

News bulletins are broadcasted 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. News bulletins present summaries of news stories in order of importance and interest-value.

The major ingredients of news bulletins are the following

- National news
- International news
- Regional news
- Local news
- Human interest stories
- Sports news

For a news bulletin, the script writing should be in interesting, brief, clear, accurate and well authenticated. The listener cannot re-read a sentence if he does not understand it. So the sentences for the script must be concise and clear.

It dealt with the news of the day and carried interviews and the voice and sound of important events and personalities round the world. In the west, the personal element began to dominate in its content and presentation and was copied in other countries. Radio news reel was the forerunner of many later developments in radio news broadcasting. It was described as "deliberately designed to suggest immediacy, seeking radiogenic stories and sequences and relying on slick continuity.

News bulletins are usually of 10 minutes duration. About 1,500 words are needed to fill a 10 minute bulletin. Individual stories are considered long if they go much beyond 100 words lasting about 40 seconds. A minute is considered too long for anything but a comparatively big story on radio.

### Radio Script Writing

Conversation is the simplest and most popular mode of communication. Conversational attitude and language help the communication process successful. Stories written for radio and Television are written in conversational and informal languages. It is presented clearly and simply.

When writing a radio script, decide how long the entire program should be. A typical radio news bulletin is between two and three minutes long.

Having allocated the total length of the program, decide on the length of each report. Most people speak at three words a second, so the script for a 30-second report contains about 90 words.

-Think about the audience and use appropriate language

-Write as one speaks.

-Avoid formal language as much as possible

-Avoid repeating the same word too often

-Avoid any words which are tricky to pronounce phonetically

Liven up the reports with lots of interviews and sound or video clips. Long sections of script, containing only the presenter's words can become boring

It is necessary to tell the audience who said what. Consider the following in mind when we write a radio script.

-How long was the programme?

-Where are the headlines?

-Did the programme contain music?

-How many stories did the programme contain?

-How long was each of the report?

-What was the language like?

-Which sound and video clips were used?

-Is it interesting?

To sum up follow the script closely with Clarity, Correctness and Conciseness

### Radio Drama

Radio drama is referred to as 'Theatre of the mind'. It presents word pictures. Dialogues, instruments and background sound effects keep a harmony to make pictures in hearer's mind. Simple dramatic situations, language and imagery are used in a radio drama. Tonal variations make impacts. Each words and sounds should provide exact pictures. Instead of actions and facial expressions words and sounds dominate in radio dramas.

Radio drama is a story told through sound alone. All the ingredients of the drama like the voices of characters, background or mood effects, musical effects, atmospheric effects is conveying only through sound. So, when writing a script for radio drama, the script writer should be known to write the entire visual picture through sounds i.e. the audio script should draw the visuals. Listeners can visualize everything by hearing the audio. Sound should create facial expressions, body language, gestures, crisis, conflict, fight and the like. . Generally they have not more than 3 or 4 characters whose voices must be sufficiently distinguishable lest the listener gets confused. They must sound natural and speak true to character. Average time duration is 30 to 60 minutes. That is why the script should be suitable

to the time limit. All capital and regional stations of All India Radio broadcast plays in different languages.

Radio drama can be either single, self contained plays or serial dramas consisting of several episodes.

### **Radio Documentary**

Documentary is a film, radio or television program that gives information and facts.

Radio documentary is the voice documentation of an event. Documentaries wholly depend on facts, written documents/records, reliable sources and interviews. Script for documentaries should be factual and informational. Honesty is the face value. To inform is the major objective. It concentrates on contemporary issues. Documentaries deal single event in its details. It is a detailed analysis of an event, activity or person. The subject for documentary can be social, political, economic, cultural or educational problems. The biography of a famous person, or unfamiliar culture, tradition or people can be discussed through documentaries. Much of documentary materials are gathered through location interviews and spot recordings. Sounds proclaim the mood of the real atmosphere.

Role of music in documentary is minimized where real fact life voices get prime importance. Using appropriate background effects and voices of real people can make documentaries, more beautiful. Factual material collection is the paramount feature of documentary production. The use of a narrator interspersed with voices of real people or actors and appropriate background effects and music bring a documentary to life.

### **Radio Feature**

Facts and imaginative exercises are mixed in features. It may include, folk, music, drama and other fictional elements like poetry, music, stories, voices, sounds, etc. to illustrate a theme. It analyses the topic in depth. According to Laurence Gilliam, former head of BBC Feature department, feature programme is "a combination of the authenticity of the talk with the dramatic force of its own sake, the business of the feature is to convince the listener of the truth of what it is saying, given though it is saying it in dramatic form". Radio feature is a creative capsule presentation of a creative theme. Here narration, sound effects and music are crucial elements.

### **Radio Commentary**

The radio commentator sees for the listener. So he needs great verbal fluency. A radio commentator needs an ability to keep up an unbroken stream of detailed visual images to supplement the fragments of sound. A commentator needs tact, quick memory and a vast amount of background preparation. It is this background which gives depth and authority to the spoken word. He may have to visit the place of action the previous day if required. Notes are essential for any commentator, notes on background, dresses, who are present, whom they represent, their functions and other vital particulars of the event taking place. The notes should be as complete as possible. Use plenty of color words. Use simple language and avoid the normal clichés, overworked words and phrases. Vast reading, ability to notice finer details

and express them in simple language is required. The commentator must have the presence of mind to handle unforeseen problems which crop up in the course of the commentary, at times he may have to wind up abruptly or prolong it more than expected. Commentaries are common for sports matches, republic day celebration, special events like the funeral of Mother Theresa and so on.

### Radio talk

The radio talk is probably the oldest format on radio. There has been a tradition in India and Britain to invite experts or prominent persons to speak for 10 or 15 minutes on a specific topic. These talks have to go through a process of being changed into radio's spoken word style. It should be interesting and informative and not a boring lecture. Over the years, these long radio talks have become unpopular. Instead, today, shorter duration talks are broadcast. Of course, you can listen to these talks only on public service broadcasting stations.

Eg: 'Vachanamrutham' and 'Vayalum Veedum' in Akashvani

It can also be a chat by the anchor with an unfamiliar person, through the phone. The words of a radio talk need to be kept simple and familiar, yet descriptive, powerful and short sentences without dependent clauses and awkward inversions. When writing and recording the talk it should have rhythm of ordinary speech.

Radio talks have no definite structure. The listeners expect interesting and informative talks.

### Radio Magazine Programs

A radio magazine is a variety programme which may consist of talk, interview, music, poetry, short story etc. It is designed for a specific audience. These programmes should be linked together by an anchor with interesting comments, announcements and narration. Emphasis goes on to content. They are tightly structured. Magazine titles reflect the core theme of the program or the taste of the target audience. The title will be very realistic rather than abstract ones. Magazines appear regularly in a regular time. Periodicity of a magazine is important as it is in print magazines. This programme always tries to transmit more than one format or item in a magazine. Usually in a half an hour magazine, more than fifteen minutes will not be spent for a single item including the presenter's explanation. Relevance of the topic, trends, innovation and novelty are factors promoting the value of magazine programs. An example is Yuvavani programme in AIR.

### Radio interviewing techniques

We all like to hear others talking. So interviews are always popular programmes in all media. Interviews always strive for gathering information. In radio, interview provides exact words of the interviewee. Actuality is the prime concern. Based upon the reason, way of approach and presentation styles, interview can be in four ways:

Informational: to impart particular information to the listener.

Interpretative: to get comments, explanations etc. the interviewer supplies facts and ask the interviewee to comment, this is the common style.

Emotional: to provide an insight into the environment. Rather than interpretation, emotion is important here. The strength of the feeling and the human interest angle is highlighted.

Documentation: to contribute oral history about an event. It has three phases: First, the facts, background information or sequence of events, Secondly, the interpretation or implication of facts. And finally, their effects.

Interviews can also be classified as Personality interview (Profile), and information interview. The profiles are generally longer and try to create a word picture of the personality.

### Radio News Reading

News readers read news in radio. They read on the air. News readers compile newscasts from wire copies. They translate news feed into regional languages. A news reader must possess the ability to effectively read copy aloud. Having naturally resonant and pleasant sounding voice is an advantage. Voice quality is very important in radio. Relaxation is necessary while announcing the news. A good voice, diction, pronunciation, speech rhythm, pace of reading etc will be helpful.

While preparing radio news care must be taken to use spoken language, short, simple words and short sentences. The news headlines must be selected carefully and brief headlines must be repeated. It is preferable to use the present tense and avoid sentences with sound clashes and ceremonial language.

Newsreaders must read at a comfortable pace with pauses at right points. They must have a pleasant voice with clear pronunciation.

### Radio Jockeying

Radio Jockeys are presenters of radio programmes. They make a brief introduction to the music and play it. In Indian context, the jockeys express their talent in phone-ins related to film songs. Radio disk jockeys have a place in laymen's mind.

In aural communication, information is transmitted in two distinct ways. They are content and style. What is said, is the content, whereas, how it is said is the style. Both content and style is under the speaker's control. Quality of a radio disk jockey is expressed through judicial handling of these two ways. Based upon the role of radio disk jockey, they are categorized in three groups.

#### **The low profile DJ**

The music gets importance. Presenter/DJ has little to say. Classic music programs are example. Listeners are irritated if the presenter takes over the show by her/his chats. Here the radio disk jockey should use minimum words to introduce the musician and the concert.

#### **The specialist DJ**

These radio disk jockeys are experts in their area of music. They can narrate various elements of the concert in an intellectual way. Authoritative comments on a particular kind of music is expected from a specialist DJ

## **The Personality DJ**

Personality DJ is one of the most common types of radio disk jockeys. They communicate personally, give a brief narration about the music and create a sense of friendship with the listeners. Most celebrated personality DJs become part of in house family discourses by their personally appealing presentation. Judicious decisions in what to say and when, is a must in DJ's personality. They combine narration, phone calls or quiz questions and comments on the programme in a proper way. Good personality DJ never makes the listeners bored.

## **Online Radio**

Online radio (also internet radio, web radio, net radio, streaming radio, e-radio, and webcasting) is an audio service transmitted via the internet. Broadcasting on the internet is usually referred to as webcasting since it is not transmitted through wireless means.

Online radio involves streaming media(multi media that is constantly received by and presented to an end user while being delivered by a provider) presenting listeners with a continuous stream of audio that typically cannot be paused or replayed, much like traditional broadcast media. Online radio is also distinct from podcasting, which involves downloading rather than streaming.

Online radio was pioneered by Carl Malamud. In 1993, Malamud launched 'Internet talk radio' which was the 'first computer-radio talk show, each week interviewing a computer expert. On November 7, 1994, WXYC (89.3 FM Chapel Hill, NC USA) became the first traditional radio station to announce broadcasting on the internet.

Internet radio services offer news, sports, talk, and various genres of music-every format that is available on traditional broadcast radio stations. Many internet radio services are associated with a corresponding traditional (terrestrial) radio station or radio network, although low start-up and ongoing costs have allowed a substantial proliferation of independent Internet-only radio stations.

Internet radio services are usually accessible from anywhere in the world with a suitable internet connection available; one could, for example, listen to an Australian station from Europe and America. This has made online radio particularly suitable and popular among listeners. Online radio is also suited to listeners with special interests that are often not adequately served by local radio stations.

MyOpusRadio.com (India's first internet radio station for international music launched in October 2008), Radio Maria (USA), 3KND (Australia), CHEV (Canada) are some examples of online radio stations.

## **New Trends in Radio Broadcasting**

Radio has challenged the traditional forms of communication. Today, both people and advertisers prefer radio as a favorite medium. Day-by-day new trends are emerging in the radio industry.

There are two types of radio networks currently in use around the world: the one-to-many broadcast network commonly used for public information and mass media entertainment; and the two-way radio type used more commonly for public safety



and public services such as police, fire etc. Cell phones are able to send and receive simultaneously by using two different frequencies at the same time.

The broadcast type of radio network is a network system which distributes programming to multiple stations simultaneously or slightly delayed, for the purpose of extending total coverage beyond the limits of a single broadcast signal.

Nowadays most of the radio stations are more homogenized and centralized. This has led to democratization of radio. Today, there are a few competitors to challenge the mindshare of traditional radio, such as the Cell Phone, the social phenomenon of i-pod and satellite radio. There is also availability of apps like Pandora and MOG. News and weather updates, as well as Celebrity gossip can be delivered more efficiently. Personalized music experience is the highlight of radio now

Radio shifted to e-commerce too. When every single listener is a potential buyer, when every recommendation is more personalized, it changes the entire phase of music marketing. Once everything is for sale, radio stations may evolve into the largest, most profitable affiliate marketers ever. All songs are ads. Radio content is readily available through smart phones.

Today major radio stations meet audience need through creative, strategically placed content across their social media outlets, and drive conversations across all digital platforms-like in on-air programs.

### **Digital Audio Broadcasting (DAB)**

Digital Audio Broadcasting (DAB) is emerged as the latest trend in radio broadcast. DAB technology arose out of a European Project called Eureka-147 and broadcasting using this technology was launched by the BBC in 1995 in the London region. It transmits sound as computer code rather than as analogous waves; like Compact Disk (CD) technology, it provides interference-free sound. Though primarily an audio medium, it can also carry multimedia services such as text, data files, graphics, pictures and moving video. Thus DAB listeners can listen to music accompanied by information and pictures on their computer screens. There are other uses too for the technology: it can be used for carrying tourist and travel information to computer terminals; to transmit traffic information to cars equipped with a multi-media DAB receiver and to send data to notebook computers and mobile phones.

The radio industry finds itself in a familiar yet precarious position entering 2011 – traditional revenues are sustainable enough to continue with decent returns, but there's not enough money to invest in the digital transition without re-evaluating some fundamentals of the business. The result is that the emerging trends will not be revolutionary as much as evolutionary, and the key will be finding those points where traditional methodologies and digital extensions converge most effectively.

### **Gathering and organizing listener data, becomes a priority one**

While radio has historically been about broadcast, at the center of current digital development, from mobile to social media to streaming to advertising, is the unique user. Gathering, identifying, and communicating with radio listeners at a one-to-one level will be the centerpiece of radio – indeed, all of media's – future.

### **Local advertisers start to demand digital accountability**

More than anything, this will focus radio's attention on digital. Radio's shotgun approach to advertising will look more and more inefficient and not worthy of premium rates. For radio, this will require working with their digital assets. This will entail targeted advertising in audio streams.

### **Digital agencies finally notice radio**

As radio embraces more digital strategies to remain relevant to their existing advertisers, a positive side effect will be that digital agencies will turn their attention to radio. This will be a huge boon for the industry as ad revenue continues to erode from traditional agencies and move to digital. Key drivers will be the continued growth of streaming, local digital initiatives like daily deals, improved user-level targeting, and direct digital marketing via things like email and texting.

### **Radio starts to significantly embrace location-based mobile services**

The ability for radio to go to an advertiser and utilize a digital platform to send their huge reach into stores is a huge opportunity.

### **Forms of Radio in modern Era**

Right from Ham radios (Amateur radios) to Podcasting, Internet radio, webcasting (since not transmitted broadly by wireless means) and satellite radio services with DTH. Satellite radio broadcasters are slowly emerging, but the enormous entry costs are hindering. Of space-based satellite transmitters, and restrictions on available radio spectrum licenses has restricted growth of this market. E.g.: XM Satellite Radio, Sirius Satellite Radio and world space. As technology for sound recording improved, an increasing proportion of broadcast programming used prerecorded material. A current trend is the automation of radio stations. Some stations now operate without direct human intervention by using entirely pre-recorded material sequenced by computer control. The programming schedule is done by what is called a 'fixed point chart'.

## Module III

### CHARACTERISTICS OF TELEVISION AS A MEDIUM

Television is a popular and powerful medium which plays a central role in the multimedia environment in the present day world.

#### **Audio visual medium**

Television content includes both sound and visuals. This audio visual character of television makes it a magic medium which allows us to watch the world from our drawing rooms. This powerful visual nature helps television to create vivid impressions in the minds of the viewers which in turn leads to emotional involvement. The audio visual quality also makes television images more memorable.

#### **Domestic medium**

To watch television, the viewers need not leave the drawing room. No need of going to the movie theater or buying tickets. They can watch television in the comfort of home with family. This is why television is generally regarded as a domestic medium. It provides entertainment and information right inside home and has become an integral part of the everyday lives of people. It can actually pattern the daily activities of the viewers. This domestic nature of television influences the content also. A newspaper report has an impersonal tone, whereas the television anchor addresses the audience directly. The domestic nature of television makes it an intimate medium. This makes the viewers experience a sense of closeness to the Television.

#### **Live medium**

The important characteristic of television is that it is capable of being a live medium. This is because the live nature of television allows it to transmit visuals and information almost instantly. The visuals of an earthquake in Indonesia can reach our television set in almost no time. This capacity of the medium makes it ideal for transmitting live visuals of news and sports events. Television allows you to witness events which happen thousands of miles away.

#### **Mass medium**

Anyone with a television receiver can access the information shown on television. This makes it an ideal medium to transmit messages to a large audience. This characteristic of television makes it an ideal instrument for transmitting social messages. Television also has a very wide output, range and reach. It is truly a mass medium.

#### **A transitory medium**

Television programmes are not easy to be recorded by viewers. It may be practically impossible to record every programme which appears on your television. Therefore, television is generally identified as a transitory medium. However of late advancements in technology is making recording easily possible.

#### **Expensive medium**

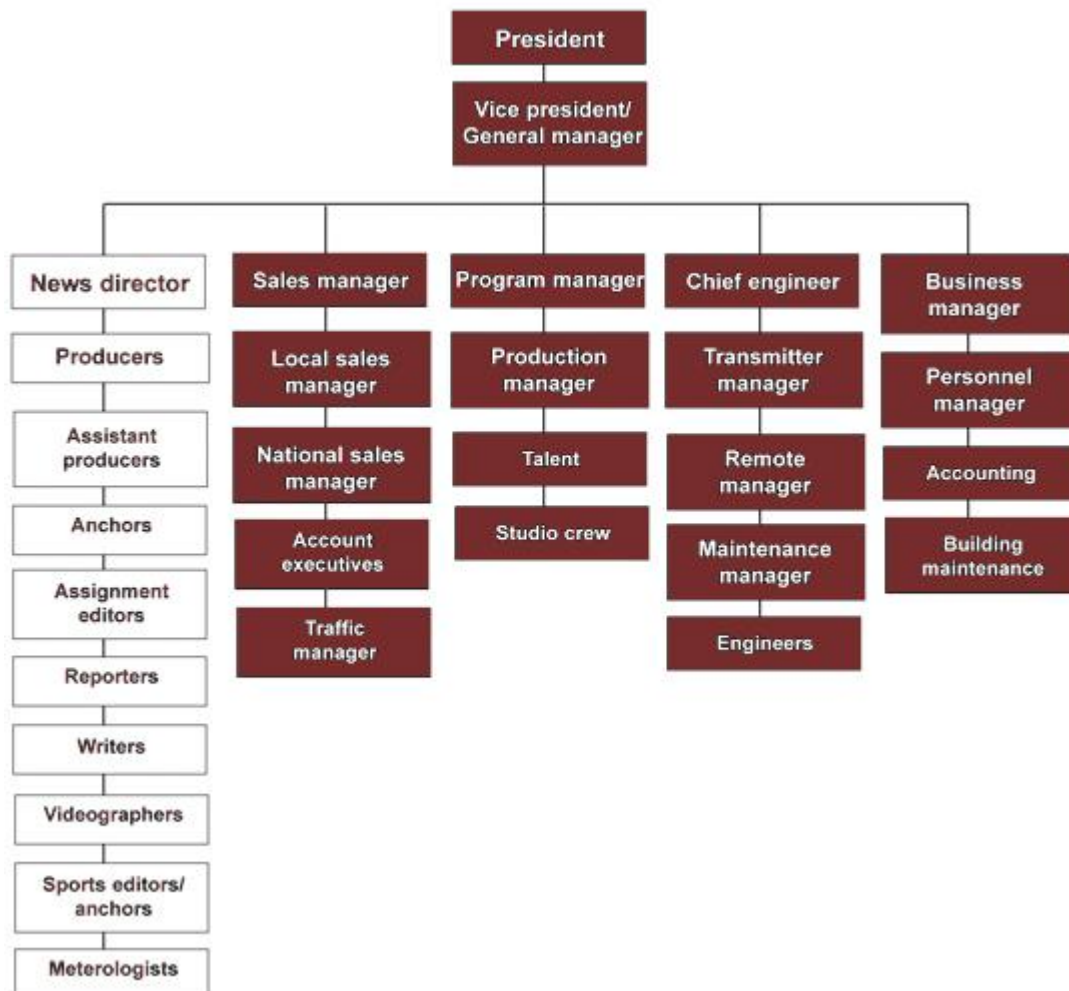
There is need of a large amount of machinery and expertise to run a television station. A television programme can never be made easily. It requires a lot of money,

machinery and experienced people. Broadcast media in general and television in particular involves complex technology and organization.

Television is a powerful medium with high impact. Generally it is the most preferred medium of advertisers.

### ORGANIZATIONAL STRUCTURE OF TELEVISION STATIONS

A television station is a business, organization or other enterprise that transmits content over television. A television transmission can occur via analog television signals or through digital television signals. Broadcast television systems standards are set by the government, and these vary around the world. Television stations broadcasting over an analog system were typically limited to one television channel, but digital television enables broadcasting through sub channels as well. Television stations usually require a broadcast license from a government agency which sets the requirements and limitations on the station.



### ORGANISATIONAL STRUCTURE OF TELEVISION STATION

**The President:** This is the highest executive position at a television station. He/she is often the owner or the representative of the owner of a television station. In other television stations this position carries the name of the Managing Director or the

**General Manager.** This person oversees all activities done in the organization like production, advertising, budget issues, community relations, ensuring achieving goals of mission statement, etc. He/she is the decision maker of short and some long term objectives apart from the television board committee.

**The vice president:** He/she is in second command to the president. Usually his major work is to ensure active implementation and monitoring of implemented ideas and programs succeed on behalf of the president. A director is a person in charge of working out production details; coordinating the activities of the production staff and non-camera talent; working out positions of camera and talent or actors and presenters on the set; selecting the camera shots during the production; and supervising post production work. The director therefore his main role is to coordinate activities so that his team produces the desired output worthy to broadcast.

**Producers:** They come up with production concept. In other words the 'they hatch the production concept'. He then budgets for the entire production process, makes major decision which guide the production process. He is the team leader thus works with writers, decides on the key talent, hires the director where there is no in-house director, and guides the general direction of the production. The producer is assisted by the assistant producer throughout the production.

**Assistant Producers:** They are the sources contributors and stories for the program. They assist the producers.

**Anchors:** They are those who have professional and personal strength and authority, as though the bearer of that title, through a combination of experience, personality and charisma is holding the program together and somehow grounding it in reality. They are also newsreaders or news casters.

**Assignment Editors:** They are in charge of assigning duties to reporters. Where reporters to get news, when to bring news items, are some of activities they look into. They also write and come up with headlines on fished stories which they as well edit before broadcast.

**Reporters:** They fetch news stories and sometimes do write down those news ideas into readable stories. These make the news department live and active.

**Writers:** Their duty is to write down news stories from news ideas brought by reporters.

**Videographers:** They are also called cameramen. They do shoot shots assigned by the responsible producers. For example whether it is a shooting script or treatment script videographers are right people to manage the shooting job.

**Sports editors:** Their duty is to edit sports news. They do assign sports reporters to reporting duties.

**Meteorologists:** They do prepare news of climate and weather changes. They even report forecast of climate as well as weather.

All discussed positions above fall under the news department which comprise program manager who design new programs, control and monitors them; production manager, who is responsible of making sure that the programs are

produced as intended by the producer as well as directed and ensures programs are made ready for broadcast. He also checks matters of decency and laws to comply with laws of the land and journalistic principles like ethics; talent, includes actors, reporters, hosts, guests, etc; and studio crew which include all studio personnel like lighting, technical, camera operators, costume directors, electronic character generators, audio and visual directors, etc.

Another department is business. This department is composed of business manager, accounting manager, personnel manager, sales manager, local sales manager, national sales manager, account executives, traffic manager, and building maintenance. The business manager is responsible for managing all television business activities across business department including advertising and coverage of public and private functions which is one way of generating finances for the television.

Another important department is the engineering department. This department is headed by chief engineer who subordinates transmitter manager, remote manager, maintenance manager and engineers. The main duty of this department is to ensure that the broadcast transmission is perfect and technical faults like picture blurring, sound jamming are avoided and/or rectified on time with desirably with improvement like that of picture quality. The engineering department also expands the transmission network for a television to have wide viewership.

### **CABLE TV**

Cable television is a system of delivering television programming to paying subscribers via radio frequency (RF) signals transmitted through coaxial cables or light pulses through fiber-optic cables. This contrasts with traditional terrestrial television, in which the television signal is transmitted over the air by radio waves and received by a television antenna attached to the television. FM radio programming, high-speed Internet, telephone service, and similar non-television services may also be provided through these cables. The cable TV had its origin in North America.

Cable TV has the advantage of good reception from local transmitters and offers the possibility of relaying services from distant and foreign transmitters and offers the possibility of relaying services from distant and foreign transmitters beyond the reach of domestic antenna. Further cable TV facilitates access to multiple channels.

Cable TV installations took off in India in mid-eighties. Cable networks across the country have installed satellite dishes to pick up the television channels of STAR\_TV Doordarshan and to re-transmit them through cable to around 20 million homes. At the close of the 1990's there were over 200,000 cable networks in the country. In 1991, the Indian government led by P. V. Narasimha Rao started a series of economic reforms including the liberalisation of the broadcasting industry, opening it up to cable television. This led to an explosion in the Indian cable TV industry and saw the entry of many foreign players like Rupert Murdoch's Star TV Network, MTV and others.

## **HOME VIDEO**

Home video is a pre-recorded media that is either sold or rented or streamed for home cinema entertainment. The term originates from the VHS/Betamax era, when the predominant medium was videotape, but has carried over into current optical disc formats like DVD and Blu-ray Disc and, to a lesser extent, into methods of digital distribution such as Netflix. The home video business distributes films, tele-movies and television series in the form of videos in various formats to the public. These are bought or rented, then watched privately from the comfort of home by consumers.

Prior to the arrival of home video as a popular medium in the late 1970s, most feature films were essentially inaccessible to the public after their original theatrical runs were over. Some very popular films were given occasional theatrical re-releases, some could be seen in urban revival houses and the screening rooms of a handful of archives and museums, and beginning in the 1950s most could be expected to turn up on television eventually, but interrupted by commercials and very possibly at an inconvenient or impossible viewing time. During this era, it was also the norm that television programs could only be viewed at the time of broadcast. Viewers were accustomed to the fact that there was no normal way to record TV shows at home and watch them whenever desired. Many observed that such a capability would be desirable.

Those who could afford such luxuries could buy a 16 mm or 8 mm film projector and rent or buy home-use prints of some cartoons, short comedies and brief "highlights" reels edited from feature films. In the case of the 16 mm format, most of these were available with an optical soundtrack, and even some entire feature films in 16 mm could be rented or, at a steep price, bought. 8 mm films almost never ran longer than ten minutes, and only a few were available with a magnetic soundtrack late in the life of the format; the rest were silent. The Super 8 film format, introduced in 1965, was marketed for making home movies but it also boosted the popularity of show-at-home films. Eventually, longer and longer edited-down versions of feature films were issued, increasingly with a magnetic soundtrack and in color, but they were quite expensive and served only a small niche market of very dedicated or affluent film lovers.

The Betamax and VHS home videocassette formats were not introduced until 1975 and 1976 respectively and it took several years, and substantial price drops, before they started to become a widespread household fixture.

The first company to duplicate and distribute home video was Magnetic Video, established as an audio and video duplication service for professional audio and television corporations in Farmington Hills, Michigan, USA, in 1968, although Avco's 1972 Cartrivision system preceded Magnetic Vision's expansion into home video by a few years.

## **DTH**

The term DTH stands for Direct-To-Home television. DTH is defined as the reception of satellite programmes with a personal dish in an individual home. DTH does away with the need for the local cable operator and puts the broadcaster directly in touch with the consumer.

Digital broadcast satellite transmits programming in the Ku frequency range (10 GHz to 14GHz). There are five major components involved in a direct to home (DTH) satellite system: the programming source, the broadcast center, the satellite, the satellite dish and the receiver. Programming sources are simply the channels that provide programming for broadcast. The provider (the DTH platform) doesn't create original programming itself; it pays other companies (HBO, for example, or ESPN or STAR TV or Sahara etc.) for the right to broadcast their content via satellite. In this way, the provider is kind of like a broker between the viewer and the actual programming sources. Cable television networks also work on the same principle. The broadcast center is the central hub of the system. At the broadcast center or the Play out & Uplink location, the television provider receives signals from various programming sources, compresses it using digital compression, if necessary scrambles it and beams a broadcast signal to the satellite being used by it. The satellites receive the signals from the broadcast station and rebroadcast them to the ground. The viewer's dish picks up the signal from the satellite (or multiple satellites in the same part of the sky) and passes it on to the receiver in the viewer's house. The receiver processes the signal and passes it on to a standard television.

The first and the most important advantage of DTH television service is that viewers would not be dependent on the cable operator or anybody else. Viewers can just relax at home and watch any channel they like at any point of time. The picture quality and its resolution are also high compared to cable in DTH television service. The main reason for this is that the signals are directly received by the dish at our home from the satellites and are not distorted by any means. On the other hand, high-class picture quality cannot be expected from regular cable signals as the signals have to travel a long distance from the cable operator's center of operation and by the time it reaches the television, the resolution would have been reduced. In addition, many DTH television service providers offer a variety of other interactive services like cookery shows, news, stock market information and many other services. These are definitely useful features of DTH television service as these features cannot be expected from cable televisions. But cable television provides a wide range of channels which is not provided by the DTH service providers. Another important factor that supports DTH television service is the reduced amount of service breakdowns. With DTH television service, signal reception would be clear and without breakdown.

### **TELEVISION PROGRAMME FORMATS**

A television programme is a segment of content intended to broadcast on television, other than a commercial, trailer, or any other segment of content not serving as attraction for viewership. It may be a single production or a series of related productions. It is also called a television series.

A programme can be either recorded, as on video tape or other various electronic media forms, or considered live television. Television programming may be fictional (as in comedies and dramas), or non-fictional (as in documentary, news, and reality television). It may be topical (as in the case of a local newscast and some made-for-television movies), or historical (as in the case of many documentaries and fictional



series). They could be primarily instructional or educational, or entertaining as is the case in situation comedy and game shows.

- **Television news:** A television program depicting real, up-to-date events. Eg: News at Noon- NDTV,
- **Current Affairs:** Broadcast journalism where the emphasis is on detailed analysis and discussion of a news story. Eg: Panorama-BBC,
- **Television Documentaries:** A documentary is a feature-length or near-feature length film depicting a real-world event or person, told in a journalistic style (if told in a literary narrative style the result is often a docudrama). The aims of documentary are to enlighten, arouse and motivate or simply to entertain. Eg: **The Times of Harvey Milk- BBC, Your Rubbish, Our Hope-BBC**
- **Interview Programmes:** Interview programmes are of various types. Personality interviews are in which the attempt is to probe well known film personalities, literary figures etc. In content interviews message rather than personalities is of prime importance. Eg: Nere Chowe- Manorama News, Phool Khile Hain Gulshan Gulshan- Doordarshan
- **Quiz programmes and game shows:** These shows are popular because of audience participation. Most of the quiz programmes and game shows are studio oriented. Advertisers sponsors and provides prizes for these programmes. Eg: University Challenge- BBC, Deal or No Deal- Surya TV
- **Children's programmes:** They are defined as programmes specially made for and offered to children at certain special times. Cartoons, puppet shows, educational items are some of the items that make up children's show. Eg: Kutty Pattalam- Surya TV, Cartoon Time- Asianet
- **Programmes for farmers and industrial workers:** These cater to the special interests of rural and urban workers, and are largely instructional. Eg: Kissan Krishi Deepam- Asianet, Naattu Pacha- Manorama News
- **Reality shows:** A purportedly unscripted show featuring non-actors interacting with each other or dealing with invented or contrived challenges, such as competing against others for a prize. Eg: Big Boss- Colors, D for Dance- Mazhavil Manorama
- **Television serials:** A television series that is intended to comprise a limited number of episodes may be called a miniseries or serial. Eg: Ye Hai Mohabbatin- Star Plus, Amma- Asianet. Some of the serials extend for years, called mega serials. They are also known as soap operas.
- **Cooking show:** A type of television show that presents food preparation in a kitchen studio set. Typically, the show's host, who is often a celebrity chef, prepares one or more dishes over the course of an episode. The chef takes the viewing audience through the food's inspiration, preparation, and stages of cooking. Eg: Magic Oven- Kairali TV
- **Women's programmes:** They are defined as programmes specially made for and offered to women. Eg: Valkannadi-Asianet
- **Discussions and debates:** It is the contention in argument, dispute, controversy especially the discussion of questions of public interest. Eg: Kerala Summit- Media One.

## **Module IV**

### **SCRIPTING FOR TELEVISION PROGRAMMES**

Broadcast writing means writing for radio and Television. In style and tone, writing for both the media are similar to a great extent. However television news story must complement the visuals displayed.

It's important to remember that there is no hard and fast standardization. Each show has its own idiosyncrasies. There are some things, however, that remain consistent in all teleplays whether drama or sitcom. The goal here is to give an idea.

Every TV script begins with a story idea. The writer comes up with several ideas for what can happen to the characters in the show he or she is writing for. Then the writer will explain the story idea to the other writers on the staff. The other writers will respond to the idea by sharing their thoughts and constructive comments. Then the story idea will be approved by the head writer, who is usually called the Executive Producer or Show Runner. Once the story has been approved, the writer writes the script.

The writer and a few others will then take a day or two to break the story. This means they go through the plot points of the story very carefully to make sure it all makes sense. They want to make the script the best it can be.

The writer now goes off to write an outline. It is fairly short (about 10 pages) and contains all of the scenes and suggestions for what the characters will say in those scenes. This gives the show runner a chance to see if the story is heading in the right direction. The writer then meets with the show runner to get his or her notes on the outline.

The writer does write the script, but it's not yet ready for TV. The writers write what's called the writer's draft of the script. The writer's draft is usually around 40 pages for a 30-minute show. Once the writer turns in the script, it then goes to rewrite. The rest of the staff, guided by the show runner, goes through the script to find out any dialogue or story points need improvement. This process takes another week or two.

Finally, after several passes at the script, including a final polish, the script is read by all the actors at a table read. Based on how well the table read went (did the story make sense, were the lines all funny – or, if it's a drama, sad), the writers go back to the Writers' Room to rewrite some more. They stay at work until the script is finished for the next day's rehearsal!

This goes on for another day or two of rehearsal, until, finally, the script is locked and then it is filmed and put on TV.

#### **TV INTERVIEWING**

An interview is a conversation between two or more people where questions are asked by the interviewer to elicit facts or statements from the interviewee. Television interviewing is an art as seen in the programmes like 'Devil's Advocate' by Karan Thapar on CNN- IBN television channel, 'Nere Chowe' by Johny Lucos on Manorama news channel.

## Types

**The opinion interview:** Any interview that concentrates on the beliefs of an individual can be opinion interview. Because many of these interviews are with prominent people usually experts in their fields, such interviews are often information and even personality interviews as well. The interviewer should have an introduction, a question, and follow-up questions developed for possible answers. Prospective interviews can be briefed before the programme is taped or goes on the air live.

**The information interview:** This type of interview is usually the public service type. The information can be delivered by a relatively unknown figure or by a prominent person in the field. Because the main objective is the information, sometimes a complete script will be prepared. The interviewee can provide direct factual material, deliver information oriented toward a cause or purpose, or combine information with personal belief. If a script is written, the speaker's personality should be considered. If the interviewee is not likely to be performer-good reader-then it is better to prepare a detailed outline and to rehearse the programme as an extemporaneous presentation.

**The personality interview:** this is human interest feature story interview. The programme format can be oriented toward one purpose-to probe, embarrass or flatter-or it can be flexible, combining and interviewing these various facts. The most successful recent personality interview programmes seems to be oriented toward a combination of probing for personal attitude and revelation of personal beliefs and actions. To prepare pertinent questions for personality interview, obtain full background information on the interviewee. Outline the questions and talk with the interviewee before the programme to prepare the in-depth questions and the logical order of questioning.

## Preparation

The television interview may be prepared completely, with a wide script for the interviewer and the interviewee. It may be oriented around an outline, with the general line of questioning and answering is prepared, but the exact words are improvised. Or it may be completely unprepared or ad lib.

Most interview scripts are written in outline form. First the producer, interviewer and the writer prepare a broad outline of the purpose and form of questioning. Following intensive and extensive research they prepare appropriate questions. To be ready to ask meaningful questions in logical order the interviewer must have an idea of the possible answers to the major questions already developed. For this purpose a preliminary conference or pre-interview is held whenever possible.

The key to the successful interview is preparation. The writer/researcher must gig deeply and the interviewer should be equally familiar with the interviewee's background, attitudes and feelings.

Each interview programme has its own organization, and the writer must write for the particular format. Some interview shows open with the introduction of the programme, note the topic or approach, and then introduce the guest. Others, open

cold with the interview already under way, to get and hold the audience attention, and then bring in the standard introductory material.

The beginning of the interview should clearly establish who the interviewee is. If the person has a specific profession, title or accomplishment that warrants the interview, identify what it is immediately to establish interviewee's credibility for the interview.

Do not start the interview with hard, controversial questions. That will only put the interviewee on the defensive and could lead to evasion or stonewalling. Another thing is, avoid questions that don't go anywhere. Seek depth of in the interview. Be careful of boring, distracting, in the questions and in the possible answers. As if with any good show, build to a climax- to the most dramatic or confrontational questions. These are the guidelines for interviews.

Research is required for interviews. Research involves teamwork and also includes collection of visual materials, film, graphics, photos and other illustrations which can be shown on video. It is necessary to warm up for the interview and build a good rapport with interviewee. A television interview should seem like a conversation, not a cross examination, so non verbal gestures, nods, smiles by the interviewer will make it interesting.

## STRUCTURE OF TV NEWS

The approach of a TV news story structure is linear. Lead is very short. It is only a scene setter. The follow up sentence must reinforce the lead immediately. In television news story the climax is usually placed at the beginning, the causes or rising action constitute the middle and effects stated at the end.



Lead is written in conversational or narrative style; designed to highlight the most dramatic part of the story. It consists of summaries of key items; appetizers or hooks to engage and retain viewers' interests. Who/ what / when /where in this order is the aim of all news stories but TV news tends to emphasise only a couple of these aspects. The television news gets some basic facts and highlights of an event. It arouses interest of the viewer. The news is very brief as bulletins have limited time at their disposal. The liner approach of news construction helps to understand clearly and quickly which is the paramount objective of news writings.

## TV NEWS GATHERING

In television, technologies have come up with new ideas to satisfy the never ending demand for faster news. Electronic News Gathering (ENG) and Portable Single Camera (PSC) is the technocrat's solution for that problem. ENG makes use of smaller, lighter more robust cameras which can be edged right up to the forefront of action to send back live reports. ENG cameras record directly on videotape. The cameraman can run difficult shots back through the viewfinder and retake them if needs. Digital ENG cameras store the images in the form that cannot be corrupted. A

further advantage is that video pictures can be repeated. Good shots from a report from a report can be used as headlines at the start of the programme.

A typical news crew using film or ENG would comprise two or three staff: a camera person, a recordist, and for shooting indoors or in poor light, a lighting technician. The cameraperson's stock in the trade is likely to be an ENG camcorder. What the editor wants from cameraperson is a sensible selection of angles and sequences of long shot and close-up. The cameraperson and reporter will usually work as a team. Both of them will have ideas about what shots should be used in the report.

Current news practice often does away with the recordist, leaving the cameraperson to set up monitor the levels occasionally aided by the reporter. For elaborate events, the recordist is generally regarded as a vital part of the team. As well as adjusting and monitoring levels, he\she is traditionally the team's fixer, who makes the arrangements and gets the right doors opened at the right times. The recordist will usually pack with a wide selection of microphones. Not all news reports require the services of a lighting technician. Modern cameras can cope perfectly well with outdoor shots.

When it comes to televising set-piece events with multiple cameras, particularly in the world of sport, then it is back to full-blown Outside Broadcast (OB) unit. This is a complete mobile TV operation, minus only the studio set. Almost anything that can be done in the studio indoors can be done on location. The OB unit comprise up to thirty people, several vehicles including a generator truck, and between three to five cameras.

At the heart of the unit is a large van called scanner. This is a control room on wheels, with its own director, producer, engineers, vision mixers, bank of monitors for checking the action, and telephones for keeping in touch with the outside world and the base. The director has a talkback intercom providing spoken communication with all camera operators and the reporter. Incoming pictures plus commentary and the graphics, are relayed back to the TV stations master control room along a cable or microwave link.

News gathering is not finished until those pictures are back at base being edited to go out on air. Every newsroom wants pictures as soon as possible, preferably half an hour ago. If the time is very short, recording can be sent back by microwave links.

## **NEWS WRITING**

Writing for TV news needs to be easy and colloquial in style. It should be felt like a real conversational speech. Words must be organized with care and economy but they must sound easy and spontaneous. Apart from 5ws there should be 4Cs in news. They are correctness, clarity conciseness and colour. The listener should feel that the newscaster is talking to him\her. The writer can heighten the sense of drama by telling what exactly happened by keeping an eye out for bits of colour that makes each event peculiar in some way. The writing must have an interesting angle and an attractive lead that leads the viewer to the detail.

Usually a news programme can contain only about 4,000 words. So the TV news writing should be simple, lucid and easy. The news writer must learn to visualize his\her writing.

### **Dos and Don'ts in news writing**

- Keep it light, bright and tight
- Write the spoken words
- Use direct, short and direct language
- Follow an informal but standard style
- Address the audience directly
- 16 line sentences=1 minute air time. Keep this in mind
- Use active voice
- Avoid the use of pronouns
- Avoid repetitions, clichés and unfamiliar words
- Words and pictures should complement each other
- Words and pictures must go together. The commentary must not describe in detail what viewers are able to see or hear themselves and must describe only what viewers are unable to see and or hear themselves
- Rephrase direct quotations into indirect quotes
- Do not pack too much of information in words or pictures
- Never state the obvious
- Avoid slang
- Avoid tongue twisters
- Avoid sensationalism or distortion

### **NEWS ANCHORING**

News analysts are often referred to as news anchors or newscasters, whether broadcasting via television or radio. A news anchor has an insatiable need to learn and educate others to the issues that continuously change and shape the world, whether locally, nationally or internationally. The news anchor may comment or provide professional insight on complicated issues that are reported in the news. Commentary is often provided to help people understand how the news affects their daily lives. Newscasters conduct interviews with people who impact media happenings from around the world. Interviews help to open a discussion or clarify issues that influence the news or media happenings. An interview can help broaden the audience's understanding of a particular issue or begin a discourse on an issue important to the audience. One of the skills necessary in interviewing others is the ability to put people at ease. A reputation as being fair-minded and unbiased is also important in interviewing skills.

With the development of the 24-hour news cycle and dedicated cable news channels, the role of the anchor evolved. Anchors would still present material prepared for a news programme, but they also interview experts about various aspects of breaking news stories, and themselves provide improvised commentary, all under the supervision of the producer, who coordinates the broadcast by communicating with the anchor through an earphone. Many anchors also write or edit news for their

programs. The mix of "straight" news and commentary varies depending on the type of programme and the skills and knowledge of the particular anchor.

Being a news anchor requires a number of skills, the first of which is a comfort in front of the camera. There's an element of show business in the job of a news anchor, not only the anchor needs to be comfortable in front of the camera, but also make other people want to watch. A news anchor also needs to be able to think on his\her feet. While many anchors will read scripts off of a teleprompter or notes on their desk, information can also be transmitted aurally. If news is breaking information, it may be fed to an anchor on the spur of the moment from a producer. The anchor needs to be able to listen to what's happening and then relay the information to the audience in a clear and concise manner.

### **VIDEO JOCKEYING**

A *Video Jockey* (or VJ) is an announcer who introduces and plays videos on music channels. It is a derivative of the term Disc Jockey as used in the radio industry. A VJ's role has stretched beyond making mere announcements. Now VJs anchor reality shows, host comic series along with countdown shows, they also incorporate live television feeds and music.

*Video Jockeying* is a broad designation for real-time visual performance. Characteristics of *video Jockeying* are the creation or manipulation of imagery in real-time through technological mediation and for an audience, in synchronization to music. *Video Jockeying* often takes place at events such as concerts, nightclubs, music festivals and sometimes in combination with other performing arts. This results in a live multimedia performance that can include music, actors and dancers. The term *video Jockeying* became popular in its association with MTV's Video Jockey but its origins date back to the New York club scene of the 70s.

They are also involved in behind-the-camera work like deciding on the theme of the programme and choosing the songs and video that suit the theme of the show, participating in promotional programmes like road shows, attending theme parties and with experience, even writing scripts for the show they are going to host. In short one can say that a lot of opportunities exist for a professional in this field.

Video jockeying is a profession which requires a lot of hard work and presence of mind as they must constantly keep up-to-date on the latest trends in music, all the latest videos and information about music stars etc. They also should have a considerably good knowledge of all types of music besides being informed of a bit of everything from films to politics to travel, whatever the theme the show demands. They must be able to answer any queries about music and other related arts.

It is the performance of Video Jockeys that makes or kills the credibility and popularity of a channel. Video jockeys are always expected with new ideas, concepts along with a lot of enthusiasm.

#### **Skills Required for a Video Jockey**

- Video jockey should be energetic, have a good sense of humour, excellent communication skills, good voice modulation and excellent knowledge of the subject.

- They should be able to undertake a lot of other functions as well such as writing the script for the programme, preparing the a list of the songs to be played during the programme, deciding different themes and interacting with audience.
- They should have a pleasing personality and good command over the language; be able to engage the audience by describing some interesting facts or share some anecdotes about the celebrities.
- Video Jockey should have his own style of communicating and presenting him / her before the viewers; be warm, friendly, spontaneous, and dynamic skills so that he/she could leave an everlasting impression of his personality on his viewer.
- A person who plays, announces, and comments on videocassette recordings, as on a music video broadcast or at a discotheque.

## **NEW TRENDS**

**Storytelling:** There was a time when television revolved around a single screen. With the evolution of the omni platform environment, television storytelling can be splashed across multiple screens simultaneously. Where today's model focuses attention on a primary screen with other screens such as tablets or mobile playing a supporting role, the model of the future will see these screens working seamlessly together. This omni platform evolution will impact every system in an M&E company's value chain, from content creation and preparation, to sales and marketing, to distribution. The omni platform environment, and viewers' expectations of control, will also impact the story arc through social interaction. Viewers increasingly want to be a part of the experience. Content producers will need to convince the creative community of the merits of choice-based stories, and the IT community of making it technically scalable and cost effective.

**Content mobility:** As the cost of videos screens falls, the demand for content mobility will rise exponentially. With a smart phone serving as the nerve center for the screen world, content will be able to follow a consumer from device to device, location to location. Although content mobility creates a number of back-end headaches, it also creates new opportunities for ad impressions, provided they are properly targeted and calibrated for a multi-screen lifestyle.

**Event-based viewing:** The future of content creation will soon hinge on building a social experience around a program that enables viewers to be a part of a broader event experience that reaches well beyond the television and living room. The key will be to create event windows to drive relationships with content franchises that are DVR proof.

**Content delivery optimization:** The remote and channel guide experience has stayed relatively the same for more than half a century. That's about to change. Just as a learning thermostat learns a user's habits and adjusts a home's temperature accordingly, smart phones may soon be equipped to learn a viewer's habits and deliver customized programming that match the viewer's preferences. And at the



same time, to make this level of customization real, M&E companies will need to cut through the content clutter using some form of content delivery optimization, similar to search engine optimization.

**Binge watching:** Blu-ray box sets, DVRs, digital media libraries and players and on-demand internet streaming media providers, among others, enable viewers to sit down and watch an entire series in a single day or weekend. This growing form of content consumption may make content delivery optimization more difficult. Yet, with the right content strategy, M&E companies can take advantage of the different behavior patterns to create more customized experiences.

**More participants, more creative risks:** Original programming experiments by internet streaming video providers offers a taste of the different kinds of relationships that talent will have with distribution partners. New relationship models will allow more industry players to take greater creative risks. On the other hand, it will also place a heavier burden on the systems that track and calculate rights, profits and participations.

**TV Embraces the Internet:** Viewers do not continue to spend on home entertainment. This has prompted many TV manufacturers to invest in new, Internet-enabled models. So, even while traditional television is being challenged by the rise of Internet video streaming, manufacturers are embracing new consumer behaviors.

For example, Sony's search-centric Google TV set allows user to search for Seinfeld, and call up air times, cast information from IMDB and information on where the content can be viewed on the web. It's a more holistic and streamlined experience.

There are several other ways to stream web content to TV, including the use of connected devices like Boxee Box. The symbiosis between Internet, apps and TV could keep the TV industry going strong.

**TV Is Going Social:** Social networks are also transforming the TV experience and the monetization potential of multi-screen content. The creators of the incredibly popular ABC Family teen drama "Pretty Little Liars" recently told the Wall Street Journal that viewer response to their show on social media actually influences their creative process. It's almost like a modern incarnation of "choose your own adventure," where the thoughts and wishes of the viewer can be expressed through Twitter can alter the destiny of a specific character or plot line. When a viewer is Tweeting about a specific show, advertisers can target them directly with show-related video content.

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**III Semester**

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**MASS COMMUNICATION (PAPER II: ELECTRONIC MEDIA)**

*Prepared &  
Scrutinized by*

*Dr. Muhammadali. N,  
: Assistant Professor & Head,  
Department of Journalism & Mass Communication,  
University of Calicut.*

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## MODULE I

# RADIO BROADCASTING

Radio is everywhere as its signals reach every nook and cranny. It is wonder to hear that there are 6.6 radio receivers on average in American homes. Indian official radio broadcaster, All India Radio reaches 98.25 percent of the population of India. Remember that India is the second largest populated country in the world. According to an estimate, there are 111 million radio sets in Indian households.

John Vivian, describing the ubiquity of radio, says: “People wake up with clock radios, jog with headset radios, party with boom boxes and commute with car radios. People listen to sports events on the radio even if they are in the stadium.” According to Arbitron, a company that surveys radio listenership, more people receive their morning news from radio than from any other medium.

### **Origin and growth of radio**

Samuel Morse’s invention of telegraph in 1842 prompted scientists to find out ways to transmit messages over air. Italian inventor Guglielmo Marconi succeeded in it in 1895. For further development of the mechanism, he started the Marconi Company in England and started commercial production of radio transmitters for military purpose. Marconi’s device was sophisticated by Reginald Fessenden and started transmission of sound over radio transmitters, instead of textual signals.

It was US inventor, Lee De Forest who made radio transmission much clearer with his Audion vacuum tube. He also envisaged stations sending continuous music, news and other programmes over radio waves. The idea came to be known as broadcasting. The first radio stations were set up in Pittsburg, New York and Chicago in the 1920s. Following the USA, European countries also started radio stations for broadcasting news and entertainment content. The colonial powers like Britain and France set up radio stations in Asian and African countries in the early years of 20<sup>th</sup> century.

### **Characteristics of radio as a mass medium**

#### **1. Radio is a cost effective medium**

Radio sets are not at all a luxury now, unlike olden days, when radio sets were not affordable for common people. Advancement of technology made radio production and transmission less expensive. Unlike other media, production format is sound which can be produced at a minimum rate.

#### **2. Radio is a public medium**

Radio can be accessed by any number of people simultaneously without much technical paraphernalia. Anybody can listen to radio as a background medium and does his job.

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**3. Radio is accessible for illiterates**

Literacy is not a prerequisite for listening radio. In developing and less economically developed countries, it becomes a popular medium because of these characteristics. Majority of the population in these countries are illiterate. They show a special affinity towards radio as they can overcome the deficiency of illiteracy through radio programmes.

**4. Radio is a mobile medium**

We can listen to radio while we are moving. As Vivian explained earlier, we can listen to radio while driving car, jogging, walking or doing any job.

**5. Radio is a background medium**

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

**6. Radio is an audio medium**

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

**7. Radio needs less energy**

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

**8. Radio is a speedy medium**

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

### **Types of radio stations**

1. **Commercial Stations:** Stations under this category support themselves financially by selling time to advertisers. In America, vast majority of stations come under this category whereas in India, most of the stations are government funded ones under the umbrella of Akashvani.

2. **Non-Commercial Stations:** Non-Commercial Stations do not receive financial support from advertisers for airing commercials. They are normally funded by the government. In some countries like America, donations from private foundations and organizations support them.

3. **AM and FM Stations:** This categorization is purely based on the type of waves used for transmitting radio messages. Both AM and FM radio stations transmit a carrier wave, that is, some changed or modulated to carry audio signal such as music or voice. AM - Amplitude Modulation



varies the amplitude (intensity) of the carrier, while the frequency remains the same. FM – Frequency Modulation encodes the sound information by changing the frequency, while the amplitude remains constant.

Each system has its advantages and disadvantages. AM is the older among the two transmission systems. FM, the newer system, is now the dominant band. It accounts for more than 75% of radio listeners world over.

AM's advantage is that it travels great distances, particularly at night via skywave. Its disadvantage is that it has limited frequency response. AM radio is restricted to 10 kilohertz. This limitation gives it less than the full-range of frequencies needed for ideal fidelity. AM stations are restricted from producing sound above 5,000 cycles per second. This results in a loss of the overtones that provide the richness and warmth that give fullness to sound. This further disadvantages AM stations by reducing their dynamic range, the difference in volume from soft to loud sound.

Because AM transmission varies the amplitude of the wave, it is more susceptible to interference. AM stations broadcast using medium frequency (MF) waves. Music has almost disappeared from AM radio. Successful formats include: news, talk and sports.

One of FM's other major advantages is a built-in resistance to interference. Unlike AM, FM transmission varies the frequency of the signal keeping the amplitude constant. Static interacts with the amplitude of radio waves.

### **Organizational structure of a radio station**

A radio station has four distinct divisions under a general manager. The sections are:

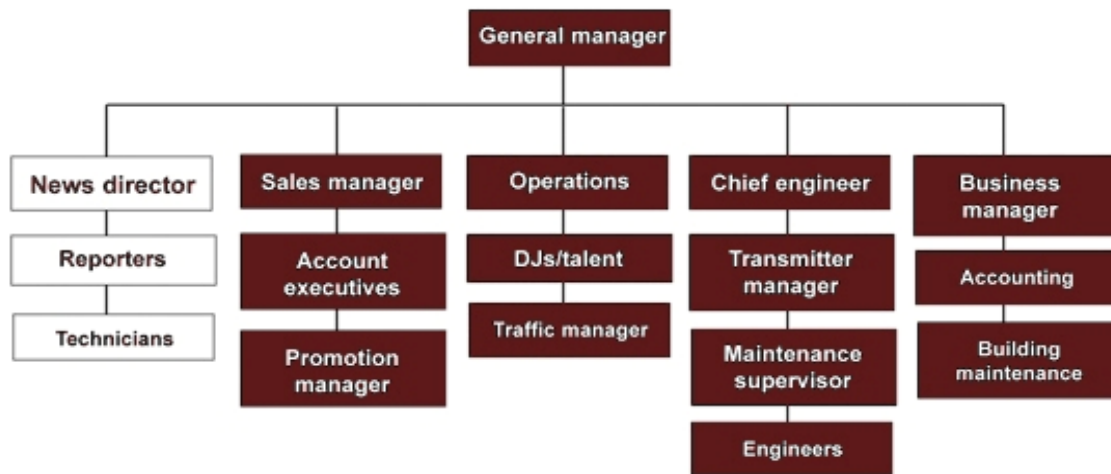
- **Management Department:** It takes care of the overall administration of the station. It has internal and external administration responsibilities. The department is further divided under Business Manager, Accounting Manager, Human Resource Manager, Public Relations Manager and Promotion Manager, etc.
- **Programming Department:** This is an important component that specially deals with the media related responsibilities of the station.

Programme Director is the in charge of all works related to programme; planning, research, production and permitting for transmission. There are two types of staff under Programme Director: The first category include On air talent - DJs, Reporters who are normally not on the regular payroll of the station. They are invited for specific purpose. Some radio stations which focus on news programmes appoint reporters on permanent basis.

The other category includes Production Director, Music Director, Sports Director, Programme Executives who are directly responsibility for the production and supervision of the segment allotted to them.

- **Engineering Department:** The technical aspects of the station are handled by this department under the supervision of Chief Engineer and Assistant Engineers

- **Sales Department:** It is another important section which monitors and ensures financial flow to the station. The Sales Department is organized on the basis of the business model followed by the station. Normally, commercial broadcasting stations may have Account Executive, Advertisement Managers, Retail Sales Reps in their Sales Department.



*Organizational chart of a medium-sized radio station*

## MODULE II

# RADIO PRACTICES

Radio broadcasting is a teamwork which involves an array of processes that warrants a combination of creativity, technology and social mission. It is essential for the people at a station to work in tandem, understand each other, strictly follow instructions and make the radio programme production and transmission a reality. A clear understanding of the complex chain of radio production process is a prerequisite to become a perfect production professional.

To grasp this intricate process, let's divide the radio broadcasting into five distinct stages:

- 1) Pre-production
- 2) Production
- 3) Post Production
- 4) Transmission
- 5) Feedback

### **Pre production**

Ideation on the programmes and research to gather background information materials are the two subdivisions at this stage. Idea may be generated through observation, experiment or innovation. Some programmes are produced on the basis of recent events like a festival or a tragedy while some others are on the basis of an audience demand. The research for collecting background information is called Formative Research since it helps form the idea and format of the programme. It is during this stage that we identify the people participating in the programme, sound/voice to be used, and the properties and logistics required. Also, we arrange everything in a systematic way so that we can start producing programmes without much difficulty.

What we prepare at this stage are an outline script which details the programme to be produced and a rundown sheet which gives a day by day and hour by hour definition of when, where and what we will be recording. What makes the pre-production stage perfect is to prepare a timeframe and manage the entire team to follow it.

### **Production**

Production in radio programming is basically recording the sound. It may take indoor or outdoor. They are called studio production and field production respectively. While recording sound the producer shall ensure the quality of sound, perfection of recording and reduction of noise or interruptions. On a production site, the arrangements are made to ensure high quality recording using good devices. Microphones, recorder unit, headphone socket, standard batteries, recording media, power supply, headphones etc. are some of the devices we use in field recording. In studio, all these devices would be readily available.

## **Post Production**

Once the production process is over, we will be in possession of a completed set of audio recording and source materials including archival materials and sound effects and a field log sheet. Field log sheet details the audio recorded on each cassette/memory card/disk used for recording. Field sheet is important to get a primary idea of the recording done. It helps us retrieve sound bites required for final output. Finally, at this stage, we prepare a note on how to rewrite the script because we worked on outline script only. The final script will be based on outlines script and our observations and assessment of which part of the recorded sound best suitable to the final programme production.

The first stage in post production is to carefully listen to the recorded sound and select the portions which the producer would like to include in the final programme. It is recommended to record as much material as possible to choose from, to make the final selection easier and programme more creative. The process of selecting and listing materials required for final programme is called logging. It is on the basis of the log that we cut and separate the sound bites for final editing. Editing is the process of arranging the selected portion of the recorded sound in a logical and creative manner to form the final programme. During the editing phase, we include sound effects to the final product. Editing is performed on the basis of the final script prepared using the outline script and observation notes.

## **Transmission**

Transmission, which is otherwise called broadcast is nothing but putting the programme 'on air'. It is to send the final programmes' sounds after combining with radio waves through an antenna that allows the signal to reach the radio sets with the audience. It is said that the transmission is nearly instantaneous, since the listeners can hear the programme almost exactly at the same time as it plays out over the transmitter. It also involves a precise technological process of controlling and refining the radio signal that is broadcast. These processes help the listeners select their stations.

## **Feedback**

Feedback is to learn the response of the audience towards the programme aired. There are various ways to get feedback from the listeners. Audience survey is one way of getting response from members of the audience. For that some radio stations send their representatives to the society with questionnaires to collect the response. This is normally done by the Audience Research Wing of the stations. Unlike this, most often, keen listeners send their opinions back to the stations through letters or emails. Many stations put interactive options like email address, phone numbers, rating system, polls and the like on their websites to collect feedback. Feedback helps the stations to refine the programmes to make them more attractive and reaching.

## **RADIO PROGRAMMES**

For the better understanding of the practical aspects of radio production one should know about the programme types, their characteristics, qualities of programme producer, and those who work behind the production process.

### **Types of programmes**

Radio programmes can be categorized into two: News and Non-News (Entertainment) Programmes.

Policy of the country or the individual organizations determines the nature of their programme mix. In the United States of America, radio is more an entertainment medium than a news channel. In India, it has a perfect mix since the mission of the AIR requires such a policy given the socio-cultural settings in India.

## **News**

News is important because it keeps us informed as to what is happening in our own community and what is happening in other communities which may impinge upon us. It satisfies our curiosity and concern and it provides us with basic facts which enable us to form an idea and join the general discussion which leads to community action.

## **News bulletin**

News bulletins have assumed increasing importance in radio broadcasting in recent years. In the early days of radio there was seldom more than one bulletin a day and it was broadcast after the evening newspapers reached the streets and had been sold. As radio stations built up their own news staffs the number of bulletins increased. Many stations today have several long bulletins interspersed with hourly or even half-hourly news summaries.

## **Newsreel**

It is more usual to separate comment from the news by including it in news talks and newsreels. The daily newsreel of fifteen or more minutes duration is a popular form of news broadcasting. It contains eye-witness accounts, extracts of speeches and reports of other events, commentaries, short talks and interviews in much the same way as a newspaper includes pictures and feature articles.

## **Documentaries**

The documentary programme is a story of something. It is generally between 15 and 60 minutes in length. The actual length is usually related to the size of the subject and the way in which it is treated. An industrial or agricultural development may warrant up to 30 minutes, while a historical re-enactment or archive programme (that is one using previously recorded historical material) may require 45 or 60 minutes.

## **Magazine Programme**

The regular radio magazine programme, derived from the newsreel, is a useful outlet for a great deal of informational and soft news material which cannot be programmed elsewhere. Magazine programmes vary in length; usually either 15 or 30 minutes. They consist of short talks, interviews, on-the-spot reports and eye-witness accounts of events, commentaries, music and sometimes poetry and short stories.

## **Talk Programmes**

Talks were the earliest form of spoken word broadcasting. They are the simplest form and can still be the most effective. A good radio talk, well constructed and well delivered, can sparkle like a gem against the back ground of other programmes which make up the broadcast day. It can have all the authority of the printed word coupled with the warmth which comes from person to person contact.

## **Talk**

The radio talk is neither a lecture nor a public address. The audience does not have to stay and listen nor can it see the speaker and be attracted by the way he uses his hands and his eyes. Everything in a radio talk has to be carried in the words: the familiar words we all use.

The best of radio talks is a friendly chat built around one subject. It is a spoken composition and like any composition it needs a unified structure: it has a clearly defined beginning, middle and an end. The words it uses are the action-words of everyday speech. It introduces the subject in an ear-catching way, explains it simply, develops its argument and then summarizes what it has said

## **Interview**

The radio interview is a lively variation of the talk. It considerably expands the potential pool of talks' contributors by bringing to the microphone people who have something to say but who cannot write talks or are too busy to do so. It is a popular form of talks broadcasting as most of us like to hear or overhear other people talking, and it is a very useful form particularly in countries where there are many language There are several kinds of radio interview but essentially they can all be classified under two headings:

1. The personality interview which seeks to bring out the personality of the interviewee and tells us something about his life and ideas.

2. The information interview which seeks out facts.

## **Discussion**

The discussion programme provides a platform for the exchange of ideas. The ideas may be important ones which concern us as individuals, as members of a community or as citizens of a country; or they may be ideas intended simply to entertain us. The discussion may be serious or light-hearted, but its purpose is always makes us to thinking.

## **Entertainments**

Light entertainment is a rather loose term used by many stations to cover a wide field of programming: book and short story readings; serialized drama, particularly light and humorous drama; variety programmes featuring light musical entertainment, comics, community singing, some types of listeners' letter programmes, quizzes and panel games

## **Music**

Music fills by far the greater part of the broadcast day. It is the **letterpress** of radio between the news bulletins and featured productions. The general tone and character of a station's music does more to establish the image of a station than any of its other activities.

It is in the nature of all of us to enjoy music. We enjoy it for its rhythms, its melodies and its harmonies. Some music is predominantly melodic - it has memorable tunes. While other music is dominated by its harmonic structure - the way in which notes and groups of notes make pleasant sounds when heard together. European music gives a great deal of emphasis to melody while Indian and Arabic music regards harmony as being more important.

### **Classification of music**

Some authorities classify music under four headings:

Primitive music - music with no written score, no known composers and of ancient origin.

Folk music - also with no written score but sometimes with known composers; generally of more recent origin.

Popular music - sometimes with a written score, composers frequently known, marked melodies.

Art music - a written score, composers invariably known, a classical structure.

These classifications of music embrace everything from obscure tribal music to folk ballads.

### **Radio drama**

There are three methods of presenting radio plays : (a) as completely self-contained plays of 30,45 or 60 minutes in length; (b) as serial dramas of 15 or 30 minutes in length in which the action goes forward from one episode to another; (c) as series drama, each broadcast generally lasting for 30 minutes and completing one whole episode of a continued story; the principal characters reappear in new situations in each new drama in the series.

### **Radio advertising**

A station which carries advertising obtains it either directly from an advertiser or indirectly through an agency representing an advertiser. Where an account is obtained through an agency the agency prepares the advertisements called copy or commercials and listens to the station to make sure they are properly broadcast and at the times contracted for. Where a station obtains an account direct from the advertiser the station generally writes the copy.

## **WRITING RADIO SCRIPTS**

Radio writing differs from writing for publication in print because the medium is different. Broadcasting is a form of live publication. It is not static, but something which moves forward in present time. This calls for a different approach - a difference in style.

The reader of a newspaper or a magazine can select or reject paragraphs or whole stories as the fancy takes him. When he is not clear in his understanding of the author's meaning he can always re-read. This is not so of radio. The listener has to take everything as it comes or not listen at all. When he is unclear he has *no* means of referring back to clarify a point. A radio-script writer must therefore seek to hold the listener's rapt attention and go to considerable pains to ensure that the meaning is clear and understandable at every stage of a talk or story as it progresses. Another distinctive characteristic of radio writing is that things heard on the radio appear to be happening now to the listener. A broadcast is not a report of something past and gone, even the act of news reading is something taking place at the same time as it is heard. Above all, radio writing is writing for the spoken words and everyday speech should be the guide to the words we use and the manner in which we use them. In talking with one another, we use familiar words. We assemble what we have to say in short phrases and seldom put our ideas together in the kind of lengthy paragraphs which we may write. We put forward our ideas directly, not cluttered with small details nor involved in rambling parenthesis. From these characteristics of radio writing we may deduce a series of rules.

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### Tips to write good radio scripts

UNESCO document on radio production advocated the following suggestions to ensure the quality of radio scripts.

- *Use words which are in everyday use and are readily understood by the majority of people.* This does not mean to say that we should use only simple words to the exclusion of all others. Where it is necessary to use an unfamiliar word it should be explained or enlarged upon in a short explanatory sentence or a short parenthesis.
- *Sentences should be kept short.* But we must avoid a series of short staccato sentences which would make a speech sound jerky. Variety in sentence length makes a speech sound interesting. In general, however, the length should tend to be short rather than long. A sentence should never be longer than the number of words we can easily carry on a breath.
- *Avoid dependent clauses and clumsy inversions.* Dependent clauses and inverted clauses are quite common in written matter but we seldom use them in normal speech. For example, we may write: 'Longing for a cold drink, as he had walked many miles that day under a hot sun, Festus walked into the first bar he came to in the village.' In radio style the idea may be better expressed this way: 'Festus was thirsty. He had walked many miles that day and the sun had been agonizingly hot. He entered the first bar he came to in the village.'
- *Use descriptive words where possible but use them with care.* The radio listener has only words to guide *him* and to sketch pictures which he would otherwise see with his eyes. The use of a descriptive word helps *him* to see the picture. In the example above 'agonizingly hot' says more than simply 'Under a hot sun'. But descriptive words can be over-used if a script is filled with them. Descriptive words are better than figures where it is possible to use them- (twenty minutes walk away' says more to the listener than a mile away'.
- *Speech has rhythm and speech rhythms should be kept in mind when writing radio script.* A radio script should flow with the fluency of poetry. It helps to carry the listener along and it holds his attention. Some of the best of radio dramas and radio documentaries have been written by poets who have a flair for the rhythms of language.
- *A radio script should display an element of immediacy.* Whatever the broadcast, as far as the listener is concerned, it is happening now. It is an immediate and a personal experience. This should always be kept in mind when writing for radio. The choice of viewpoint from which a script is written, the choice of words, the author's approach and the enthusiasm with which he writes all have a bearing on the sense of immediacy.

### Producing radio programmes

As per the guidelines of the UNESCO document which details how to produce profession radio programmes, a radio producer should have: a good grasp of the language in which he works so that he can edit scripts and advise speakers on correct pronunciation, a manner which wins the co-operation of artists, a *skill* in instructing and directing other people at the microphone, a good general knowledge and an interest in community affairs, a sense of responsibility, the ability to take



the initiative and the enthusiasm to experiment, a creative turn of mind and a flair for showmanship, an ear for sound and the ability to conceive ideas in terms of sound, a thorough knowledge of the technical facilities and of the techniques of radio, a specialist interest. The outline makes no reference to educational qualifications although some are implied. On this matter it is worth noting a UNESCO recommendation regarding the recruitment of broadcasting personnel: 'Present standards are suitable but possession of certificates should not be mandatory. The emphases should be on talent, creative ability and an aptitude for broadcasting.'

### **Writing and presenting radio news**

There is no specific format for radio news writing. It varies by radio stations. Generally, scripts are prepared in all caps and lines are double spaced. The scripts should have descriptions on sound cuts, speaker, kind of the cut like wrap, voice, actuality, length etc. Nowadays, radio news writing style is akin to normal conversational method. It is better write the radio news as though telling the story to a friend. But, the vocabulary should be formal though the style is conversational. A good news writer use words economically. Using as few words as possible to convey message effectively will save time of the listener and make the text more attractive. However, economy of words should not compromise clarity, accuracy and objectivity.

Which tense is more suitable for radio news writing? Being a commentary on the world events, present tense is more appropriate to use. Brief sentences in present tense will help the news readers and presenters deliver the content easily. It is difficult for the audience to comprehend the long, run-on complex sentences.

Clarity and flow are the two main characteristics a radio news script should have. The flow in writing may not help the anchor in delivery. So, conversational flow shall be the objective. To ensure this, after preparation of the script, the writer should read the story loud many times. If found any kind of difficulty, then word or structure can be changed to ensure flow. Giving pronunciation guide by inserting marks of pronunciation and pause in the script itself will help the presenter deliver the news with nice flow. In radio script, we should use dashes for acronyms that are spelled out. BBC is to be written as B-B-C. However, in the case of acronyms which are used as such like UNICEF, AIDS, no need to use dash. A good news writer never banks on clichés and groans as they are void of meaning. Moreover, the listeners may be distracted from the news by using cliché.

Repetition is waste of time and will breed contempt among the audience. Do not repeat the facts already mentioned in the sound cuts used. However, hints given in lead shall serve as an introduction to what the listeners can expect in the entire news.

Using he/she may confusing since the listener has no option to refer back. That's why, when referencing individuals, especially more than one, use the person by name or title. .

There is no need to write lengthy, detail-inclusive stories for radio as we do for the newspapers. Radio news serves to provide only the most vital facts in a story.

Following the print media reporting pattern, many writers are inclined to include the ages of individuals involved in crimes and other similar stories when they write radio news. But unless there is something highly relevant and remarkable about the individual's age (i.e. an 10-year-old mother), it should be omitted. One exception is in the case of the description of a suspect sought by police. In this instance, the person's age is vital to a citizen's ability to identify the individual.

It is better we give an estimate when it comes to numbers. For example, do not mention “147 people.” It is better to mention “nearly 150 people.” Listeners may feel difficult to comprehend exact numbers. In some crucial instances like death toll in an accident, it is nice to use the exact number since the listeners might be eager to know the exact numbers.

Entering number one through ten in letters is the practice since it ensures easy grasping for the presenter. In contrast to this, entering numbers over ten numerically will help the reader. In such instances, numbers shall be separated by commas accordingly.

Disseminating news is considered to be the main function of the radio stations. News reading is the most responsible duty at any station since the reader represents the world and the station at a time before the audience. Even a single mistake on the part of the reader may ruin the image of the station or invite legal problems.

The duty of the news reader is to read the script of a bulleting prepared by the news team, normally led by the news editor. Now, in most stations, news readers and news editors are same. The fundamental quality required for a news reader is to possess steady voice but not shrill or jarring. He should be fluent in reading with perfect diction, pronunciation, pace, pauses and pitch. Audience should enjoy the reader’s confidence, which comes with a good understanding of the news content included in the bulletin. For that, the reader should have adequate knowledge of the current affairs. Reader should basically be a journalist, a jack of all, and in any emergent situation, he should remain in control and be able to read even unrehearsed, handwritten news items flawlessly. Unlike other programmes, news is presented in a formal way, with focus on the matter of fact and with objective style where emotions have no place. A successful news reader inspires the listeners and keep them with the radio. His delivery should exude credibility and objectivity.

### **Radio Jockeying**

Radio jockeying is to present popular songs and programmes like film songs on public demands. Radio jockeys (RJ)adopts various tricky, funny style of presentation to attract and keep the audience with the station. It is the duty of RJ to retrieve the disc from the archive or stations disc library or digital repository and play it with interesting introduction.

Normally, RJs are criticized for being more voluble and talking too much. But, a good RJ keeps a balance to entertain the audience. RJ makes enough preparations before presentation and keeps him/herself a radiogenic personality. Well modulated voice, proper pronunciation and delivery, awareness and general knowledge, alertness, microphone manners; and love for broadcasting are the attributes of a radiogenic personality, RJs present themselves as pleasant, friendly, cheerful, active, team players and confident. RJ shall be practical and rise to situation.

RJs deal with spoken word presentations. The spoken-word programme constitutes culturally and socially oriented programmes viz. talks, drama, feature, storytelling, travelogues and running commentaries etc. The restraints and obligations followed in the news-based programmes are not adhered to rigidly by them. These programmes demand creative, imaginative and innovative presentation. Similarly, music programmes - vocal, instrumental, classical, light, choral and orchestral have their own characteristics and demands. The presenter has to handle the presentation of such programmes differently.

Radio presentation can be classified into two distinct groups: Personalized presentation and Aggressive presentation. Presentation in a phone in programme is one of the best examples of personalized presentation where the involvement of the presenter with the listeners is almost complete. The interaction between the listener and presenter through instant replies to the requests, conveying messages of greetings etc. brings them closer. Compeering of special audience programmes, replies to the listener's letters, etc. if done with a personal touch also constitutes personalized presentation.

Aggressive presentation better suits to commercially oriented sponsored programmes. These generally make use of frills, jokes and humour. The presenter adds interesting news items, anecdotes and notes to make the programme credible as well as interesting. Such programmes may also include advertisements and incentives by offering free gifts and prizes to attract listeners.

### **Radio drama**

In many ways, radio drama differs from theatre and television dramas. Radio dramas opens unlimited options for the listeners to imagine things mentioned in the drama since everything is presented in dialogue or sound effects. It means that there are no limits on the imaginative potential of the dramatist and there are no limits on how the radio dramatist can express that potential since the sound medium is free of all the physical and practical limitations of the stage and film set. A radio play can move through any dimension of time. It can move to any location. It can voice surrealist and subconscious feelings and image very easily.

A good radio dramatist makes a creative interaction with the listener to create a unique world in the listener's imagination. Theatre, film and TV plays paint the colours for the audience, whereas the pictures in the mind of the radio listener are very personal to that person alone. This gives radio a special intimacy. Radio is very good at dramatizing what people are thinking. The contrast between what people says and what they think can be shown very effectively on radio. 'Interior thought' is a convention which is special to the radio medium. In radio the listener can be instantly transported inside the head of a character and can hear those secret, private thoughts that are often better left unsaid. Radio drama has been described as 'the theatre of the mind'. The key to writing successful plays for radio is to realise that the listener can only understand what is going on by what he or she hears. The physical environment and the appearance of the characters depend on what they say and the images created in the listener's imagination by words and sounds and/or music.

### **How to script radio drama?**

First of all, the dramatist shall develop a good idea on which the entire story snowballs. In radio drama, first impression is the best. The beginning is everything. If the starting point can't catch the audience they will turn to another station. The very first moment itself should be very dramatic that can parachute the audience into curiosity. Structuring the story is another major task. The radio drama is structured in fast pace to keep the audience with changing events and turning point. Characterization is also more important. The character should be believable and recognizable and serve the purpose within the plot.

They have to be intentional and it is better start with a stereotypical character to ensure rapid recognition, then twist the stereotype. Give each character a dominant physical or behavioural characteristic. Make the dominant characteristic purposeful and extreme in behavior and active.

People are hungry for entertainment. If they wanted boredom they would be filling out their tax returns instead of listening to your radio play. Make people afraid, but also excited. The main character must have the sympathy of the audience. Your audience has to identify with your main character. If this does not happen you have created a failure. Boo!

Drama = conflict = audience is dictum. There has to be an emotional, financial, human, moral, physical struggle so the listeners can laugh or cry.

The art of storytelling is exploring the extreme limits of our psychological or physical existence. A good dramatist always pitches one polarity against another to keep the audience with him.

As the beginning, the climax is also everything. In fact, climax is the beginning of keeping the entire drama in the minds of the audience for ever. It is also invitation to the next work of the same team.

It is through dialogue we engage dramatically with the world. Characters inform, argue, amuse, outrage, and argue through the ebb and flow of dialogue. When we do we talk and that is how great radio plays are made. It is mostly through dialogue that radio drama moves forward. So, writing dialogue is the most painful, creative step in drama scripting.

The ambience/atmosphere creation is also important creative stage since it sets the emotional spirit of the play. It determines whether your listeners believe in the world that you have created. Worlds are not created by dramatic dialogue alone. There is attitude and atmosphere. This is determined by detail and relevant detail. It could be in a sound effect. It could be in the writing. It could be in the music. It could be in everything that creates pictures in mind.

No drama without emotion. Love, hate... every type of emotion is crucial to move forward the story. Analysis of any good radio drama reveal that it is a perfect blend of tension, humour ... . To stop the listener dropping off or switching off, maintain the tension always and throw in the humour. Tension, humour, tension, humour, tension humour...like the foxtrot..Make the emotional rhythm of the play dance on the listener's heart and mind. Charm and alarm, charm and alarm. But they have to be linked. Your character uses humour to react to the tension in the scene or play. Keep one character who uses humour to deal with difficult situations. Make sure the humour is verbal. Slapstick belongs to a different type of play or entertainment. Make sure you do not have characters taking it in turns to be funny. This is not stand up comedy or sitcom. Make sure that the character who uses humour has a consistent sense of humour.

### **Structure of a radio drama**

As the structure of radio news script, drama script also varies according the writer and station. However, the script shall be one describing all the elements and effects including characters, dialogue, actions, sound variation, delivery points and other cues.

*It is interesting to know that there are various dedicated scriptwriting software applications available including 'Final Draft', 'Movie Magic Screenwriter,' and 'CeltX'. 'CeltX' is a free media pre-production software designed for creating and organising screenplays, films, stage plays and audio plays and more. 'Page 2 Stage' is screenwriting software designed for people writing screenplays, scripts, and plays. 'Five Sprockets' provides a range of free screenwriting software resources.*

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## Appendix

### Specimen Radio Drama Format from BBA archive

You can read the full script from the BBC radio drama archive.(www.bbc.com)

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#### TONY TEARDROP

#### SCENE 1. NIGHT – CITY SHOP DOORWAY

(FAINT SOUND OF A WOMAN SLEEPING – ROZ – WE HEAR FOOTSTEPS APPROACHING.

WHISPERING.LAUGHTER FROM TWO LADS AND STRIKE OF MATCH. THE SOUND OF MATERIAL CATCHING ALIGHT. THE LADS RUN OFF LAUGHING. )

LADS                    Go on! Do it, do it!

You do it! [SFX murmurs and Lighter]

ROZ                    Aah. Oh. God. Oh God. Me arm, I'm on fire. Me arm's on fire. God help me.

(SHE PICKS UP CARDBOARD AND WHACKS HER ARM, THEN TAKES THE JACKET OFF).

Get it off, get your coat off, get it off..

(SHE WHACKS THE COAT ON THE GROUND. SHOUTS)

Jesus! You bastards, you rotten, filthy bastards

#### SCENE 2. EXT. DAY.COUNCIL TIP

(TONY IS ROOTING THROUGH THE RECYCLING-TIP, DISCARDING STUFF)

KEN                    I'll sort everything into piles.

TONY                (RUSTLING)

Look at this! A Johnny Cash poster. (SINGING TO HIMSELF) 'I hurt myself today, to see if I still feel. I focus on the pain.'

KEN                I don't understand why people can't wait till the gate is opened. Chucking bags full of stuff over the railings is hardly in the spirit of recycling is it? It's inconsiderate.

TONY                I'm not complaining, cocker. I get first pickings.

ROZ                Alright? What's going on, lads?

TONY                Ah, we keep an eye on the place. Unofficially, like.

ROZ                I'm Roz, what do they call you?

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## Key Concepts in Radio Production

**Actives:** Listeners who call radio stations to make requests and comments or in response to contests and promotions.

**Actuality:** Actual recording of news event or person(s) involved.

**Ad lib:** Improvisation. Unrehearsed and spontaneous comments.

**Adjacencies:** Commercials strategically placed next to a feature.

**AM:** Amplitude Modulation; method of signal transmission using Standard Broadcast band with frequencies between 535 and 1705 kHz.

**Amplification:** Electronically increasing the power of a signal.

**Announcement:** Commercial (spot) or public service message of varying length.

**AOR:** Album-Oriented Rock radio format. Also called Classic Rock.

**Attribution:** Statement of the source of information in a news item.

**Audition tape** Telescoped recording showcasing talents of air person; listen off-air.

**Automation:** Equipment system designed to play prepackaged programming.

**Back announce:** Recap of preceding music selections.

**Balance sheet:** A summary of a station's assets and liabilities.

**Bandwidth:** The difference between the limiting frequencies of a continuous frequency band. Typically measured in kilohertz. May be considered the amount in kilohertz required for a single communications channel.

**Bridge:** Sound used between program elements.

**BTA:** Best Time Available, also Run of Schedule (ROS); commercials logged at available times.

**Cassette:** Two reels of tape in a plastic housing.

**Chain broadcasting:** Forerunner of network broadcasting.

**Channel:** The frequency on which a radio transmission takes place or the input and output frequency pair used by a repeater station.

**Clock:** Wheel indicating sequence or order of programming ingredients aired during one hour.

**Combo:** Announcer operating own board, engineering show; also refers to co-owned AM/FM operation.

**Commercial:** Paid advertising announcement; spot.

**Compact disk (CD):** Digital recording using laser beam to decode surface.

**Condenser microphone:** Microphone with a capacitive electrical element.

**Console:** Audio mixer consisting of inputs, outputs, toggles, meters, sliders and/or pots; board.

**Consultant:** Station advisor or counselor; "format doctor."

**Control point:** The physical location from which a radio station's functions (setting frequency, turning the station off and on, etc.) are controlled.

**Control room:** Center of broadcast operations from which programming originates; air studio.

**Cool out:** Gradual fade of bed music at conclusion of spot.

**Copy:** Advertising message; continuity, commercial script.

**Copywriter:** One who writes commercial or promotional copy.

**Cost Per Point (CPP):** Estimate of how much it costs an advertiser to reach one rating point worth of listeners.

**Cost Per Thousand (CPM or Cost Per Mil):** Estimate of how much it costs an advertiser to reach 1,000 listeners.

**Cue:** Signal for the start of action; prepare for airing.

**Dayparts:** Periods or segments of broadcast day: 6-10a.m., 10a.m. - 3p.m., 3- 7p.m.

**Dead air:** Silence where sound usually should be; absence of programming.

**Dead zone:** A region where a radio signal cannot be received due to propagation difficulties.

**Decibel:** The ratio between two power levels on a logarithmic scale. A 3 decibel increase is a doubling of power; a 20 decibel increase is a power increase of 100 times.

**Deejay:** Host of radio music program; announcer; "disk jockey."

**Demographics:** Audience statistical data pertaining to age, sex, race, income, etc.

**Direct Broadcast Satellite (DBS):** Powerful communications satellites that beam programming to receiving dishes at earth stations.

**Drivetime:** Radio's primetime: 6-10 a.m. and 3-7 p.m.

**Dub:** Copy of recording; duplicate (dupe).

**EBS:** Emergency Broadcast System.

**Edit:** To alter composition of recorded material; splice.

**ENG:** Electronic news gathering.

**Fade:** To slowly lower or raise volume level.

**FM:** Frequency Modulation; method of signal transmission using 88-108 MHz band.

**Format:** Type of programming a station offers; arrangement of material, formula.

**Frequency bands:** Frequency bands where land mobile radio systems operate in the United States

**Frequency:** Number of cycles-per-second of a sine wave.

**GHz:** Abbreviation for *gigahertz* a unit equal to 1000 megahertz or 1,000,000 kilohertz

**Headphones:** Speakers worn directly over the ears; headsets, cans.

**Hertz:** One complete cycle of a radio wave per second.

**Institutional:** Message promoting general image.

**Jingle:** Music commercial or promo; signature, aural-logo.

**Jock:** see Deejay.

**Key (keying):** Turning a sound source on or off from the console.

**Live copy:** Material read over air; not prerecorded.

**Master:** Original recording from which dubs are made.

**Multitracking:** Recording sound-on-sound; overdubbing, stacking tracks.

**Narrowcasting:** Directed programming; targeting specific audience demographic.

**NBC:** National Broadcasting Company; the first radio network in the US.

**Off-mike:** Speech outside normal range of microphone.

**Omnidirectional pickup pattern:** Microphone pickup pattern that picks up sound equally well from all directions.

**Passives:** Listeners who do not call stations in response to contests or promotions or to make requests or comments; the silent majority.

**Playback:** Reproduction of recorded sound.

**Playlist:** Roster of music for airing.

**PSA:** Public Service Announcement; non-commercial message.

**Psychographics:** Research term dealing with listener personality, such as attitude, behaviour, values, opinions, and beliefs.

**Rate card:** Statement of advertising fees and terms.

**Rating:** Measurement of the total available audience.

**Reach:** Measurement of how many different members of an audience will be exposed to a message.

**Satellite:** Orbiting device for relaying audio from one earth station to another; DBS, Comsat, Satcom.

**SFX:** Abbreviation for sound effects.

**Signal:** Sound transmission; RF.

**Simulcast:** Simultaneous broadcast over two or more frequencies.

**Sound bite:** Audio portion of interview. See Actuality.

**Spectrum:** Range of frequencies available to broadcasters.



**Sponsor:** Advertiser; client, account, underwriter.

**Spots:** Commercials; paid announcements.

**Station:** Broadcast facility given specific frequency by FCC.

**Stereo:** Multichannel sound; two program channels.

**Stinger:** Music or sound effect finale preceded by last line of copy; button, punctuation.

**Subliminal:** Advertising or programming not consciously perceived; below normal range of awareness, background.

**Syndication:** Programs sent to a network of users.

**Syndicator:** Producer of purchasable program material.

**Talent:** Radio performer; announcer, deejay, newscaster.

**Talk:** Conversation and interview radio format.

**Transmit:** To broadcast; propagate signal, air.

**Unidirectional mike:** Microphone designed to pick up sound in one direction; cardioid, studio mike.

**Very high frequencies:** The frequency range from 30 to 300 MHz.

**VOA:** Voice of America. U.S. International broadcast service.

**Voice-over:** Talk over sound.

**Windscreen:** Microphone filter used to prevent popping and distortion.

**Wire service:** News gathering organization; for example: AP.

**Wireless telegraphy:** Early radio used to transmit Morse code.

**Wow:** Distortion of sound created by inappropriate speed.

## **MODULE III**

### **TELEVISION BROADCASTING**

Television is one of the most popular inventions of the last century. Every day we spend hours with television. It is a reality that we cannot imagine a day without television consumption. Our imagination of the world is formed with television.

According to the A.C. Nielsen Co., the average American watches more than 4 hours of TV each day (or 28 hours/week, or 2 months of nonstop TV-watching per year). In a 65-year life, that person will have spent 9 years glued to the tube. Percentage of households that possess at least one television: 99. Number of TV sets in the average U.S. household: 2.24. Percentage of U.S. homes with three or more TV sets: 66. Number of hours per day that TV is on in an average U.S. home: 6 hours and 47 minutes.

Percentage of Americans that regularly watch television while eating dinner: 66. Number of hours of TV watched annually by Americans: 250 billion. Value of that time assuming an average wage of \$5/hour: \$1.25 trillion. Percentage of Americans who pay for cable TV: 56. Number of videos rented daily in the U.S.: six million. Number of public library items checked out daily: three million. Percentage of Americans who say they watch too much TV: 49. This is the case of the United States of America. The situation in other countries is also no different.

By definition, television broadcasting is the transmission of visual images, generally with accompanying sound, in the form of electromagnetic waves that when received can be reconverted into visual images. On January 23, 1926, John Logie Baird of Scotland gave the world's first public demonstration of a mechanical television apparatus to the members of the Royal Institution at his laboratory. These were images of living human faces, not outlines with complete tonal gradations of light and shade. On April 7, 1927 Bell Telephone Labs and AT&T give a USA public mechanical television demonstration over both wire and radio circuits. Pictures and sound were sent by wire from Washington D.C., to New York City. However it took further eight year for the beginning of practically feasible television broadcasting.

Between 1935 and 1938, the Nazi government under Adolph Hitler in Germany operated the world's first regular television service, sending propaganda broadcasts to specially equipped theatres. It was after the end of World War II in 1946 that commercial television came into being in the United States. In the same year, Peter Goldmark introduced colour television system. His system produced colour pictures by having a red-blue-green wheel spin in front of a cathode ray tube. In 1948, Cable television is introduced in Pennsylvania as a means of bringing television to rural areas. Cable television is the process of sending TV signals to subscribers through wires or fibre optic cables. In 1950s, television gained widespread acceptance in the United States and in some European countries.

The development of satellite television in the 1970s allowed for more channels and encouraged businessmen to target programming toward specific audiences. It also enabled the rise of subscription television channels, such as Home Box Office (HBO) and Showtime in the U.S., and Sky Television in the U.K.

Satellite transmission means sending television signal using satellites in the orbit. Satellite transmission paved the way for Conditional Access System, a digital mode of transmitting TV channels through a set-top box (STB). The transmission signals are encrypted and viewers need to buy a set-top box to receive and decrypt the signal. Direct To Home (DTH) service was also made possible with the help of satellite transmission technology.

As of 2010, over 500 TV Satellite television channels are broadcast in India. This includes channels from the state-owned Doordarshan, News Corporation owned STAR TV, Sony owned Sony Entertainment Television, Sun Network and Zee TV. Direct To Home service is provided by Airtel Digital TV, BIG TV owned by Reliance, DD Direct Plus, DishTV, Sun Direct DTH etc.

The latest incarnation in television technology is Internet Protocol Television (IPTV) in which audio and video are transmitted using internet file transmission protocols and viewers watch programmes on computer screens instead of television sets.

## **Television as a mass medium**

### **Audio visual medium**

Radio is audio medium while television is audio visual, means it carries moving pictures and sound.

### **Live medium**

With these magical features of television, it enables us to view the events anywhere in the world live while sitting in our drawing rooms.

### **Domestic medium**

Film is also an audio visual medium. It is not live. For watching films, we have to be in theatre. Most of us watch television in home environment because this medium is conceived to be so. So, it is called a domestic medium.

### **Popular medium**

Literacy is not a barrier in watching television while newspaper reading requires literacy. Any illiterate can get information and entertainment from television. In that sense, it is really a popular medium that any type of people can use.

### **Transitory medium**

You can read today's newspaper in the evening or in the morning. But, television programmes are to be watched while they are telecast. Television has not archival facility. So, it is called as a transitory medium. Radio has also the same characteristics.

### **Expensive medium**

In every term, television is expensive. Television set is costlier than a radio set or newspaper. Setting up a television station involves millions of rupees. Transmission facilities and programme production also require a lot of money.

### **Air wave delivery**

Unlike newspapers which delivered door to door, television messages are transmitted through air waves. So, it does not have complicated distribution system.

### **Good for documentary information**

Like any other medium, television can also be used for information dissemination. With its audio-visual capacity, television is more apt for providing documentary information as we can detail functions, process and other details in a 'live' mode.

### **Types of television transmission systems**

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

#### **TV Broadcasting**

It is over-the-air transmission of audio visual signals from towers owned by television stations on frequencies allotted to them by Ministry of Communication. People can receive the signals without charge by simply turning on a television on a set. Sometimes, we need an antenna for receiving signals.

#### **Cable TV**

By definition, Cable TV is the process of sending TV signals to subscribers through a wire. Transmission of messages via cable was invented in 1929 and commercially utilized in 1940s. Cable television system was popularized in 1970s in America. The earliest cable systems were, in effect, strategically placed **antennas** with very long **cables** connecting them to subscribers' home sets. Because the signal from the antenna became weaker as it had travelled through the length of cable, cable providers had to insert **amplifiers** at regular intervals to boost the strength of the signal and make it acceptable for viewing. With invention of optical fibres, it has been easy to transmit signal in a speedy way without losing picture quality.

Today, cable systems deliver hundreds of channels to millions of homes and also provide a growing number of people with high-speed internet access. Some cable systems even let you make telephone calls and receive new programming technologies!

#### **Satellite Transmission**

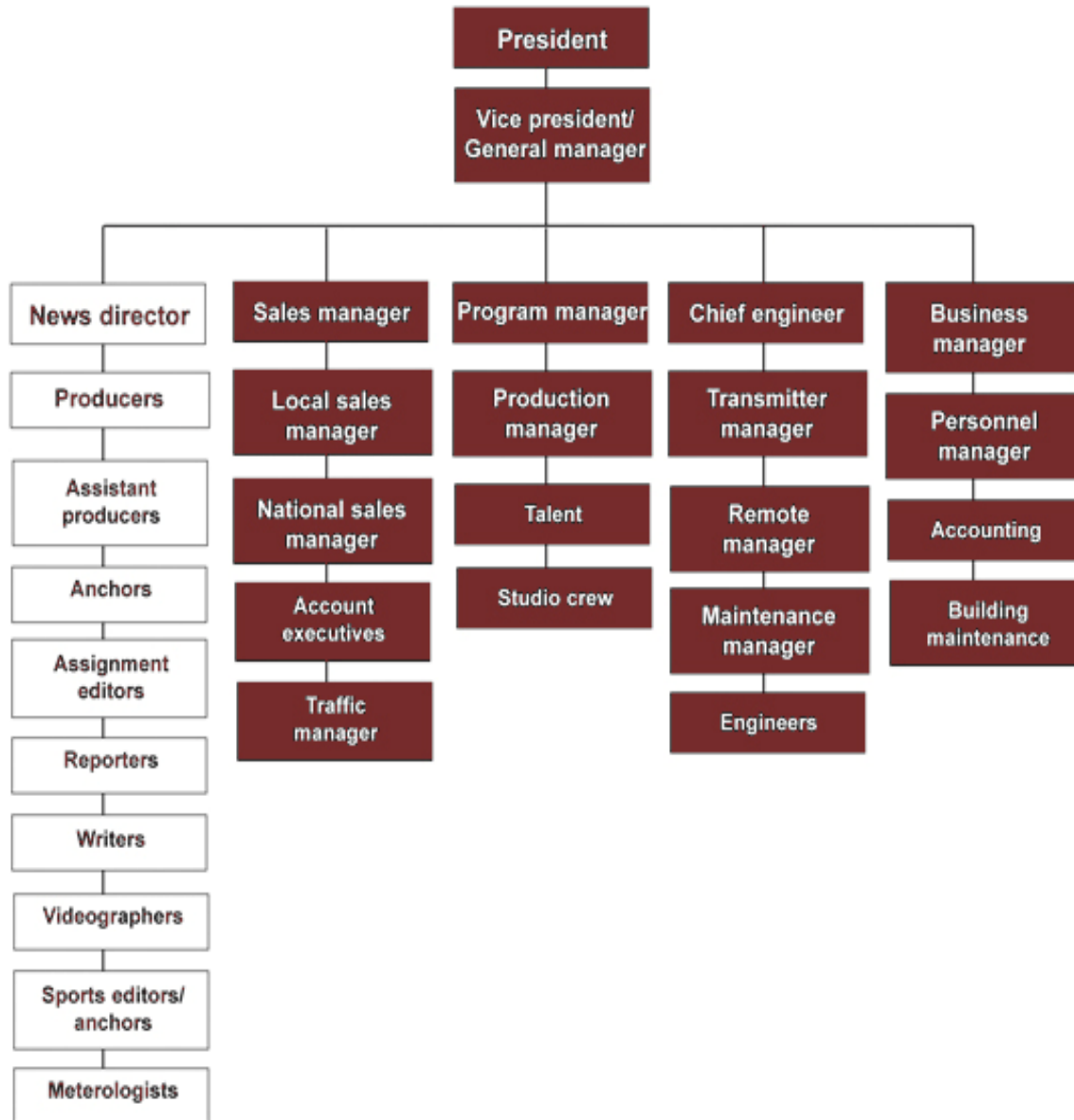
It is transmission of television signals through satellites put in the orbit for communication purpose. It enables the households to receive signals directly from the satellites using dish antennas. This is also called Direct to Home (DTH) Satellite Services. It is digital technology that delivers up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

#### **Home Video**

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

## Structure of a television station

A television station has five major sections under the General Manager. News Section, Sales Section, Programming Section, Engineering Section and Business Section. Who comes under each section is detailed in the graph given below.



*Organizational chart of a medium-sized television station*

**The General Manager:** At a television station, the general manager oversees departments. The GM is in charge of guiding the people who run the individual departments. Those departments normally include: news, production, sales, promotions and engineering. All departments impact how a news product is presented on the air.

The news department gathers, writes and edits the stories for a daily newscast. News departments consist of several job titles, including news director, assignment editor, executive producer, producers, reporters, anchors and photographers. Each position is important to providing quality programming. (job titles may vary according to the size and policy of the station)

The sales department generates revenue for the station by getting companies to buy commercial spots.

The programme production department puts on air what the news department creates. Production departments often include a director, technical director, audio operator, master control operator and camera operators.

The engineering department takes care of the technical aspect of a newscast and the station itself. When something breaks, they are the people employees in other departments call on.

The Business department works with companies that buy commercials, creating a concept for the commercial and editing it to create an on-air product. Employees in the promotions department also create commercials to advertise the station.

## MODULE IV

### TELEVISION PRACTICES

There are three basic elements involved in the process of television production to be able to produce meaningful and effective programmes for television. The elements are

- The Production Process
- The Production Equipment
- The Production People

#### **Production Process**

Television programmes are produced in the studio using more than one camera or outdoor using normally one camera. Wherever be the location, the production process involves three stages such as:

1. Pre production
2. Production
3. Post production

**Pre-Production** includes every that we have to do before we start shooting the programme. This stage involves the following tasks:

- a. Conceptualization:** It is idea generation process. What is the programme about, what are the objectives of the programme etc. are the part of the conceptualization.
- b. Research:** After conceptualization, we start study more about various aspect of the idea or the subject matter. During this stage we collect data from various sources to find out feasibility of producing the programs as well as to know what are to be included in the production and where the programme is to be shot etc.
- c. Scripting:** After the research we have a concrete outline of what we are going to do and how. Then we begin to write the script. There are three types of treatment that we adopt in this stage
  - i. Short treatment:** It is not a minute to minute detail of the programme, but a short outline of the programme in textual version. Just like a blueprint. No dialogs or commentaries included in it.
  - ii. Step outline:** This is sequence by sequence description of the programme. It details the basic story line and its sub plots.
  - iii. Full treatment:** In this treatment, we detail everything including the characters, their behaviour, actions, relationships, properties used and the so on. Dialogs are also included in this mode.

There are two types of scripts: Story Script (Screen Play) and Shooting Scripts. The former is the basic scripts which outlines the story in chronological order while the latter is the order on the basis of shooting schedule and location. If different scenes which are taking place in one location but in different times in the original story are shot at once for convenience, we redesign the original script according to the real shoot plan.

- d. **Storyboarding:** It is the pictorial representation of the scenes in the programme. This helps the director or producer to envisage the best available camera angle to get maximum for each shot. Storyboarding is done by artists under the supervision of the director/producer.
- e. **Casting :** Casting is concerned with selecting suitable performers and actors for the programme. Performers speak directly to the camera or talk to another performer in the studio. They play themselves as announcers, teachers, and anchorpersons and do not play the roles of other characters.
- f. **Crew selection:** Selection of the technical personnel such as camerapersons, lighting professional, sound recording staff, music composers and singers etc.

Location selection, booking accommodation, arranging transportation, rehearsal and training for the anchors are the other pre production tasks.

## **Production**

Actual production process begins with shooting. Now we are in the studio or in the location. Before shooting starts, lighting technicians adjust light for better visual quality. Shooting is done using single camera or many cameras. Production stage of film and television are almost same. More discussion on production stage is given in film production in the next module.

## **Post Production**

After the shoot is over, the rushes (the raw visuals) are assembled and they are viewed to ensure visual clarity or missing. During this stage, animations are produced, music is composed or selected, titles and graphics are prepared to be included during the time of editing visuals. Now we are ready for editing the visuals which capture from different locations and time.

Editing is to organize the visuals according to the original script along with digital manipulation techniques such as animation, visual effects, sound mixing etc. First we rough edit the visuals where we arrange the rushes in an order according to the original script. In the final edit, we make all the possible creative efforts to make the feel the audience that they are enjoying a meaningful visual treat. There are two types of editing - Linear and non-linear. Non-linear editing is possible, if we use digital equipment. Nowadays, we use computers with special software for editing. Adobe Premier Pro and Apple's Final Cut Pro are such softwares.

**Previewing** is the next step. Previewing means to exhibit the programme for evaluation of the responsible persons to ensure that the content is according to the policy of the organization and that there is not technical or factual error in it.

Once the authentic person approves, the programme is telecast. This process is called transmission.



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## Production Equipment

There are four main categories of equipment used for production.

**Lights:** Camera can't capture visual without light. Natural light is the best lighting method. Even then, we use different types of lights for the following main reasons:

- To provide the television camera with adequate illumination for technically acceptable pictures.
- To establish the general mood of the event.

**Camera:** Camera is the key equipment in television production. It is the quality of the camera that determines the picture quality, thereby programme quality to a certain extent.

**Microphones** are used to pick up sounds/voices. We use different types of microphones for different purposes.

**Sound recorders** are to select a specific microphone or other sound input; to amplify a weak signal from a microphone or other audio source for further processing; to control the volume and ensure the quality of sound and to mix or combine two or more incoming sound sources.

### Editing Equipment

As discussed earlier, computers with specific software are used for editing.

## Key Personnel in Video Production

Media scholar George Vinovich categorized TV production personnel as either above-the-line or below-the-line. Creative personnel such as producers, writers, directors, and actors are classified as above-the-line, while technical personnel who handle camera, audio and light are classified as below-the-line. Although it may appear as if this is a delineation between "creative" and "technical" jobs, it is actually done merely for accounting purposes on a TV show's budget.

Below-the-line personnel are usually paid a fixed salary or set wage based on their union's contract, while above-the-line personnel usually work on negotiable salaries that are much higher than their union's minimum wage.

### Above-the-line personnel

**Executive Producer** - The owner of the TV program and as such, the ultimate authority for the project. Sometimes the executive producer is merely the money or the "bank" behind the project and has very little creative input or interest in the project. The main interest is managerial concern for a financially profitable project.

Executive producers usually hire a team of qualified producers, directors, and writers to take care of the creative aspects of the TV program. If you were having a house built for you, you would be considered the executive producer since you would have the ultimate authority over whom you hire as your architect, general contractor and subcontractors, and you are also responsible for paying all of the wages for the workers as well as all the bills for all of the materials to build the house.

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**Producer:** Producer is hired by the executive producer to be in charge of the creative quality of the TV show. The producer is similar in nature to the architect who designs your house, but who does none of the actual work of building the house.

The producer will hire a director to serve as the general contractor to be in charge of the daily responsibilities on the set, but the director normally must answer to the producer in regard to overall quality and progress of a particular episode of the TV series. Producers are hired because they know the best directors, writers, music directors and art directors to hire for a project, and they also know how to coordinate and “work with” these creative artists for optimum results.

In the end it is the producer who is responsible for the overall quality of the finished product, and it is the producer who must answer to the executive producer.

**Associate/Assistant Producer (AP)** - He assists the producer in any manner needed. Some producers have a lot of responsibility in coordinating the creative aspects of the show, while other AP's are merely glorified secretaries that assist in coordinating schedules, telephones, and contracts in non-creative, clerical roles. Since this is usually a non-union job, an AP can make as little as minimum wage for working a 60-hour week, or, if the individual is well-liked and valued by the producer, command a very handsome salary.

Friends and relatives of the producer who start out as AP's usually get good salaries, while unknowns usually get paid peanuts until they can prove their value on the job to the producer.

**Director:** He is hired by the producer or executive producer to be in charge of coordinating the daily responsibilities on the set for the shooting of the actual program episode. The director's role is similar in nature to the general contractor who is in charge of directing at the construction site the masons, carpenters, plumbers, and electricians who will actually build your house.

In film production, the director is primarily responsible for coaching or “getting the performance out of the actors.” While in television, the director is more concerned with “calling the shots” in the control room during production, rather than actually working with the actors. In other words, a movie director typically sits in the canvass chair on the set directing the actors and action through a megaphone, but a TV director sits in the control room away from the set. He then calls for the technical director to take various camera shots through a private line headset to electronically edit the show in real time.

In film style production, the director just has one camera shot at a time to worry about, while in TV production, the director has at least four cameras shooting at once during a typical sitcom, newscast, or talk show.

**Lighting Director:** He is primarily responsible for lighting the set on TV show. Unlike a director of photography or cinematographer in film who is intimately involved in camera placement, framing, depth of field, camera movement and lighting of each shot, the TV lighting director is concerned mainly with lighting a particular set that is used repeatedly on a show or lighting the set for a particular production number or musical act on a show. TV lighting directors work predominately in a studio and rarely work outdoors on location.

**Art Director:** An art director gives the desired “look” for a show through set design, props, costuming and make-up. Most art directors specialize in certain types of shows such as sitcoms, soap operas, game shows, talk shows, or newscasts. Although an art director will hire other specialists (or subcontractors) to handle each aspect of costuming, make-up, set dressing, set construction and special effects, the art director is responsible for delivering the overall “look” of the show desired by the producers.

**Casting Director:** He chooses the right actor for the part. Instead of having the director and producers sit through long hours of “cattle calls”, producers hire casting directors for their expertise in presenting an appropriate selection of qualified actors who would be good for various parts in a series or particular episode. Casting directors usually know better than directors and producers which actors are qualified for certain parts, what the individual actor’s range is, and which actors are available to play certain parts.

By limiting the producers’ choices to a pre-screened “A List” of talent, the production saves much time and money in auditioning actors, and usually ends up with much better actors for the parts in the show.

**Actors:** They are described in the industry as “talent” and are primarily responsible for supplying the dialogue and visual action in front of the camera for the film. In fact, any one whose voice or body appears on camera is considered “talent” whether he or she has any or not. Actors traditionally take their orders from the director (except for some actors who are big enough in the business to tell the director what to do). TV actors are provided their dialogue from the script and are coached in their delivery by the director.

**Writer:** He is responsible for writing the script or teleplay which contains the show’s dialogue or spoken lines. Various episodes of a TV series are usually written by different writers. This includes the plot (story) and dialogue for the episode. Although unknowns can sell story ideas to the show, the final script and writing credit is almost always given to the staff writers on the show.

**Music Director:** He composes or arrange a TV show’s music. Although the show’s theme song is usually written by another composer, a show’s music director is primarily responsible for composing and arranging the show’s music scores and bumpers.

**Production Assistant (PA):** He assists just about anyone during a production. Again, a PA can serve a very important role in some productions or merely perform menial tasks such as running errands, photocopying scripts or making deliveries all over town. Depending on the production and the particular producer for whom the PA works, the job is sometimes an above-the-line position with a good salary.

### **Below-the-line personnel**

**Assistant Director (AD):** He assists the director in the control room by readying camera shots, timing scripts, and coordinating cues or on the set by coordinating the extras in the scene. Becoming an AD is not a stepping stone to becoming a director. AD’s are specifically trained to work with extras and not actors. ADs usually assist a director on TV shows that are shot on location.

**Technical Director (TD):** He executes the director’s commands by selecting and mixing various cameras and video sources on the switcher to go out over-the-air or to the master video tape recorder. The TD performs the fades, dissolves, cuts, keys, and electronic special effects such as wipes and chroma keys that are used to electronically edit and combine the various video sources for a show.

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**Camera Operator:** He is responsible for framing the shot, focusing the shot, zooming in or out and performing any camera moves on-the-air such as pan, tilt, dolly, truck, arc, pedestal or tongue. Camera operators usually have their particular shots written on the script for scripted shows such as sit-coms, soaps, and newscasts; or they have an assigned area or type of shot for unscripted programs such as talk shows and sports broadcasts.

**Audio Technician:** His job involves capturing, mixing, and sweetening the audio for a program. Unlike movies, most TV shows use the “live” audio recorded on the set. As such, mike arrangement is very important for the overall quality of a show.

On talk shows, the guests usually have wireless lapel mikes clipped to their shirts, while the host of the show uses a wireless hand-held mike to speak and gather responses from the studio audience. Singers typically use hand-held mikes, sportscasters use headset mikes, and newscasters use lapel mikes. In soap operas and sit-coms, the two boom mike operators on the set must get the best possible microphone placement for optimum sound pick-up without showing up in the shot or casting a shadow in the shot. Mixing refers to the balance between the dialogue and the music score in a drama, or the balance between the sportscaster’s voice and the crowd noise during a baseball game.

**Character Generator (CG):** He produces the electronic titles and graphics used in a show such as the roll credits at the end of a show, the key cards to identify people on a talk show, the score and statistics keyed over the picture during a sportscast and the graphics used in newscasts.

**Video Editor:** Video editor electronically edits a video tape program segments, news stories, promos, and movie teasers. On-line editors perform the technical operations of assembling a program according to the creative decisions of the directors, producers, or their assistants. Off-line editors are sometimes hired by the producers to make more of the creative decisions with regard to the artistic aspects of a program.

**Video Engineer:** He is responsible for maintenance and repair of all equipment used in production, controls operations and transmission via satellite, microwave and over-the-air broadcast.

**Floor Manager/Stage Director:** He coordinates action on the set or stage by relaying the director’s commands to the crew and talent via hand signals. Since the TV director is usually in a control room separated from the actors and crew on the set, the floor manager coordinates the work on stage. Although the director can speak to the floor manager via the PL line headset feed, the floor Manager must communicate to the stage personnel via hand signals since his or her voice would pick up on the live microphones during the taping.

**Grip:** His job involves moving and erecting scenery, flats and props on the set. Since union regulations are very strict with regard to these matters, only grips are allowed to touch these particular items. If anyone else handles or moves these items on the set, a union grievance or possible walkout could occur. As such, if a polite cameraman helps a grip move a heavy prop, it could cause big problems for both of them as well as the production.

**Gaffer (Electrician):** He handles lighting instruments, dimmers, cables, generators, and other electrical equipment. Just as a gaffer is not allowed to touch scenery or props, a grip is not allowed to touch any lighting equipment.

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**Unit Manager:** He is responsible for coordinating the logistical aspects of the production such as transportation, food, lodging, location clearances, union contracts, etc. A unit manager or production manager is very similar in nature to a “travel agent” for the production. Although it is not one of the “glamour” positions in the industry, it is still a very important function for the success of the production. Good unit managers are usually in high demand and the pay is quite lucrative.

## SCRIPTING TV NEWS

Broadcast writing means writing for the radio and television. In style and tone, writing for the both the media are similar to great extent. The major different is that television news story must complement with visuals attached.

According to communication scholar Laurie Lattimore, broadcast copy is written to be read out loud by a news reader rather than to be read silently by a newspaper reader. So it demands a special set of skills and knowledge from the writer. The words and sentences must be accurate and clear and must complement the pictures, video and audio that accompany a story. Television and radio news stories are generally shorter than news stories for the print. Reading a story out loud is the best way of telling whether or not the story is good enough for broadcasting. The story should be easy to read, conversational and understandable. It should also meet the basic journalistic requirement of accuracy of fact and context.

Broadcast writing is more conversational than print because it is written to be heard rather than read, but the writing has to be just as disciplined and precise. Broadcast news stories emphasize the immediate and the most up-to-date information. Broadcast news stories have to fit into a certain time period and cannot vary more than a few seconds. The story structure used by most broadcast news writers consists of three parts: climax, cause and effect. Broadcast writers attempt to simplify whenever possible, but simplification should not produce inaccuracy.

**Electronic News Gathering (ENG):** It is the use of portable video cameras, lighting and sound equipment to record news events in the field quickly, conveniently and efficiently. As Leonard Shyles says since news events happen in different locations without prior warning, ENG production is often marked by rapid response to fluid situation and by tight deadlines. In the news business, it essential to be poised for mobility, to get the scoop and to the first with breaking story. As a result of severe time constraints, ENG production often has relatively rough production values, including handheld camera shots, imperfect lighting, simple, often unplanned blocking and less than optimal audio. These imperfections are overlooked when the story is dramatic enough. For instance, a war reporter describes bombs exploding outside his or her window, no one expects the audio to be flawless. On the other hand, difficult conditions are no excuse for sloppy work, and the quality expected in today’s news operations is generally very high.

## TELEVISION PROGRAMME CATEGORIES

*It is not easy to enumerate all the programme varieties in practice world over considering the fast paced changes taking place in television world. Newer and newer formats and genres are being experimented every day. Following is a list of programme categories listed by Canadian Radio-television and Telecommunications Commission*

## *News*

Newscasts, newsbreaks, and headlines. Programs reporting on local, regional, national and international events. Such programs may include weather reports, sportscasts, community news, and other related features or segments contained within "News Programs."

## *Analysis and interpretation*

Programs on various topics that include analysis or discussion, for example, talk or panel shows, consumer affairs or reviews, newsmagazines and documentaries). This category excludes programs presenting information primarily for entertainment value.

## *Long-form documentary*

Original works of non-fiction, primarily designed to inform but may also educate and entertain, providing an in-depth critical analysis of a specific subject or point of view over the course of at least 22 minutes. These programs shall not be used as commercial vehicles.

## *Reporting and actualities*

Programs focusing on the coverage of conferences, political conventions, opening/closing of events and political debates, as well as programs of a non-entertainment nature intended to raise funds.

## *Religion*

Programmes dealing primarily with (i.e. more than 50%) religion and religious teachings, as well as discussions of the human spiritual condition.

## *Formal education and pre-school*

Programmes presenting detailed information related to a wide variety of topics and used by the viewer primarily to acquire knowledge. The programmes can be related to established curricula. All programmes targeted at pre-schoolers (ages 2-5) except those that are primarily comprised of drama.

## *Informal education/recreation and leisure*

Programs presenting information on recreation, hobby and skill development, recreational sports and outdoor activities, travel and leisure, employment opportunities, and talk shows of an informative ("how-to") nature.

## *Sports*

Programs of live or live-to-tape sports events and competitions including coverage of professional and amateur tournaments. The category also includes programs reviewing and analysing professional or amateur competitive sports events/teams (i.e. pre and post-game shows, magazine shows, scripted sports, call-in and talk shows, etc.). This category includes the following sub-categories: professional sports and amateur sports

## *Drama and comedy*

Entertainment productions of a fictional nature, including dramatisations of real events. They must be comprised primarily of (i.e. more than 50%) dramatic performances. It includes the following subcategories:

- a) On-going dramatic series
- b) On-going comedy series (sitcoms)
- c) Specials, mini-series, and made-for-TV feature films
- d) Theatrical feature films aired on television
- e) Animated television programs and films (excludes computer graphic productions without story lines)
- f) Programs of comedy sketches, improvisations, unscripted works, stand-up comedy
- g) Other drama, including, but not limited to, readings, narratives, improvisations, tapes/films of live theatre not developed specifically for television, experimental shorts, video clips, continuous action animation (e.g. puppet shows).

### ***Music and dance***

Programs comprised primarily (i.e. more than 50%) of live or pre-recorded performances of music and/or dance, including opera, operetta, ballet and musicals. The performance portion excludes video clips, voice-overs or musical performances used as background.

### ***Music video clips***

Short film or videotape productions or concert excerpts (clips) not produced primarily for the particular programme in which they are presented, which normally contain one musical selection with visual material.

### ***Music video programs***

Programs consisting primarily (i.e. more than 50%) of music videos and in some cases including a host and other programming elements.

### ***Variety***

Programmes containing primarily (i.e. more than 50%) performances of mixed character (e.g. not exclusively music or comedy performances) consisting of a number of individual acts such as singing, dancing, acrobatic exhibitions, comedy sketches, monologues, magic, etc.

### ***General entertainment and human interest programmes***

Programmes primarily about the world of entertainment and its people. These programs include celebrity profiles that may use promotional footage, talk or interview shows, award shows, galas and tributes. They also include entertainment-oriented magazine shows, fund-raising shows which include entertainers

Human interest programs consisting of live or live-to-tape footage without significant portions devoted to in-depth analysis or interpretation; and coverage of community events such as carnivals, festivals, parades and fashion shows.

### **Reality television**

Programs that present unscripted dramatic or humorous situations, document actual events and typically feature ordinary people instead of professional actors. This type of programming involves passively following individuals as they go about their daily personal and professional activities. Though unscripted, this programming may be directed and may resemble a soap opera – hence the popular references to “docusoaps” and “docudramas.”

### **Public service announcements**

Messages of less than 5 minutes duration intended to educate the audience about issues of public concern, encourage public support and awareness of a worthy cause, or promote the work of a non-profit group or organization dedicated to enhancing the quality of life in local communities or in society or the world at large. These include community billboards. These messages are not intended to sell or promote goods or commercial services. No payment is exchanged between broadcasters and producers for the broadcast of these messages.

### **Infomercials, promotional and corporate videos**

Programmes exceeding 12 minutes in length that combines information and/or entertainment with the sale or promotion of goods or services into a virtually indistinguishable format. This category includes videos and films of any length produced by individuals, groups and businesses for public relations, recruitment, etc.

### **Filler programming**

Programmes, in no case longer than 30 minutes in duration. The purpose of which is to fill in the time between the presentation of the major programs broadcast.

### **Features**

Non-news programmes on a specific subject matter presented in such a way that attracts the audience.

### **Talks**

Television programmes presented through a conversation of a prominent person/s.

### **Discussions**

Television discussion on a particular topic in which the panellist participate live and are present personally or via online communication channels like phone, teleconferencing, etc.

### **Magazine programmes**

Human interest television programme presented by a celebrity targeting a specific audience like women, children, etc. Cookery show, craft show or mixture of such items are considered as magazines programmes.

### **Special events**

Coverage of special events in which audiences are interested in. Example special coverage of festivals, pilgrimages, important political conferences.

### **Sponsored programmes**

Programmes produced by individuals or groups and presented through television after purchasing time slots.

### **Special audience programmes**

Programmes produced for a particular segment of audience. Children's programme, women's programme, educational programme, etc.



**Sports**

Programmes featuring sports or sporting events.

**Sitcom**

An amusing TV series about fictional characters. Also known as a situation comedy.

**Documentary**

A TV programme that documents real life events.

**Soap**

Also known as a Soap Opera. A fictional drama about people's daily lives.

**Cartoon**

A programme that features animated characters. ]

**Travel or holiday**

A show that features holiday destinations.

**Kids/children's**

TV programmes produced for children.

**Drama**

A fictional TV story, featuring actors.

**Makeover**

A show that helps people change their image or lifestyle.

**Cookery**

A programme hosted by famous chefs, who teach people how to cook.

**Reality TV**

A "fly on the wall" show, featuring real people.

**Talk show or chat show**

Programmes hosted by a TV personality, (or host) featuring guests who talk about their lives.

**Shopping**

Phone-in TV shows (often on shopping channels), where people can either buy featured items or bid for them.

**Gardening show**

A programme about gardening, often fronted by a well-known television personality.

**Lifestyle**

A television show featuring topics such as fashion, diet, exercise, health and leisure pursuits. **DIY**

TV programmes showing people how to do repairs to their houses. Also known as "Do It Yourself" programmes.

## **Charity**

A "telethon" show which aims to raise funds for charity by persuading members of the public to phone in and donate money.

## **Animal or wildlife**

A programme about wild animals or pets, often hosted by a well-known TV personality.

## **Key Concepts in Television Production**

**.avi:** Short for Audio Video Interleave, the file format for Microsoft's Video for Windows.

**.gif:** Graphics Interchange Format - a bit-mapped graphics file format used by the World Wide Web.. GIF supports colour and various resolutions. It also includes data compression, making it especially effective for scanned photos.

**.jpeg:** Joint Photographic Experts Group image format. A popular internet compression format for color images.

**.mov:** File extension used with Quicktime, a popular file format for video on a computer developed by Apple.

**.rm:** Most common file extension used with RealMedia files.

**.wav:** A sound format for storing sound in files developed jointly by Microsoft and IBM. Support for WAV files was built into Windows 95 making it the de facto standard for sound on PCs. WAV sound files end with a .wav extension.

**Ad-lib:** Unrehearsed, spontaneous act of speaking, performing, or otherwise improvising on camera activity without preparation.

**Ambient sound:** (ambience) Natural background audio representative of a given recording environment. On-camera dialog might be primary sound; traffic noise and refrigerator hum would be ambient.

**Amplify:** To magnify an audio signal for mixing, distribution and transuding purposes.

**Analogue:** An electrical signal is referred to as either analogue or digital. Analogue signals are those signals directly generated from a stimulus such as a light striking a camera picture tube. You can convert an analogue signal to a digital signal by using an analogue to digital converter.

**Animation:** Visual special effect whereby progressive still images displayed in rapid succession creates the illusion of movement.

**Aperture/exposure:** A setting that manipulates the amount of light falling onto the camera's CCD(s). This control adjusts the size of the camcorder's iris.

**Artificial light:** Human-made illumination not limited to "indoor" variety like fluorescent bulbs and a car's headlights. Typically, it has lower colour temperature than natural light, and thus more reddish qualities. (See colour temperature, natural light)

**Aspect ratio:** Proportional width and height of on-screen picture. Current standard for a conventional monitor is 4:3 (four-by-three); 16:9 for HDTV.

**Assemble edit:** Recording video and/or audio clips in sequence immediately following previous material; does not break control track. Consecutive edits form complete program. [See edit, insert edit]

**Audio dub:** Result of recording over pre-recorded videotape soundtrack, or a portion thereof without affecting pre-recorded images.

**Audio mixer:** The piece of equipment used to gather, mix and amplify sounds from multiple microphones and send the signal on to its destination.

**Authoring:** The process of putting all of the elements of a project together. For a DVD in particular, it means getting all of the footage together, preparing menus and adjusting menu behaviour as required.

**Automatic exposure:** Circuitry that monitors light levels and adjusts camcorder iris accordingly, compensating for changing light conditions.

**Available light:** Amount of illumination present in a particular environment: natural light, artificial light or a combination of the two.

**Back light:** Lamp providing illumination from behind. Creates sense of depth by separating foreground subject from background area.

**Boom microphone:** Any device for suspending a microphone above and in front of a performer.

**Booming:** Camera move above or below subject with aid of a balanced "boom arm," creating sense of floating into or out of a scene. Can combine effects of panning, tilting and padding in one fluid movement.

**Cameo lighting:** Foreground subjects illuminated by highly directional light, appearing before a completely black background.

**Capture card:** A piece of computer hardware that captures digital video and audio to a hard drive, typically through a FireWire port.

**CCD:** (Charge Coupled Device) Light-sensitive integrated circuit in video cameras that converts images into electrical signals. Sometimes referred to as a "chip."

**Character generator:** A device that electronically builds text which can be combined with a video signal. The text is created with a keyboard and program that has a selection of font and backgrounds.

**Chroma:** Characteristics of colour a videotape absorbs with recorded signal, divided into two categories: AM (amplitude modulation) indicates colour intensity; PM (phase modulation) indicates colour purity.

**Chromakey:** Method of electronically inserting an image from one video source into the image of another through areas designated as its "key color." It is frequently used on news programmes to display weather graphics behind talent.

**Colour corrector:** Electronic device that dissects the colours of a video signal, allowing them to be adjusted individually.

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**Composition:** Visual make-up of a scene, including such variables as balance, framing, field of view and texture, which are all aesthetic considerations. Good composition techniques create an image which is pleasing to eyes.

**Continuity:** Logical succession of recorded or edited events, necessitating consistent placement of props, positioning of characters, and progression of time.

**Contrast:** Difference between a picture's brightest and darkest areas. When high, image contains sharp blacks and whites; when low, image limited to variations in gray tones.

**Crawl:** Text or graphics, usually special announcements that move across the screen horizontally, typically from right to left across the bottom of the screen.

**Cross-fade:** Simultaneous fade-in of one audio or video source as another fades out so that they overlap temporarily. Also called a dissolve.

**Cue:** Signal to begin, end, or otherwise influence on-camera activity while recording. Immediate and precise playback when required.

**Cut:** Instantaneous change from one shot to another.

**Cutaway:** Shot of something other than the principal action that is shown while the principal action continues. A cutaway is frequently used as transitional footage or to avoid a jump cut.

**Depth of field:** (DoF) Range in front of a camera's lens in which objects appear in focus. The DoF varies with subject-to-camera distance, focal length of a camera lens and the aperture setting.

**Diffused light:** Indistinctly illuminates relatively large area. Produces soft light quality with soft shadows.

**Digital audio:** Sounds that have been converted to digital information.

**Digital video effects:** (DVE) Electronic analogue-to-digital picture modification yielding specialty image patterns and manoeuvres: tumbling, page turning, mosaic, etc.

**Digitization:** The process of converting a continuous analogue video or audio signal to digital data for computer storage and manipulation.

**Digitizer:** Device that imports and converts analogue video images into digital information for hard drive-based editing.

**Directional light:** Light that illuminates in a relatively small area with distinct light beam; usually created with spotlight, yields harsh, defined shadows.

**Dissolve:** Image transition effect of one picture gradually disappearing as another appears. Analogous to audio and lighting cross-fade. [See cross-fade.]

**Dynamic mic:** A rugged microphone whose transducer consists of a diaphragm connected to a moveable coil.

**Edit:** Process or result of selectively recording video and/or audio on finished videotape. Typically involves reviewing raw footage and transferring desired segments from master tape(s) onto new tape in a predetermined sequence.

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**Edit decision list:** (EDL) Handwritten or computer-generated compilation of all edits (marked by their time code in points and out points) to be executed in a video production.

**Edited master:** Original recorded videotape footage; "edited master" implies original copy of tape in its edited form. Duplications constitute generational differences.

**EFP:** (Electronic field production) Film-style production approach using a single camera to record on location. Typically shot for post-production application, non-live feed.

**Encoder:** Device that translates a video signal into a different format -- RGB to composite, DV to MPEG, etc.

**ENG:** (Electronic News Gathering) Use of portable video cameras, lighting and sound equipment to record news events in the field quickly, conveniently, and efficiently.

**Essential area:** Boundaries within which contents of a television picture are sure to be seen, regardless of masking differences in receiver displays. Also called the "critical area" or "safe action area," it encompasses the inner 80 percent of the screen.

**Establishing shot:** Opening image of a program or scene. Usually, it's a wide and/or distant perspective that orients viewers to the overall setting and surroundings.

**F/X:** Special effects. Visual tricks and illusions - electronic or on camera - employed in film and video to define, distort or defy reality.

**Fade:** Gradual diminishing or heightening of visual and/or audio intensity. "Fade out" or "fade to black," "fade in" or "up from black" are common terms.

**Field of view:** Width of a shot that is visible with a lens set at a particular focal length.

**Fill light:** Supplementary illumination, usually from a soft light positioned to the side of the subject, which lightens shadows created by the key light.

**Filter:** Transparent or semi-transparent material, typically glass, mounted at the front of a camcorder's lens to change light passing through. Manipulates colours and image patterns, often for special effect purposes.

**Filter effect:** Digital effect added to colorize or otherwise alter a clip in post-production.

**Fishpole:** A small, lightweight arm to which a microphone is attached, hand held by an audio assistant outside of the picture frame.

**Focal length:** Distance from a camcorder's lens to a focused image with the lens focused on infinity. Short focal lengths offer a broad field of view (wide angle); long focal lengths offer a narrow field of view (telephoto); Zoom lenses have a variable focal length.

**Format:** Videotape and video equipment design differences - physical and technical - dictating compatibility and quality. In most basic sense, refers to standardized tape widths, videocassette sizes.

**FPS:** (Frames per Second) Measures the rate or speed of video or film. Film is typically shot and played back at 24fps. Video is recorded and played back at 30fps.

**Framing:** Act of composing a shot in a camcorder's viewfinder for desired content, angle, exposure, depth of field and field of view. [See also: composition]

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**Freeze frame:** Single frame paused and displayed for an extended period during video playback; suspended motion perceived as still snapshot.

**Gaffer:** Production crew technician responsible for placement and rigging of all lighting instruments.

**GB:** (Gigabyte) Giga- is a prefix that means one billion, so a Gigabyte is 1,000,000,000 bytes. Most commonly used to measure hard disk space.

**Generation:** Relationship between a master video recording and a given copy of that master. A copy of a copy of the original master constitutes a second-generation duplication.

**Handheld mic:** A microphone that a person holds to speak or sing into.

**Hard disk:** Common digital storage component in a computer.

**HDTV:** (High-Definition Television) "In the works" television system standard affording greater resolution for sharper pictures and wide-screen viewing via specially-designed TV equipment.

**Headroom:** Space between the top of a subject's head and a frame's upper-screen edge. Too much headroom makes the subject appear to fall out of the frame. Too little may cut the top of the subject's head out of the frame when the image is shown on TV sets.

**Hiss:** Primary background signal interference in audio recording, result of circuit noise from a playback recorder's amplifiers or from a tape's residual magnetism.

**Horizontal resolution:** Specification denoting amount of discernable detail across a screen's width. Measured in pixels, the higher the number, the better the picture quality.

**In-camera editing:** Assembling finished program "on the fly" as you videotape simply by activating and pausing camcorder's record function.

**Jump cut:** Unnatural, abrupt switch between shots identical in subject but slightly different in screen location, so the subject appears to jump from one screen location to another. It can be remedied with a cutaway or shot from a different angle.

**Key light:** Principal illumination source on a subject or scene. Normally positioned slightly off centre and angled to provide shadow detail. (See back light, fill light, three-point lighting)

**Lapel mic:** A small mic often clipped inside clothing or on a tie or lapel.

**LCD:** (Liquid Crystal Display) Commonly used in digital watches, camcorder view screens and laptop computer screens, LCD panels are light-weight and low-power display devices.

**Lip sync:** Proper synchronization of video with audio - lip movement with audible speech.

**Long shot:** (LS) Camera view of a subject or scene from a distance, showing a broad perspective.

**Media player:** A program that plays back audio or video. Examples include Microsoft Windows Media Player, Apple's QuickTime Player, and RealPlayer.

**Medium shot:** (MS) Defines any camera perspective between long shot and close-up, viewing the subject from a medium distance. For people, a medium shot usually includes the head and shoulders.

**Montage:** A sequence of shots assembled in juxtaposition to each other to communicate a particular idea or mood. Often bridged with cross-fades and set to music.

**Natural light:** Planetary illumination - from the sun, the moon, stars -- whether indoors or out. Has higher colour temperature than artificial light and thus more bluish qualities. (See artificial light, colour temperature)

**Noise:** Unwanted sound or static in an audio signal or unwanted electronic disturbance of snow in the video signal.

**Nonlinear editing:** Digital random access editing that uses a hard drive instead of tape to store video. Random access allows easy arrangement of scenes in any order. It also eliminates the need for rewinding and allows for multiple dubs without generation loss.

**Non-synchronous sound:** Audio without precisely matching visuals. Usually recorded separately, includes wild sound, sound effects or music incorporated in post-production.

**Omnidirectional:** A microphone that picks up sound from all directions.

**Over-the-shoulder shot:** View of the primary subject with the back of another person's shoulder and head in the foreground. This shot is often used in interview situations.

**Pan:** Horizontal camera pivot from a stationary position. Panning left makes the subject appear to move from left to right across the screen. Panning right makes the subject appear to move from right to left across the screen.

**Playback:** Videotaped material viewed and heard as recorded, facilitated by camcorder or VCR.

**Point-of-view:** (POV) Shot taken from a subject's point of view enabling viewers to see what the subject sees.

**Post production:** Any video production activity following initial recording. Typically involves editing, addition of background music, voiceover, sound effects, titles, and/or various electronic visual effects. Results in completed production.

**Props:** Short for "properties," objects used either in decorating a set (set props) or by talent (hand props).

**RAM:** (Random Access Memory) The short-term memory of a computer which temporarily holds information while your computer is on. Distinct from storage, which is more permanent and is held on hard disks or some other media, such as CD-ROM.

**Raw footage:** Pre-edited footage, usually direct from the camcorder.

**Reaction shot:** A cutaway to someone showing a reaction to the primary action or subject.

**RealPlayer:** A program developed by RealNetworks to play live and on-demand RealAudio and RealVideo files.

**Render:** The processing a computer undertakes when creating an applied effect, transition or composite.

**Resolution:** Amount of picture detail reproduced by a video system, influenced by a camera's pickup, lens, internal optics, recording medium and playback monitor. The more detail, the sharper and better defined the picture.

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**RGB:** (Red, Green, Blue) Video signal transmission system that differentiates and processes all colour information in separate red, green and blue components - the primary colour of light - for optimum image quality. Also defines type of colour monitor.

**Roll:** Text or graphics, usually credits, that move up or down the screen, typically from bottom to top.

**Rough cut:** Preliminary editing of footage in the approximate sequence, length and content of finished program.

**Rule of thirds:** Composition technique that places important subjects or objects on the lines, or at the cross points, in a tic-tac-toe pattern imagined over the viewfinder.

**Safe title area:** The recommended area that will produce legible titles on most TV screens; 80 percent of the visible area, measured from the centre.

**Scene:** In the language of moving images, a sequence of related shots usually constituting action in one particular location. [See also: shot]

**Script:** Text specifying content of a production or performance, used as a guide. May include character and setting profiles, production directives (audio, lighting, scenery, camera moves), as well as dialogue to be recited by talent. [See storyboard]

**Sepia:** Brassy antique colour effect characteristic of old photographs.

**Shot:** Intentional, isolated camera views, which collectively comprise a scene. [See scene]

**Sound bite:** Any short recorded audio segment for use in an edited program - usually a highlight taken from an interview.

**Sound effects:** Contrived audio, usually pre-recorded, incorporated with a video soundtrack to resemble a real occurrence. Blowing on a microphone, for example, might simulate wind to accompany hurricane images.

**Soundtrack:** The audio portion of a video recording, often multifaceted with natural sound, voiceovers, background music, sound effects, etc.

**Special effects:** F/X. Tricks and illusions - electronic or on camera - employed in film and video to define, distort, or defy reality.

**Special Effects Generator:** (SEG) Video signal processor with vast, but varying, image manipulation capabilities involving patterns and placement as well as colour and texture: mixing, multiplying, shrinking, wiping, dissolving, flipping, colorizing, etc.

**Spotlight:** Radiates a well-defined directional beam of light, casting hard, distinct shadows. Best used to focus illumination on individual subjects, whereas floodlights blanket broader areas.

**Stereo:** Sound emanating from two isolated sources, intended to simulate pattern of natural human hearing.

**Storyboard:** Series of cartoon-like sketches illustrating key visual stages (shots, scenes) of planned production, accompanied by corresponding audio information. [See script]

**Streaming:** Playing sound or video in real time as it is downloaded over the internet as opposed to storing it in a local file first. Avoids download delay.



**Synchronous sound:** Audio recorded with images. When the mouth moves, the words come out.

**Talent:** Generic term for the people assuming on-screen roles in a videotaping.

**Telephoto:** Camera lens with long focal length and narrow horizontal field of view. Opposite of wide-angle, captures magnified, close-up images from considerable distance.

**TelePrompter:** (Prompter) Mechanical device that projects and advances text on mirror directly in front of camera's lens, allowing talent to read their lines while appearing to maintain eye contact with viewers.

**Three-point lighting:** Basic lighting approach employing key, fill and back lights to illuminate subject with sense of depth and texture. Strategic placement imitates natural outdoor lighting environment, avoids flat lighting.

**Tilt:** Vertical camcorder pivot (“tilt up” or “tilt down”) on a single axis, as on a tripod. Tilting up makes the subject appear to move from the top to the bottom of the screen. Tilting down makes the subject appear to move from the bottom to the top of the screen.

**Time code:** Synchronization system, like a clock recorded on your videotape, assigning a corresponding hours, minutes, seconds, and frame-number designation to each frame.

**Time-lapse recording:** Periodically videotaping a minimal number of frames over long durations of actual time. Upon playback, slow processes such as a flower blooming may be viewed in rapid motion.

**Timeline editing:** A computer-based method of editing, in which bars proportional to the length of the clip represent video and audio clips are represented on a computer screen.

**Titling:** Process or result of incorporating on-screen text as credits, captions or any other alphanumeric communication to video viewers.

**Tracking:** Lateral camcorder movement that parallels a moving subject. In the classic tracking move the camcorder maintains its distance from the subject.

**Tripod:** Three-legged camera mount offering stability and camera placement/movement consistency. Most are lightweight, used for remote recording. [See monopod]

**Two-shot:** Camera view including two subjects, often used in interview situations.

**Umbrella:** Lighting accessory available in various sizes usually made of textured gold or silver fabric. Facilitates soft, shadowless illumination by reflecting light onto a scene.

**VCR:** (Videocassette Recorder) Multifunction machine intended primarily for recording and playback of videotape stored in cassettes.

**VHS:** (Video Home System) Predominant half-inch videotape format developed by Matsushita and licensed by JVC.

**VOD:** Abbreviation for Video on Demand. Usually only heard in the context of delivering full frame, full-motion video to a television; since most video on the Internet is provided on-demand.

**Voiceover:** (VO) Audio from an unseen narrator accompanying video, heard above background sound or music. Typically applied to edited visuals during post-production.

**White balance:** Electronic adjustment of camcorder to retain the truest colours of a recorded image by making white objects in the scene appear white in the camera.

**Wide-angle:** Camcorder lens with short focal length and broad horizontal field of view. Opposite of telephoto, supports viewer perspective and tends to reinforce perception of depth.

**Wipe:** Transition from one shot to another, where a moving line or pattern reveals the new shot. In its simplest form it simulates a window shade being drawn.

**Wireless mic:** A microphone with a self-contained, built-in miniature FM transmitter that can send the audio signal several hundred feet, eliminating the need for mic cables.

**Zoom:** Variance of focal length, bringing subject into and out of close-up range. Lens capability permits change from wide-angle to telephoto, or vice versa, in one continuous move. "Zoom in" and "zoom out" are common terms.

## MODULE V

### FILM CHARACTERISTICS AND TYPES

#### Types of Film

Feature, documentary, short film, animation are the basic categories of films. Types of films can also be identified on the basis of its treatment, storyline, narrative style, mood and environment, type of tension, clash, subject dealt with and so on. Film type is known as film genres.

Below is the genre and subgenre system used by screenwriters - a system that's evolved from practice. (*This list has been adapted from the Story by Robert McKee, pp. 80-86*)

**Love story:** It is a major genre in which the story revolves around love and intimate relationship. Its subgenre, **buddy salvation**, substitutes friendship for romantic love.

**Horror film:** This genre divides into three subgenres: the **Uncanny**, in which the source of horror is astounding but subject to "rational" explanation, such as beings from outer space, science-made monsters or a maniac; the **Supernatural**, in which the source of horror is an "irrational" phenomenon from the spirit realm; and the **Super-Uncanny**, in which the audience is kept guessing between the other two possibilities.

**Modern epic:** The individual versus the state.

**War genre:** Although war is often the setting for another genre, such as the **Love Story**, the war genre is specifically about combat. **Pro-war** and **Anti war** are its primary subgenres. Contemporary films generally oppose war, but for decades the majority covertly glorified it, even in its most grisly form.

**Maturation plot:** The coming-of-age story.

**Redemption plot:** Here the film spins around a moral change within the protagonist from bad to good.

**Punitive plot:** In these the good guy turns bad and is punished.

**Testing plot:** Stories of willpower versus temptation to surrender.

**Education plot:** This genre deals with a change within the protagonist's view of life, people, or self from the negative (naive, distrustful, fatalistic, self-hating) to the positive (wise, trusting, optimistic, self-possessed).

**Disillusionment plot:** A deep change of worldview from the positive to the negative.

**Comedy.** Subgenres range from **Parody** to **Satire** to **Sitcom** to **Romantic** to **Screwball** to **Farce** to **Black Comedy**. All differ by the focus of comic attack (bureaucratic folly, upper-class manners, teenage courtship, etc.) and the degree of ridicule (gentle, caustic, lethal).

**Crime:** Subgenres vary chiefly by the answer to this question - from whose point of view do we regard the crime?

**Social drama:** This genre identifies problems in society - poverty, the education system, communicable diseases, the disadvantaged, antisocial rebellion, and the like - then constructs a story demonstrating cure. It has a number of sharply focused subgenres: **Domestic Drama** (problems within the family), the **Woman's Film** (dilemmas such as career versus family, lover versus children), **Political Drama** (corruption in politics), **Eco-Drama** (battles to save the environment), **Medical Drama** (struggles with physical illness), and **Psycho-Drama** (struggles with mental illness).

**Action/adventure:** Incorporates ideas such as destiny, hubris or spiritual.

**Historical drama:** It embraces every type of story imaginable and polishes the past into a mirror of the present.

**Biography:** It is the cousin of **Historical Drama** focuses on a person rather than an era. Biography, however, must never become a simple chronicle. The biographer must interpret facts, (in some cases as if they were fiction), find the meaning of the subject's life, and then cast him as the protagonist.

**Docu-drama.** A second cousin to **Historical Drama**, docu-drama centres on recent rather than past events.

**Mockumentary:** This genre pretends to be rooted in actuality or memory, behaves like documentary or autobiography, but is utter fiction. It subverts fact-based filmmaking to satirize hypocritical institutions.

**Musical:** Descended from opera, this genre presents a "reality" in which characters sing and dance their stories.

**Sports genre:** Sports is a crucible for character change. This genre is a natural home for the **Disillusionment Plot:** The loneliness of the long distance runner.

**Fantasy:** Here the writer plays with time, space, and the physical, bending and mixing the laws of nature and the supernatural..

**Animation:** Here the law of universal metamorphism rules: Anything can become something else. Like **Fantasy** and **Science Fiction**, **animation** leans toward the **Action** genres of cartoon **Art film:** The avant-garde notion of writing outside the genres is naive. No one writes in a vacuum. After thousands of years of storytelling no story is so different that it has no similarity to anything else ever written.

## MODULE VI

### BASIC PRODUCTION TECHNIQUES OF FILM

Why do you produce a film? To entertain, to educate, or to inform? Determining the objective of the production of the film is the basic step in the chain of processes involved in film production. It will not be possible to evaluate the success of the film if the producer does not have a clear idea about his objective. And, there shall be a clear agreement on the goals and purposes of the production. Whatever be the purpose, the film should create a desire in the audience to watch movie and get inspired.

#### **Identify the target audience**

Whom do you produce film for? Answering this question lies in identifying and analyzing the audience and their desires. There are various factors that contribute to the identification of an audience. Demographic variables such as age, sex, economic status, etc. are called demographic variables. You have to determine whether your movie is for the youth, or children or any other segment of the society?

Similarly, audience can be identified on the basis of language, culture, geographical variation such north, east, west and educational status such as college students, scientific community, etc. Identification of the target audience assumes significance since the treatment of the theme of the production shall be tuned to the desire of the audience. Research shows that, generally, the more educated the audience, the less they object to sexual themes

#### **Checking out similar productions**

Checking out the failure and success aspect of the similar productions will help you avoid past mistakes and find new ways to make yours unique and more attractive. Commercial success of the film depends on the unique attraction point that your movie possesses.

#### **Determining basic values**

Mostly films are produced using the fund from private parties and corporate firms. They might have their vested interests like filmy promotion, propaganda, advertisement, image building. A good filmmaker will not compromise with artistic values and production objectives. However, as a strategic filmmaker you have to balance the potential value of a production to an advertiser with the projected cost of producing and presenting the production.

#### **Developing production proposal**

Now the idea of the film is in your mind only. Put it down on paper, by summarizing what you propose to do. Then you can inform others of your idea and submit for approval/funding.

#### **Writing script**

After the program proposal or treatment is approved, the next step is to write and submit a full script. It will be at this point that any remaining research on the content will be commissioned. The first version of the script may warrant a lot of revisions and rewriting. For this, you can have number of story conferences or script conference with the talents as well as other creative partners like dialogue writer, music director, art director and so on.

## Storyboarding

Depending on the production, you may want to develop a storyboard. Storyboard consists of drawings of key scenes with corresponding notes on elements such as dialogue, sound effects, and music. Today, high-budget film and video productions create sophisticated storyboards with software



*Storyboard prepared by Satyajit Ray for Pather Panchali. Source : Outlook*

## Preparing production schedule

Production schedule is the written timetable listing the time allotted for each production step. This should be done carefully taking into account the following factors: telecast or release deadline, climate, location availability, call sheet of the talents etc. Production schedules is developed considering the field manageability also.

## Budgeting

Film budgeting is the process by which a line producer, unit production manager or filmmaker prepares a list of estimate cost for movie making. This document is used to secure financing for the film and lead to pre-production and production of the film. Multiple drafts of the budget may be required to whittle down costs.

A budget is typically divided into four sections: above the line (creative talent), below the line (direct production costs), post-production (editing, visual effects, etc.), and other (insurance, completion bond, etc.). Film financing can be acquired from a private investor, sponsor, product placement, a film studio or entertainment company, or out of pocket funds.

### **Crew selection**

Film production is a teamwork in which every person, from light boy to the director, is important. It is a herculean task to bring on board all of them, especially the above-the-line production personnel. Below-the-line personnel, generally assigned later, include the technical staff.

### **Location identification**

Location varies from films to films. Some are made fully in studios. Some will be exclusively outdoor production. And some others are mixed ones. In the case of films involving outdoor production, location identification is important. At times, you may have to revise the production schedule subject to the availability of location.

### **Casting, costume selection and set design**

Casting is the process of selecting people for the various roles in the movie. The selection is done through auditions. In the case of proved stars, audition is not necessary. Once completed, you will negotiate and sign contracts with the talent to ensure their presence on the dates scheduled.

Once you decide on the talent, you can begin costume selection and design. These are suggested by the script, coordinated with the look of the sets and locations, and ultimately approved by the director.

### **Art direction**

After a set designer is hired, he or she will review the script, possibly do research, and then discuss initial ideas with the director to start design the set. The set designed by the creative team is fundamental to create specific mood in each scene and in totality of the movie. There are two types of sets. Outdoor and indoor sets. Some gigantic studios may have permanent set for the scenes commonly recurring in most films, like court, police station, etc.

### **Miscellaneous tasks**

Selecting remaining production personnel, mostly below the line personnel, arrangements for still photography, outsourcing videos to be inserted, appointing public relations officer, obtaining licence, permission from authorities concerned are other sub tasks to be performed during the pre production stage.

## **Basics of visual language**

Motion picture film made up of a series of still photographic images. When projected in succession, these images provide the illusion of movement. Each individual photographic image is called frame - a discrete entity that, just as in painting, has shapes and forms arranged in a composition. A sequence of frames is called shot, which is commonly defined as the footage created from the moment the camera is turned on until it is turned off.

Set up is the basic component of a film's production. Set up is arranging the camera to execute a shot. It is also called as camera position, placement or simply, angle.

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## Shot

A shot may show us a necessary piece of information or help create an atmosphere. It may serve as a simple delivery device for a line of dialogue, or produce associations that would not be elicited without its presence. All shots have purpose and must be thought out in terms of their relationship to the greater whole of the film. A shot has to do something because whatever its content or purpose, its presence will have impact.

Shots are various types based on the distance from the object and the angle through which the camera captures the visual. In determining the shot, the concept of distance or proximity is important. The study of distance among the objects in relation to its communication effect is called proxemics. The word is derived from 'proximity, refers to the distance between camera and object.

On this basis, there are three basic positions: long shot, medium shot and close-up.

However, there are many points in between and outside these three fundamental shots, such as medium close-up and extreme long shots. Generally, these alternative positions are treated as variations from the basic three.

### Basic three shots and their use

Long shot, Medium Shot and Close-up shot are called basic three shots. They are very critical in defining meaning, emotion and mood.

### Long shot

Any shot that includes full human body or more is called long shot (LS). A shot that includes just the person from head to toe is alternately called a full body shot or a full shot. A shot in which the subject is exceptionally far away from the camera called an extreme long shot (ELS).

Long shot can be defined as a camera view of an object or character from a considerable distance so that it appears relatively small in the frame. e.g. a person standing in a crowd of people or a horse in a vast landscape. Variations are the medium long-shot (or mid-shot) (MS) and the extreme long-shot (ELS or XLS); also called a wide shot; a long shot often serves as an establishing shot; contrast to close-up (CU); a full-shot is a type of long shot that includes a subject's entire body (head to feet).

The long shot is often called wide-angle shot. The lens is at its widest focal length and the angle of view is large. Wide-angle shots show an entire area whether it is indoors or outdoors. The wide shot is used to show the location where the action will take place. The location could be as small or as large as you wish. The size does not matter. This shot is also used to set the atmosphere of the scene. Is it a warm sunny day, a gloomy rainy day, a tense social situation, or a happy birthday party? A slow wide angle shot moving from left to right across a foggy dark cemetery definitely establishes an atmosphere and mood. Because of this use, the long shot is often referred to as an establish shot.

Another use for the wide shot is to cover a broad range of action and show the interrelationships among the subjects in the scene. Wide shots should be used occasionally during a production to re-establish the location of the scene in the viewer's mind. Establish shots are not on the screen for a long time. Three or four seconds is a good time.





An extreme long-shot in John Ford's *The Searchers* (1958).

### **Medium shot**

The shot that refers to a conventional camera shot filmed from a medium distance; although it is difficult to precisely define, it usually refers to a human figure from the waist (or knees) up; between a close shot and a long shot; abbreviated as M.S. Medium shots can also be called medium close-ups, waist shots, or bust shots.

This shot can provide ample coverage of a scene and hold more of the viewer's interest than the wide shot. A medium shot should show a portion of the background, but the image size should be large enough to keep the focus of attention on the action taking place. Medium shots are great for showing two people standing and talking; for showing a person doing a table top demonstration; or for showing a person leaving a room through a doorway. In each these situations, the medium shot would provide a location and yet be close enough to reveal the details of the action.



A medium shot of Vivien Leigh and Marlon Brando from *A Streetcar Named Desire* (1951)

### **Close Up**

A shot taken from a close distance in which the scale of the object is magnified, appears relatively large and fills the entire frame to focus attention and emphasize its importance; i.e. a person's head from the shoulders or neck up is a commonly-filmed close-up; a tight shot makes the subject fill almost the entire frame; also extreme close-up (ECU or XCU) is a shot of a part of a character (e.g. face, head, hands) to emphasize detail; also known as detail shot or close on.



A close-up of Becky Driscoll's (Dana Wynter) face, in *Invasion of the Body Snatchers* (1956).



An extreme close-up or tight shot from Hitchcock's *Psycho* (1960)

The close-up is generally not known by any other name. Close-ups are used to amplify details. The interrelations of these shots can be particularly successful in creating suspense. The viewer is provided with smaller detailed bits of action that is taking place in the scene. Close-ups of a person delivering a speech would place emphasis on that part of the speech. A close-up of one person listening to another person will provide the listener's reaction to the speaker. The close-up is an important tool to the videographer.

Television requires close-ups due to the lack of picture resolution. (Resolution is the ability to deliver detail. Higher the resolution, the greater the detail in the picture.) Details are often lost due to this technical drawback. The camera must move in close or the lens zoomed in to show the details of the image and create an emotional response. The emotional tears of a happy bride dancing with her father at the end of a wedding reception would be lost in a wide angle or medium shot. A close-up provides the details and creates the emotion.

The Close-ups is the shot that provides the greatest psychological identification with a character as well as simplifies details of actions. The close-up brings the emotions of the scene to the screen better than any other shot. Remember, TV is a close-up medium. It demands close-ups to deliver messages. Therefore this shot is used often.

### **Camera movements**

Movie cameras are meant to move. A still and steady camera is boring and dull. Tricky movements of the camera produce various types of shots which can be used for effective visual communication.

## **Panning**

When a camera is moved from side to side, this is known as panning. Here the lens scans the scene to provide the viewer with elements of a scene that cannot be included in a wide-angle shot. A pan can also reveal information as needed. It can follow a moving object. Panning should be smooth. It should not start with a jerk or end with a sudden stop. Adjusting the tension and drag on your tripod head will insure smooth pans and tilts.

## **Tilting**

The movement of the camera head up or down is known as tilting. Tilting the camera up can show height. Tilting it down can show depth. It can also show relationships. For example, the tilt of the camera from a man standing on a rocky ledge with a coiled rope on his shoulder to a man standing alone at the base of the cliff presents the situation. Tilts can also generate emotional responses. Tilting upward can cause feelings of rising interest, expectation, hope, or anticipation. Tilting downward can lower interest and create feelings of disappointment or sadness.

## **Trucking**

To truck a camera is to move the camera along with a moving subject or to move it parallel with the scene. If a camera were to move along with a person walking along a sidewalk this would be trucking. The person would seem stationary in the picture, but the background would appear to be moving. Trucking creates a feeling of observation or inspection.

## **Dollying**

Moving a camera towards or away from the subject is dollying. The direction of the dolly draws different types of attention from the viewer. When the dolly moves toward the subject, the viewer's interest is increased. A camera dollied toward a sleeping young lady on a dark stormy night in a horror movie indicates that something is about to happen. (Add the scary music and we know something is definitely about to happen). When the camera is dollied away interest in the subject is lowered and tensions are relaxed. Take the same sleeping girl in the horror movie and dolly the camera away from the bed and out of the bedroom, and we know that we can stop biting our nails.

## **Zooming**

'Zoomed in' and 'Zoomed out' are other techniques which can be used for creating stunning visual effects. Zooming is basically not a camera movement, but getting the subjects viewed closer or further away using a zoom lens. It enables the videographer to be closer or further away from the subject without moving the camera. With the push of a button or the moving of a lever, the lens can be zoomed in and become a telephoto lens, or when zoomed out it will become a wide-angle lens.

The ability to zoom a lens in and out gives a tremendous amount of creativity to the videographer. Zooming is just changing the focal length of a lens also changes what is included in the frame. This means, as you zoom in, the lens changes from wide-angle to telephoto and this changes the angle of coverage of the lens. When the angle of coverage decreases, this eliminates elements in the frame.

Dollying does not change the focal length and therefore, the frame elements are not changed as much. This difference between dollying and zooming must be understood because it is an important creative tool. The speed at which zooms take place have a definite bearing on the viewer. Fast zooms bring emphasis and excitement. Slow zooms remove emphasis and are calming. A very slow zoom in or out can take a long boring static shot and make it seem short. For example, you are taping a speech with one camera. You cannot take the camera off the speaker. This is not too interesting. However, by using a very, slow zoom the shot is constantly altered to create a more interesting version.

## Camera angles

Yet another factor that determines the identity of the visual is the position of the camera from the subject. Camera positions are also called angles. Height and orientation or level of the camera in relation to the subject produces different shots that exude different meaning and mood.

### Low Angle Shot

Long Angle shot is a variety of shot in which the subject is filmed directly from below and the camera tilts up at the action or character, to make the subject appear larger than life, more formidable, taller and more menacing; contrast to a **high-angle shot**



A low angle shot from *Citizen Kane*.

To make characters or environments look threatening, powerful or intimidating, generally low angle shots are used. The low angle shot can also give a distorted perspective, showing a world out of balance. This can produce a sense of both disorientation and foreboding.

### High angle shot

In a high angle shot the subject or scene is filmed from above and the camera points down on the action, often to make the subject(s) small, weak and vulnerable; This type of shot is contrast to low-angle shot.



A high angle shot from *Citizen Kane*.

The camera is placed above the subject, pointing down. It tends to diminish a subject, making it look intimidated or threatened. This is the conventional way of making characters look insignificant.

### **Eye level shot**

Eye level shots are those taken with the camera on or near the eye level of the character or subject being filmed. Eye level shots tend to be neutral. Much like the medium shot, an eye level shot puts the viewer on equal footing with subjects being filmed. It has none of the diminishing or exaggerating qualities of the high low angle shots.



An eye level shot from *Citizen Kane*.

### **Bird's eye view**

This is also called an overhead shot. It is actually a variation of the high angle shot, but is extreme that it has an effect all its own. This shot is from directly above and tends to have a godlike, omniscient point of view; people look 'ant like' and insignificant.



A bird's eye view

### **Dutch angle**

In this type of shot, the camera is tilted laterally on a tripod so it is no longer parallel with the horizon. The Dutch angle shot is also called oblique shot. It takes the straight line of the world and presents as diagonals. It is generally used to give an overwhelming sense of the world's being unbalanced.



Dutch angle shot

### **Point of view shot**

This kind of shot represents the perception or view point of a specific character. It is not used as frequently as one might at first presume, primarily because camera and human vision are decidedly not the same. Many films, however use the point of view shot effectively. Horror films have come to use it quite extensively. For instance, replicating the point of view of the killer as he relentlessly stalks his prey.

## **Lighting**

Effective lighting is the essence of cinematography. Often referred to as painting with light, the art requires technical knowledge of film stocks, lighting instruments, colour and diffusion filters, and an understanding of their underlying concepts: exposure, colour theory, and optics.

The cinematographer must make a two-dimensional image - the frame projected on a screen - appear three dimensional. Lighting is the primary tool used to perform this “magic.” To create a convincing three-dimensional image, the subjects and layers of the scene must be separated from each other. This is accomplished with light or colour, creating contrasts of light against dark or dark against light, and by strategic placement of lights and colour elements.

The cinematographer must consider how light falls on and around actors, how colour bounces off objects and reflects onto faces, and where the highlights and shadows are. Several factors influence lighting style: the director’s needs, the story, the budget, the experience and artistic vision of the cinematographer, lenses and lighting equipment, and the film’s sensitivity.

## **Lighting Principles**

There are two basic lighting philosophies: Naturalism and Pictorialism

Naturalism follows the logical positioning of light sources in a scene and is often referred to as motivated lighting. For example, when two people are photographed facing each other in an exterior daylight scene, and one person is backlit, the other person should be in full sunlight.

Pictorialism allows the use of light angles that violate naturalism’s logic for artistic effect. Though not realistic, both people might be backlit simply because it looks better.

### **Basic styles of lighting**

There are two basic styles of lighting: High key lighting and Low key lighting

High-key lighting is predominantly bright and allows few dark areas or shadows within the scene. This kind of lighting features strong illumination on the subject and often an equally exposed background.

Low-key lighting enhances depth by using contrasting tones of highlights and shadow. Only a few areas are lit at or above key, resulting in more shadow areas. This ratio creates the low-key effect.

### **Properties of light**

Any source of light can be described in terms of four unique and independently respective properties:

**Intensity:** Light can range from intense (sunlight) to subdued (match light). We measure intensity in units called foot-candles, which define the amount of light generated by a candle flame at a distance of one foot..

**Colour:** Light has a colour balance, or bias, which is dependent on the source (daylight, tungsten, etc.).

**Quality:** Hardness (directness) or softness (diffuseness) of the light is referred to as quality.

**Angle:** The angle of the source, relative to the reflective object or subject, affects intensity and quality.

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## Three-point lighting

While we can describe a light in terms of its properties, we name it based on its function. The key light is often the main source of illumination in a scene. Its technical purpose is to produce a level of light that will permit proper exposure. The side of the subject nearer the light is the key side; the light that illuminates it is known as the key light. The side of the subject away from the light, the dark side, is known as the fill side; the light that illuminates it is known as the fill light.

The fill light is the source that illuminates the shadow areas. Its technical purpose is to reduce contrast. The side of the subject that is opposite the key is called the fill side. The back light is the source that lights the side of the subject opposite the lens. We use a back light to separate the subject from the background and to enhance the feeling of depth.

## FILM EDITING

A creative post production process of filmmaking, editing now involves advanced digital devices unlike the past when the process was done with cutting and pasting films using some mechanical devices. Editor selects shots required for the final production from raw footage and combines them in a sequence to make the final movie. An editor's job requires art and technical skills.

In many ways, film editing becomes an art. It can create sensually provocative montages; become a laboratory for experimental cinema; bring out the emotional truth in an actor's performance; create a point of view on otherwise complex events; guide the telling and pace of a story; create an illusion of danger where there is none; give emphasis to things that would not have otherwise been noted; and even create a vital subconscious emotional connection to the viewer, among many other possibilities.

With the advent of digital technology, digital nonlinear editing system becomes the norm. It is at the editing that the real magic of the film happens. This is where the film comes alive. Because editing is the process of selecting the parts of the shots that are good and serve the needs of the film, eventually discarding the rest.

In editing, there are three essential decision making areas: cutting picture, cutting sound and determining visual effects such as dissolve, fades, etc.

### General principles of editing

Edward Dmitrik, in his book *On Film Editing* stipulates seven "rules of cutting" that a good editor should follow

- "Rule 1: *Never* make a cut without a positive reason."
- "Rule 2: When undecided about the exact frame to cut on, cut *long* rather than short.
- "Rule 3: Whenever possible cut 'in movement'.
- "Rule 4: The 'fresh' is preferable to the 'stale'.
- "Rule 5: All scenes should begin and end with continuing action.
- "Rule 6: Cut for proper values rather than proper 'matches'.



- "Rule 7: Substance first, then form"

Montage is considered to be the most influential technique that paved way for editing process. The French word montage means "putting together" or "assembly".

There are at least three senses of the term:

- In French film practice, "montage" has its literal French meaning (assembly, installation) and simply identifies editing.
- In Soviet filmmaking of the 1920s, "montage" was a method of juxtaposing shots to derive new meaning that did not exist in either shot alone.
- In classical Hollywood cinema, a "montage sequence" is a short segment in a film in which narrative information is presented in a condensed fashion.

### **Editing process**

An article on [www.learner.org/interactives](http://www.learner.org/interactives) describes the process as follows. "Editing often begins as soon as film has been shot. Early scenes are assembled for the producer and director to view. Occasionally, the actors will also view these early scenes. Many directors choose not to show actors these edited scenes for fear that they will affect the actors' performance.

The first cut of a film, called a "rough cut," takes up long time to complete. The final cut may take another month to finish. Sometimes the editor works alone, sometimes with the director. The sound designer and music composer join them for the final cut, adding sound effects and the musical score.

When the editing is complete and the director and producer have approved the final version of the film, this final cut is sent to a negative matcher. The negative matcher makes a negative of the film that exactly matches the final cut, and the negative is then sent to a film lab where prints are created. These prints eventually end up in theatres.

In the past, editors had worked with copies of negatives called "work prints" to plan a film's scenes and transitions. When an editor was satisfied with the final film, he or she would create an edit decision list, a list of each shot in the film and its length. The list would correspond to numbers, called "edge numbers," printed on the edge of the work prints. These numbers helped a negative matcher accurately copy the work print and cut the negatives.

Today most editors use computers or nonlinear digital editing systems to compile a film. This is more efficient, but for the most part, the process is the same. The work prints complete with edge numbers are stored in the computer. The editor arranges the work print, and then creates an edit decision list that will be passed on to the negative matcher.

### **Key concepts in film making**

**Aerial shot:** A camera shot filmed from an airplane, helicopter, balloon, kite or high building (higher than a crane).

**Camera angle:** The position of the camera on a vertical continuum relative to the object being shot: eye-level, high-angle (looking down from above), low-angle (looking up from below), Dutch-angle (with the normal vertical axis tilted diagonally). The term can include the perspective given by the camera to the depth of focus, height and width of the particular object and action being photographed.

**Close-up:** A shot in which a smallish object (e.g. the human head) fits easily within the frame.

**Composition:** The complete arrangement of a scene by the director. The process includes camera angles, lighting, properties, characters, and the movement of the actors.

**Continuity editing:** The conventions through which the impression of an unbroken continuum of space and time is suggested, constructing a consistent storyline out of takes made at different times.

**Crane shot:** A shot in which the camera rises above the ground on a mobile support.

**Cross-cutting:** Swiftly cutting backwards and forwards between more than one scene.

**Cutaway:** A sudden shift to another scene of action or different viewing angle; or a shot inserted between scenes to effect a transition .

**Depth (of field/focus):** The range of a camera lens. Depth of field refers to the distance furthest away from a lens in which the objects being photographed will remain in focus approaching infinity. Depth of focus refers to the closest proximity to the lens in which the objects being photographed will remain in focus approaching the minute.

**Dissolve:** The slow fading of one shot into another.

**Dolly:** A trolley on which the camera is pulled along the ground.

**Establishing shot:** A long shot, often the first in a sequence, which establishes the positions of elements relative to each other and identifies the setting.

**Extreme close-up:** A shot in which a small object (e.g. a part of the body) fits easily within the frame.

**Flashback:** Narrative device in which the action is interrupted by scenes representing a character's memory of events experienced before the time of the action.

**Flash-forward:** The opposite of flashback: future events (or events imagined by a character) are shown.

**Frame:** Each individual photographic image making up the film. Also refers to the area of the picture seen on the screen.

**Framing:** The size and position of objects relative to the edges of the screen; the arrangement of objects so that they fit within the actual boundaries of the film.

**Graphic match:** A visual rhyme between two successive shots.

**Jump cut:** A rapid, jerky transition from one frame to the next, either disrupting the flow of time or movement within a scene or making an abrupt transition from one scene to another.

**Long shot:** A shot in which a large object (e.g. a complete human figure) fits easily within the frame.

**Long take:** A shot that is allowed to continue for longer than usual without editing.

**Match on action:** A cut between two shots of the same action from different positions, giving an impression of seamless simultaneity.

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**Medium long shot:** A shot in which a largish object (e.g. the human figure from lower leg up) fits easily within the frame.

**Medium shot:** A shot in which a medium-size object (e.g. the top half of a human figure) fits easily within the frame.

**Mise-en-scene:** Everything placed within the frame, including set decoration, costume, and styles of performance (implies an emphasis on psychological and visual unity in a film from one frame to the next).

**Montage:** Style of editing involving rapid cutting so that one image is juxtaposed with another or one scene quickly dissolves into the next. Angles, settings and framing are manipulated in a conspicuous way (violating coherent mise-en-scene) so as to convey a swift passage of time, to create some kind of visual or conceptual continuity, or to generate a distinctive rhythm. (See also dynamic cutting.)

**Narration:** The telling of a story and the information supplied to the audience by a voice coming from off screen who may or may not be a character in the story.

**Off camera:** Out of the boundaries of the camera's field of vision (although a performer's presence may be indicated by the context of the scene or their presence in dialogue).

**Overhead shot:** A shot looking down vertically on the action from above.

**Pace:** The tempo at which the storyline of a film unfolds, affected by various elements including action, the length of scenes, camera angles, colour levels, editing, lighting, composition and sound.

**Pan:** A movement in which the camera turns to right or left on a horizontal axis.

**Parallel action:** Aspects of a story happening simultaneously with the primary performer's situation, edited so that the projected image goes back and forth between the primary and secondary scenes (often leading up to a convergence of the two actions).

**Passing shot:** A shot producing a projected image that travels quickly across the screen, either by moving the subject past a stationary camera or by panning the camera past a stationary subject.

**Racking focus:** A shift in focus between planes at different distances from the camera within the same shot.

**Reaction shot:** A close-up in which an actor or group is seen to respond to an event, often accomplished with a cutaway from the primary action to someone viewing the occurrence.

**Reverse angle:** Two successive shots from equal and opposite angles, typically of characters during conversation.

**Sequence:** A series of segments of a film narrative edited together and unified by a common setting, time, event or story-line.

**Sequence shot:** A relatively long and complete scene shot in one take without editing (similar to long take).

**Set:** A constructed environment to shoot a scene: often consists of flat backdrops or façades, but can be a three-dimensional construction.

**Shock cut:** The immediate juxtaposition of two incongruous shots (e.g. from a sex scene to a religious icon).

**Subjective camera:** A camera shot or film style that provides the audience with the specific vision or perspective of a character in the film (i.e. the technique of using POV).

**Tilt:** A movement by which the camera moves up or down while its support remains fixed.

**Titles:** Any words that appear on the screen to convey information to the audience, including credit titles (identifying personnel), main title (the name of the film), end titles (closing credits), insert titles (announcing scenes or identifying settings) and subtitles (translation of foreign-language dialogue). Insert titles and subtitles can also be referred to as captions.

**Tracking shot:** A shot in which the camera is pushed horizontally along the ground on a dolly.

**Two-shot:** A shot in which two actors appear within the frame.

## References:

### Books

- The *Radio Producer's Handbook*: Rick Kaempfer, John Swanson
- *Creating Powerful Radio: Getting, Keeping & Growing Audiences* : Alerie Geller
- *Essential Radio Journalism :How To Produce And Present Radio News* : Paul Chantler and Peter Stewart
- *Introduction To Radio: Production and Programming* : Michael H Adams , Kimberley K Massey
- *Modern Radio Production: Production Programming & Performance (Wadsworth Series in Broadcast and Production)* Carl Hausman et al.
- *Fundamentals of Television Production*: Ralph Donald and Thomas Spann
- *Television Production Handbook* : Herbert Zettle
- *Beyond Prime Time: Television Programming in the Post-Network Era* : Amanda Lotz
- *Programming for TV, Radio & The Internet, Second Edition: Strategy, Development & Evaluation* : Lynne Gross, Brian Gross and Philippe Perebinosoff
- *Media Programming: Strategies and Practices* : Susan Tyler Eastman and Douglas A. Ferguson
- *Sound for Film and Television, Second Edition* : Tomlinson Holman
- *On Film-making: An Introduction to the Craft of the Director* : Alexander Mackendrick, Paul Cronin and Martin Scorsese
- *Cinematic Storytelling: The 100 Most Powerful Film Conventions Every Filmmaker Must Know* : Jennifer Van Sijll

### Websites

- [www.bbc.co.uk/writersroom/](http://www.bbc.co.uk/writersroom/)
- [www.cybercollege.com/](http://www.cybercollege.com/)
- [www.wikipedia.org/](http://www.wikipedia.org/)
- [www.bfi.org.uk/](http://www.bfi.org.uk/)
- [www.allindiaradio.org/](http://www.allindiaradio.org/)

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## COURSE GUIDE

### MAC 142 INTRODUCTION TO RADIO AND TELEVISION

**Course Team**

Mr. Akpede, Kaior Samuel (Course Developer/Writer) ó Nasarawa State University  
Dr. Josef Bel-Molokwu (Course Editor) ó Enugu State University of Technology  
Dr. Oladokun Omojola (Course Reviewer) ó Covenant University, Ota  
Christine I. Ofulue, Ph.D (Programme Leader) - NOUN  
Dr. Chidinma Henrietta Onwubere (Coordinator) - NOUN



**NATIONAL OPEN UNIVERSITY OF NIGERIA**

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National Open University of Nigeria  
Headquarters  
University Village  
Plot 91, Cadastral Zone  
Nnamdi Azikiwe Expressway  
Jabi, Abuja

Lagos Office  
14/16 Ahmadu Bello Way  
Victoria Island, Lagos

e-mail: [centralinfo@nou.edu.ng](mailto:centralinfo@nou.edu.ng)

URL: [www.nou.edu.ng](http://www.nou.edu.ng)

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## **INTRODUCTION**

This is MAC 142: Introduction to Radio and Television. The course is a three-credit course for undergraduate students in Mass Communication. The material has been developed in accordance with the National Open University of Nigeria guidelines. The course guide is an attempt to give you an insight to the course. It also provides you with basic information not only on the organisation but also on the requirements of the course.

## **COURSE AIMS**

The principal aims are to introduce you to the basic elements of Radio and Television production. This aim will be achieved by:

- (i) introducing you to the principles and practice of Radio and Television production
- (ii) arming you with the history and origin of Radio and Television, and the basic equipment used in Broadcasting
- (iii) introducing you to the tenets of Broadcasting
- (iv) making you familiar with the legal terms and rules to guide you against defamation.

## **COURSE OBJECTIVES**

In addition to the overall objectives, each unit in respect of MAC 142 has its objectives. Once the objectives are met, you should note that you have met the aims of the course. At the end of the course, we should be able to talk about the following areas:

- (i) History and Origin of Radio and Television Broadcasting
- (ii) The principles and practice of Broadcasting
- (iii) Basic equipment used in Broadcasting
- (iv) The importance of programming
- (v) News production and presentation
- (vi) Advertising in the Broadcast Media
- (vii) The legal aspects of Broadcasting.

## **UNDERSTANDING THE COURSE**

The road to successful completion of this course is to carefully study the units and related materials. You will also be required to complete all exercises. The exercises are to enable you to know whether you understand the concept of the course. Written assignments will be submitted at the end of each unit. And for the final written examination will be conducted.



## COURSE MATERIALS

The basic material you will need for these courses are as follows:

1. Course Guide
2. Study Units
3. Assignment File
4. Relevant text books, including the ones listed under each unit
5. There will be need for you to constantly listen to programmes on Radio and watch News and other programmes on Television
6. It will be beneficial for you as a fresh student to be in the habit of interacting with the Broadcast Media as much as possible.

## STUDY UNITS

The Units are made up of 4 modules for this course. They are as follows:

### **Module 1 Introduction to Broadcasting**

- Unit 1 Principles and Practice of Broadcasting
- Unit 2 History and Origin of Radio/TV Broadcasting
- Unit 3 Broadcasting as an Industry
- Unit 4 Basic Equipment used in Broadcasting
- Unit 5 Qualities of Good Broadcasting

### **Module 2 Radio Production**

- Unit 1 Advent of Radio in Nigeria
- Unit 2 Programme Format
- Unit 3 Radio Format and Terminology
- Unit 4 Importance of Programming
- Unit 5 News Production

### **Module 3 Television Production**

- Unit 1 Announcing
- Unit 2 Basic Principles of Presentation
- Unit 3 Advertising in Broadcasting
- Unit 4 The Producer and Production Techniques
- Unit 5 The Director and Directing

### **Module 4 Radio and Television Production Techniques**

- Unit 1 Writing for Television
- Unit 2 Writing for Radio

Unit 3	Studio Managers for Radio and Television
Unit 4	Programme Scripts for Radio and Television
Unit 5	Outside Broadcasting
Unit 6	Digital Broadcasting
Unit 7	Media Law

## TEXTBOOKS AND REFERENCES

You will find some recommended textbooks for this course. You may wish to purchase them or any other textbook that you may find useful for the course.

## ASSIGNMENT FILE

Both assessment file and a marking scheme will be provided for you. The assessment file contains details of what you have to submit to your tutor for marking. You will find two types of assessment, the tutor marked and the written examination.

The marks obtained in two areas will make up your total point for this course. You must make sure that the assignments are submitted to your tutor for formal assessment as stated in the presentation schedule and the assessment file. This assessment counts for only 30 per cent of your total score. The final assignments including the Tutor-Marked Assignment form must reach your tutor on or before the deadline of submission. In case you are unable to submit the assignment on time, contact your tutor for possible extension of time if he/she finds the excuse genuine. Note that extensions will not be granted after the expiry date unless under exceptional situations.

## FINAL EXAMINATION AND GRADING

The examination will last three hours and will cover all the areas of the course. The examination questions will reflect what you have covered in the Tutor-Marked Assignments and the self-assignment exercises you have previously done in the course. You are therefore advised to revise your work thoroughly before going in for the examination.

## COURSE MARKING SCHEME

Below is the breakdown of actual course mark allocation:

<b>Assessment</b>	<b>Marks</b>
Best three assignments out of the marked ones	30%
Final Examination	70%
<b>Total</b>	<b>100%</b>

## PRESENTATION SCHEDULE

You will be notified of the dates that all assignments will be submitted. You will also be properly informed of the completion of the study units and dates for examinations.

## COURSE OVERVIEW

Unit	Title of Work	Weeks Activity	Assessment (End of Unit)
	Course Guide		
<b>Module 1 Introduction to Broadcasting</b>			
1	Principles and Practice of Broadcasting	Week 1	Assignment 1
2	History and Origin of Radio and Television Broadcasting	Week 1	Assignment 2
3	Basic Equipment used in Broadcasting	Week 2	Assignment 3
4	Broadcasting as an Industry	Week 2	Assignment 4
5	Qualities of Good Broadcasting	Week 2	Assignment 5
<b>Module 2 Radio Production</b>			
1	Advent of Radio in Nigeria	Week 3	Assignment 1
2	Programmes Format	Week 4	Assignment 2
3	Formats and Terminology	Week 4	Assignment 3
4	Importance of Programming	Week 4	Assignment 4
5	News Production/Presentation	Week 5	Assignment 5
<b>Module 3 Television Production</b>			
1	Announcing	Week 6	Assignment 1
2	Basic Principles of Presentation	Week 7	Assignment 2
3	Advertising in Broadcasting	Week 8	Assignment 3
4	The Producer and Production Techniques	Week 9	Assignment 4
5	The Director and Directing	Week 9	Assignment 5
<b>Module 4 Radio/TV Production Techniques</b>			
1	Writing for Television	Week 10	Assignment 1
2	Writing for Radio	Week 10	Assignment 2
3	The Studio Manager-Radio/TV	Week 10	Assignment 3
4	Programme Scripts for Radio/TV	Week 11	Assignment 4
5	Outside Broadcasting	Week 11	Assignment 5
6	Digital Broadcasting	Week 11	Assignment 6
7	Media Law	Week 12	Assignment 7
<b>APPENDIX: LIST OF BROADCAST STATIONS IN NIGERIA</b>			

## HOW TO GET THE MOST FROM THIS COURSE

The difference between distance learning and the formal University system is in the preparation and presentation of materials. In distance learning, you should think of reading lectures instead of listening to the lecturer. Materials are broken down into units and each unit tells you where to read and the text materials and textbooks are recommended for year study. Exercises are also provided for you to do at appropriate points, just like in a conventional study class, a lecturer may give you assignment to do in class. All the units are drawn or framed on a common format. Introduction usually forms the first item and introduces you to the subject-matter of the unit, how each unit aligns with the other units and the course as a whole.

Following this is a set of learning objectives. The objectives are to enable you to know what you should do by the time you have come to the end of the unit. The objectives are meant to be a guide to your study. Once a unit is completed you have to crosscheck to verify if you have achieved the objectives. This will significantly improve the chances of you passing the course.

The main body of the unit is meant to guide you. Through the required reading from other sources which would be either from the set books or from a reading section. Remember that your tutor's job is to guide and help you. So do not hesitate to contact your tutor on telephone if you are in difficulty and require assistance as your tutor will readily provide such assistance.

1. Remember the Course Guide is your first assignment, so read it thoroughly.
2. Draw up your own study schedule to guide you through the course. Keep in mind the time you are supposed to spend on each study unit and the way assignments relate to the units. No matter how you design your study method, you should remember to put down your dates and schedule of work for each day and follow them judiciously.
3. You have now created your own study schedule; so keep to it faithfully. Do not lag behind your course work and if you encounter any difficulty let your tutor know without delay.
4. Refer to unit one from time to time to remind you of the introduction and objectives for the unit.
5. Before commencement of your study, assemble the study

materials; the set books and the unit you are studying at any point in time. In the course of working through the unit you will know the sources to consult for further information.

6. It is important for you to keep in touch with your Study Centre for up-to-date information concerning your course.
7. The assignments given to you have been designed to help you meet the objectives of the course as a matter of fact will help you do well in your examinations. You should, therefore, submit all assignments not later than the due dates.
8. You have to review the objectives for each study unit to confirm that you understand them. If you are not sure of anything pertaining to the objectives, go back to the study materials or consult your tutor before it is too late.
9. Make sure you have achieved a unit's objectives before moving to the next. Do so steadily and to your pace.
10. As soon as you submit the assignment for a unit, do not wait for it to be marked and returned to you; start working on the next unit. When the assignment has been marked and returned to you by your tutor, pay close attention to the tutor's comments on the tutor-marked form and those written on the assignment.
11. At the end of the last unit, prepare yourself for the final examination reviewing the unit objectives and the course objectives. Make sure that you have achieved them.

## **FACILITATORS/TUTOR AND TUTORIALS**

Keep a close watch on the comments made by the tutor on your assignments. This will make you know the progress you have been making. Needless to remind you, that the Tutor-Marked Assignments must be taken to the study centre at least two working days before the due date. Such assignments will be marked and returned to you without delay.

Contact your tutor if you need help, especially where you do not understand any part of the study or the assigned readings. If you find it difficult to handle the exercises or there is something about an assignment or with grading of an assignment. Failure to contact your tutor when in difficulty may hinder you from performing well in your study. Tutorials are the only chances for you to come face-to-face with your tutor. You should do all you can to attend them. It is also here that

you ask questions and questions are answered instantly. Prepare your questions before attending tutorials. You will gain tremendously from participation in such discussions.

Do not hesitate to contact your tutor if you need help. Contact your tutor if you:

- É do not understand any part of the study units or the assigned readings
- É have difficulty with the exercises
- É have a question or problem with an assignment or with your tutor's comments on an assignment or with the grading of an assignment.

## **SUMMARY**

The course introduces you to the basic principles of radio and television broadcasting, the history and origin of radio/television broadcasting, the basic equipment, programming, news production and presentation, advertising and the legal aspect of broadcasting. The Course Guide gives you an overview of what to expect in this study.

**MAIN  
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## **MODULE 1 INTRODUCTION TO BROADCASTING**

Unit 1	Principles and Practice of Broadcasting
Unit 2	History and Origin of Radio/TV Broadcasting
Unit 3	Broadcasting as an Industry
Unit 4	Basic Equipment used in Broadcasting
Unit 5	Qualities of Good Broadcasting

### **UNIT 1 PRINCIPLES AND PRACTICE OF BROADCASTING**

#### **CONTENTS**

1.0	Introduction
2.0	Objectives
3.0	Main Content
3.1	Definition of Broadcasting
3.2	Characteristics of Broadcasting
3.3	Programme Content
3.4	Programme Objective
3.5	Programme Evaluation
3.6	Production Consideration
4.0	Conclusion
5.0	Summary
6.0	Tutor-Marked Assignment
7.0	References/Further Reading

#### **1.0 INTRODUCTION**

Broadcasting is the passing on or the transmission of messages from a single source, the station, to a heterogeneous audience, spread in different places but found within the range on the Medium of broadcast. The various issues to be examined in this unit are to introduce you to principles and practice of broadcasting, the definition of broadcasting, characteristics, content, objectives, evaluation and consideration.

#### **2.0 OBJECTIVES**

At the end of this unit, you should be able to:

- É define Broadcasting
- É discuss characteristics of Broadcasting
- É write programme content for Radio and Television
- É differentiate the different types of programme



- É identify the stages of programme production
- É outline some production considerations.

### **3.0 MAIN CONTENT**

#### **3.1 Definition of Broadcasting**

Broadcasting is the process of sending out and receiving messages through the air by a scientific method called electromagnetic waves. According to Owuamalam (2007:1), these messages are transformed into electronic signals in the studio. It mixes the signal with the carrier waves, generated in the transmitter and the studio. The blending enables the electromagnetic waves to be moved at great speed through the antenna and shot into the air. The air carries the waves as a medium and the signals are received by the sets in our homes and offices.

This definition does not take care of the technical aspects of production as this aspect is the case for engineering department. In this course we are concerned with the aesthetics of production and not the technical aspects of production.

Academics, however, view broadcasting as something that can be studied and observe. According to Okoduwa (2014:9), "broadcasting is a phenomenon; it is an institution, it is a platform and it is a marketplace to exchange ideas and information."

The broadcast programme generally falls into three forms, namely:

1. The programmes can be entertaining
2. They can be informative
3. They can be educative

The programmes can even be a blend of all the types, such as, the variety shows which cover various segments that deal with specific issues. The essence of the broadcast programme production, as Sofola (1997:22) cited in Owuamalam (2007:2), is to stimulate societal growth, renewal and regeneration of vital issues to the improvement of man for a wholesome life and a better community.

#### **SELF-ASSESSMENT EXERCISE**

What is production? Through what means do programmes get into our houses and offices?

## **3.2 Characteristics of Broadcasting**

Having attempted to define and explain what broadcasting is in the last section, the next issue to deal with is the characteristics of broadcasting. Broadcasting recreates the activities of people and their environment through its programmes (Owuamalam, 2007:3).

News tends to relay activities and events of people. It is the recording and passing the information which has already taken place. The information to be reported must pass through the editor. The editor might correct grammar, take out certain things that he or she thinks are not relevant. This can be for either the radio or television.

### **Life Span**

What makes news is currency. If what happens now is delayed and reported a few days after it has happened, then it becomes stale. It is no longer news.

In order to capture the attention of audience members, news is written in short sentences, precise, to the point, with most important ones coming first in the news. As such materials to be used in news production or any kind of production must be carefully selected, creatively ordered and structurally organised to meet the needs of the audience members for whom the programme is meant.

### **Personnel Involved**

Radio and television broadcasting involves a number of people. These include the technical crew, the producer, the director, the editor, the lighting crew, the actors and actresses or the artists. All these people put together form what is called the production team. The production team can be made up of both skilled and unskilled artisans and talents.

When the audience members view or listen to programmes, they are bound to react to such programmes in a specific manner. The reaction may be positive or negative depending on the contents of the programme. Certain programmes set an agenda for the public to discuss. For example, during the Ibrahim Babangida regime, the International Monetary Fund (IMF) issues came up, and there were divergent views on the matter. Reactions came from the public. In the end, the loan was not taken from the (IMF). However, the conditionalities were implemented by the regime.

Agenda setting by broadcast sets the agenda which enable reactions to events and activities from the public.

## **SELF-ASSESSMENT EXERCISE**

Discuss the characteristics of broadcasting.

### **3.3 Programme Content**

Programmes are realised as a result of the idea that a producer might have conceived. When certain things happen, human beings generally keep them in their minds. This can stimulate thoughts which in turn can generate ideas. Such ideas which might be many and come in different ways are capable of addressing issues.

The ideas might require creativity in order to determine the best way to address the issue. This means that any problem concerning human beings has a background. It is when the background to an issue is understood that an appropriate programme can be designed to address it (Owuamalam, 2007:6). This is the whole mark in the creation of broadcast programmes.

#### **Experience**

In the broadcast media, experience is vital in concerning ideas for programmes. For example, a village boy want to study medicine when he goes to school but, because of lack of science teachers in the rural areas, he may end up studying religious education, or any of the liberal arts. Such a boy may end up working for the broadcast media. He may therefore come up with a programme to help other village children who cannot realise their ambition because of the absence of qualified teachers available in the village setting.

Furthermore, someone living with HIV/AIDS may talk about his/her experience and this may lead him/her to the production of a programme such as *Know Your Health Status*.

#### **Knowledge**

It is knowledge that makes human beings initiate programmes in a competent and proficient manner. Knowledge makes it possible for programme producers to deal with issues, develop talents and have the capacity to handle issues.

Even if a programme is the product of imagination, the producer should appear reliable, believable and acceptable by the audience. It is the duty of the producer to build and sustain the audience interest throughout the programme, whether on radio or television.

## SELF-ASSESSMENT EXERCISE

What are the major concerns of programme content?

### 3.4 Programme Objective

Some of the objectives for attaining a university degree are to acquire education, to enhance your position in work place or to carve for yourself a better image in your community. Broadcast programmes also have their objectives. The objective of a programme has to be clearly defined, the objective must be stated in a clear and concise manner. Such objective must be in line with the expectations of the station's audience.

The following elements are significant to programmes production:

1. There should be a clear and precise statement as to what the programme is all about. Its importance to the targeted audience. Also it should indicate what the programme wants to achieve.
2. The programme should indicate the time it is going to take to complete it, that is if it is going to be a 30-minute programme or a one-hour programme.
3. The major objectives of the programme should vividly describe so as to aid understanding by both actors and the station's audience.
4. There should be a plan that outlines the sequence of the activities.

The plan should indicate the number of persons involved in the production and how long it would take them to accomplish the task of production set before them.

## SELF-ASSESSMENT EXERCISE

Name four elements that are significant to the production of programme.

### 3.5 Programme Evaluation

Having looked at the objectives of the programmes, it is naturally important to see how the objectives if implemented would succeed. That is to evaluate workability of the programme in the following ways:

1. Does the programme go in line with the normal expectations of the audience? The programme producer ought to have had knowledge of the audience and the type of programme would be believable and acceptable by them.

2. The audience should be able to learn something or gain something whenever they listen or to watch the programme they should want more. A programme which is capable of holding the attention of the audience members can be said to have achieved its objectives.
3. The programmes should be aired at such a time that is convenient for the audience. For example, the *õVillage Headmasterõ* which was aired by the Nigerian Television Authority in the 1980s between 8.00pm and 9.00pm, was convenient for the audience and a lot of lessons were learned from the programme.
4. Members of the audience should be able to appreciate the programme. The producer should be able to carry the audience along by producing an interesting programme. By capturing the interest of the audience, the programme would have succeeded in sustaining their active participation.
5. The programme should stand out clear from others on the same station. It should appeal to the audience and be appreciated by a good number of the audience members.

### **SELF-ASSESSMENT EXERCISE**

Discuss four ways of determining the evaluation of the effectiveness of a programme.

### **3.6 Production Considerations**

According to Owuamalam (2007:10), every production in the broadcast medium is designed to satisfy three major interests, namely that the:

1. Station's purpose must be achieved.
2. Programme objectives must be accompanied.
3. Audience interest must be satisfied.

Producers have to follow the stations directive on programme production which would be acceptable to the audience. Broadcast stations are praised because programmes are produced according to the station's prescription and such programmes do meet audience aspirations.

The studio lighting should be adequate to separate objects from their shadows cast in the background.

The space for performance should be adequate to allow performers free movement without obstruction.

The nature of the programme should determine the location of production, whether production should take place in the studio or outside the studio. Wherever production takes place, the programme should be made to be believable. Things should appear as natural as possible. Programmes produced by a station should be targeted towards an audience and must meet the yearnings and aspirations of such audience.

### **SELF-ASSESSMENT EXERCISE**

What are the three major interests that every production in the broadcast medium is to society?

## **4.0 CONCLUSION**

We have explained the definition of broadcasting, the characteristics of broadcasting, the programme content, objective, evaluation and production consideration. Persons are employed to work in a broadcast organisation to achieve these aims and objectives.

## **5.0 SUMMARY**

Broadcast stations do not just embark on any programme. The programme must have a target audience which it is meant to educate, inform or entertain. Such programmes should meet the audience demand and hold their attention.

## **6.0 TUTOR-MARKED ASSIGNMENT**

1. What is programme production?
2. Explain the objective of production by a broadcast station.
3. List and explain the four stages of programme evaluation.

## **7.0 REFERENCES/FURTHER READING**

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## UNIT 2 HISTORY AND ORIGIN OF RADIO/TV BROADCASTING

### CONTENTS

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
  - 3.1 Definition
  - 3.2 The Growth of Radio in Nigeria
  - 3.3 Television in Nigeria
  - 3.4 Ownership and control of Broadcasting
  - 3.5 Deregulation of Broadcast Media in Nigeria
- 4.0 Conclusion
- 5.0 Summary
- 6.0 References/Further Reading

### 1.0 INTRODUCTION

Radio involves the process by which messages are sent through electrical waves. In other words, sound would be sent and received through the waves (Sambe, 2008:75). The history of Radio dates back to the 19th Century when Samuel Morse invented the electric telegraph. According to Bittner (1989:93), Guglielmo Marconi built on this invention to produce electromagnetic impulses which would be sent through the air without the use of wires. The voice was carried over long distances.

Thus in 1866, signals were transmitted from England to America without wires. Sambe (2008:75) states that, in 1888, Heinrich Hertz, working on the electromagnetic theory propounded earlier by a British scientist James Clark Maxwell, produced the first radio waves. What is known today as television was coined by a Frenchman called Persky. And the word is made up from Greek *tele* meaning at a distance and the Latin *videre* means to see. Boris Rozing, a Russian, is said to be the first person to build a television system. In fact, he is regarded as the Father of Television. In 1923, another Russian, Vladimir Zworykin improved on Boris Rozing's. He developed and presented to the world an electronic camera known as iconoscope.

The final development in television as we see it today was between 1948 and 1952. This period was regarded as the formative years and it was at this time that quite a number of television sets came into use. At this time too, about 109 television stations were established. In Britain, about 20 stations were in operation. The period 1953 to 1960 was and has been regarded as the Golden Age of Television.



## 2.0 OBJECTIVES

At the end of the unit, you should be able to:

- É define Radio and Television
- É explain the growth of radio and television in Nigeria
- É discuss ownership, control and deregulation of broadcasting in Nigeria.

## 3.0 MAIN CONTENT

### 3.1 Definition of Radio and Television

Radio can be defined as a medium used for sending and receiving messages through the air using electronic waves. It is also about the activity of broadcasting programmes for people to listen to the programmes being broadcast (Idebi, 2008:1). It can also be defined as the broadcasting of programmes for the public to listen to. It is the system of sending sound over a distance by transmitting electrical signals (BBC English Dictionary, 1992:946).

Television is defined as an audio-visual medium. It blends pictures with sound to produce a communication experience exhibited on the screen. It uses sound to explain the visuals presented on the screen. It addresses the emotion and intellect in a remarkable way (Owauamalam, 2007:238). Television uses the movement of images in a unique way or pattern to express thought and feelings in an exciting and appealing manner. Television is defined by the BBC English Dictionary (1992:1206) as the system of pictures and distance so that people can receive them on a television set.

From the definition, radio and television were a common phenomenon; they use electrical signals in sending out their messages.

### SELF-ASSESSMENT EXERCISE

What is the major difference between radio and television?

### 3.2 The Growth of Radio in Nigeria

In Nigeria, radio started with the introduction of the Radio Distribution System in the year 1933 in Lagos by the British colonial government under the Department of Post and Telegraphs (P&T), according to Idebi (2008,P.3). The Radio Distribution System (RDS) was a reception base for the British Broadcasting Corporation and a relay station, through wire systems, with loudspeakers at the listening end. In 1935, the Radio

Distribution System was changed to Radio Diffusion system. The aim was to spread the efforts of Britain and her allies during the Second World War through the BBC.

The Ibadan station was commissioned in 1939, followed by the Kano station in 1944. Later, a re-appraisal of radio broadcast objectives gave birth to the establishment in 1950 of the Nigerian Broadcasting Service (NBS). The NBS began broadcast in Lagos, Ibadan, Kaduna, Kano and Enugu on short wave and medium wave transmitters.

Through a Bill by the House of Representatives, the Nigerian Broadcasting Corporation (NBC) was established in 1956. The NBC took up the responsibilities of radio broadcast in Nigeria. The Federal Radio Corporation of Nigeria (FRCN) was established in 1978. The Voice of Nigeria (VON) which served as the external service was established in 1990.

With the creation of more states and each state wanting to propagate its people and culture, the pace for radio broadcast began in Nigeria and has spread fast across the length and breadth of the nation. Each state owns and operates at least one radio station.

### **SELF-ASSESSMENT EXERCISE**

Give account for the rise and establishment of radio stations in Nigeria.

### **3.3 Television in Nigeria**

The evolution of television in Nigeria followed a similar pattern as that of radio. The irony here is that while it was the Federal Government that started the first radio broadcasting station in the country, it was a regional government that first ventured into television broadcasting. On 11 October, 1959, the then Western Region sent out the first television signals in the whole of Nigeria and Africa (Sambe, 2008:101). The principal aim of establishing the Western Nigeria Television (WNTV) as was claimed by the proponents was to serve as surrogate teacher in improving the regional school systems that were handicapped by ill-qualified teachers or a shortage of them in certain subject areas.

The Eastern Regional Government followed by establishing its own station on October 1, 1960, the day Nigeria gained political independence from Britain. The aim was also for formal and non-formal education. But sooner or later, the aims were abandoned and the station, just like that of the West, became fully commercial.

The Northern Regional Government established its own station and it came on air in April, 1962, as Radio-Television Kaduna (RTV Kaduna).

Television stations were established in Nigeria with the ostensible reason of providing adequate services in education, and social and economic development. However, it was soon realised that they had gone commercial and depended heavily on foreign programmes.

The establishment and running or managing television stations remained in the hands of federal and state governments until Decree No.38 of 1992 that deregulated broadcasting media and established the National Broadcasting Commission. This paved the way for private ownership of the electronic media of radio and television stations especially in the southern parts of the country.

### **SELF-ASSESSMENT EXERCISE**

Why did television stations abandon their initial aims and went commercial?

### **3.4 Ownership and Control of Broadcasting**

Before the deregulation of 1992 by the Babangida administration, the broadcast media were solely owned and operated by federal and state governments. State governments established their stations to educate, inform and entertain their peoples, and actually did so during the Second Republic because they felt the National Television or the National Broadcasting Organisation existed to serve the interests and needs of the ruling party, by then the National Party of Nigeria (NPN) at the federal level, and in those states where the party was in control. According to Sambe (2008:109), other states administered by other political parties in opposition were either blacked out or given unfavorable coverage. Those who challenged this unorthodox form of democracy were told that the system of government that was being practised during this time meant 'winner take all'. In order to ensure absolute control of the television, for example, the government redeployed the Director-General, a seasoned broadcaster to the Ministry of Information and appointed a party ally and a historian in his place.

Even now, the federal government dictates what should be broadcast and what should not. The state-owned broadcast stations are even worse in this aspect. When one tunes to any of such stations, most of news that is aired is about the governor of that state. Since the state government hires and fires employees, the station dare not broadcast any news that is anti- government. News is always about what the governor and his team of political appointees wants to hear. The Government even regulates

the news contents of private broadcast stations such as the Africa Independent Television (AIT).

To a certain extent, almost all if not all government-owned and -controlled broadcast media have become praise singers of government policies. At times, one listens to a one-hour broadcast news without coming up with anything that in real sense would be regarded as news.

### **SELF-ASSESSMENT EXERCISE**

How would you rate broadcast media in Nigeria?

### **3.5 Deregulation of Broadcast Media in Nigeria**

The deregulation of broadcast media in 1992 paved the way for private ownership of the broadcast media stations in Nigeria. According to Idebi (2008:6), the first sets of radio and television stations were issued their licences of operation soon after the decree was promulgated. There were 14 television stations and 13 private radio stations, some of which were Clapperboard TV Channel 45, Lagos; Minaj System Television; Channel 38 Kaduna; and Africa Independent Television, Alagbado, Lagos.

Owuamalam (2007:32) states that each station is in competition with the others in their struggle to attract and retain a sizeable audience for its programmes. The competition, therefore, directs thought, as to what approach best suits a station to adopt in a bid to accomplish its task.

The competition may come in many forms, for example, programme producers who supply programmes to the station may find out that careful selection is made from the programmes and the ones that best suit the stations' needs and objectives may be selected. This means that only programmes that satisfy the station's audience would qualify for production by the station. If the newly established stations tend to meet the demands of the audiences, then the already existing ones may be threatened because the new ones may attempt to capture and retain the audience. The new stations are likely to come up with innovations in equipment to improve programme quality and delivery, and as such the audience may likely switch from the old to the new stations.

### **SELF-ASSESSMENT EXERCISE**

In what ways does deregulation bring about competition in broadcast media?

## **4.0 CONCLUSION**

We have explained the definition, the growth of radio in Nigeria, ownership and control of broadcasting, television in Nigeria and deregulation of broadcast media in Nigeria and how deregulation brought about the establishment of broadcast media stations and the competition between the old and new stations.

## **5.0 SUMMARY**

Ironically, radio broadcast was started by the federal government, while television began with the regional governments. The federal government joined the television race much later. The ownership and control of the broadcast media were left in the hands of both the federal and state governments until 1992 when the federal government decided to deregulate the broadcast media. Since then, a number of broadcast stations have been established and owned by private individuals or corporate organisations. With this new development, there is bound to be competition between the old and the new stations for audience control.

## **6.0 TUTOR-MARKED ASSIGNMENT**

1. What was responsible for deregulation of broadcast media in Nigeria?
2. What effect does deregulation have on broadcast media stations?
3. How did Radio and Television begin in Nigeria?

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## UNIT 3 BROADCASTING AS AN INDUSTRY

### CONTENTS

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
  - 3.1 Definitions
  - 3.2 Programme Content
  - 3.3 Experiences in Programming
  - 3.4 Knowledge and Proficiency
  - 3.5 Inspirations
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-Marked Assignment
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### 1.0 INTRODUCTION

Broadcasting as an industry produces programmes as goods and services for the consumption of the audiences which may be scattered over a given environment. These goods do not have or possess physical measure like goods produced by the automobile industry or other manufacturing industries. The consumers of broadcast goods can only feel the impact of such goods. The goods may also have some effects on the audience. All the programmes produced have objectives to be achieved among the audiences as consumers. That is why programmes are patented just like the physical goods produced by other industries. According to Owuamalam (2007:4), the goods and services are recognised as intellectual property of artistic value. They are copyrighted to ensure their protection from bootleggers and artistic marauders. This means that permission must be sought from the original owner-station when an already-produced programme is to be used by another broadcast station, particularly for public consumption.

### 2.0 OBJECTIVES

At the end of this unit, you should be able to:

- É define broadcasting as an industry
- É explain what programme content is
- É discuss Experience, Knowledge and Proficiency in programming.

### **3.0 MAIN CONTENT**

#### **3.1 Definition of Broadcasting as an Industry**

Broadcasting as an industry can be defined as an establishment principally meant to inform, educate and entertain the audience. The industry is made up of persons and materials who work together to achieve the station's purpose by structuring programmes to recreate events and society which tend to give satisfaction to the audience who react to them the way they are affected or the way the audience react to such events.

The persons in the broadcast station come together and use materials to produce programmes that meet the needs of the audience who in turn tend to appreciate the efforts of the station. If the content of the programmes meets the desire of the audience, the station works the harder to provide more and more of such programmes.

Owuamalam (2007:6) aptly states that, this means that broadcasting is a business institution. It sets goals which define the expectations from the station's purpose and stipulate the specific objective, which programmes must realise for the sustenance of the station. It is a system created to satisfy society's needs and desires. Broadcasting is, therefore, designed to meet people's aspirations, needs, desires and wants (Burskirk, Green and Rodgers, 1976).

#### **SELF-ASSESSMENT EXERCISE**

In what ways is broadcasting regarded as an industry?

#### **3.2 Programme Content**

Programme content cannot be realised without having an idea of what the programmes are going to be. The producer first develops ideas and then he stores such ideas in his mind and recalls them whenever the need arises. An event can materialise into action or thought than can address issues. The ideas may be many but it is the coherent and orderly arrangement that result into meaningful content which is put up for the consumption of the audience.

It involves creativity so as to determine the best approach to address the issue. This is an indication that every problem in the society has a background. For example, the declining reading culture among university undergraduates has a background in the introduction of Information and Communication Technology (ICTs). If the background to an issue is not properly understood, then it will be very difficult to

design an appropriate programme to address such an issue. This is very important in handling programmes or contents of the programmes in broadcasting.

### **SELF-ASSESSMENT EXERCISE**

Discuss the background of any social problem, with reference to your country.

### **3.3 Experiences in Programming**

The programme producer might have done or seen programmes done in the past. Mistakes might have been made and corrected. It is the recounting of what had happened and attempting to find solutions to the situation that present itself that is known as experience. For example, a pupil who grew up in the rural area and had the ambition of studying science-related courses but does not have the opportunity of doing so because of lack of teachers in the sciences. He may end up studying one of the arts courses when he eventually attends university. On graduation, he may be employed as a producer in one of the broadcast media stations.

By his experience, he may come up with a programme based on teaching sciences. The objective may be to introduce some form of lessons in the sciences for rural schools. This may go a long way in aiding those students who might otherwise have had no science education and would not have realised their aspirations and desire. This kind of programme is arrived at as a result of experience. Experience can, therefore, provide the idea for programmes in broadcasting.

### **SELF-ASSESSMENT EXERCISE**

How does experience help in coming up with programme ideas in broadcasting?

### **3.4 Knowledge and Proficiency**

Having knowledge of a certain issue may lead to competence and proficiency if utilised very well. The producer may handle issues or programmes well, based on the knowledge acquired during performance of similar or various tasks in the course of production.

The audience tends to appreciate a programme if it appeals to them and they find some rewarding benefits from watching or listening to such programme. For example, in the recent past, there was a programme on national television, the *“African Dishö*, which took the



producer/presenter to various cultural entities. The programme was interesting and exciting as various dishes were prepared by a variety of cultures across Nigeria and beyond. Such a programme can achieve the following:

- É arouse interest in other people's dishes,
- É bring about social integration, and
- É create harmonious relationship between cultures.

Owuamalam (2007:8) says "such programmes can also make housewives, spinsters and bachelors to try the menu as prepared in the studio kitchen." The programme may even be of benefit to those who operate hotels and restaurants who could start preparing such dishes to attract customers outside their culture. It is therefore the responsibility of the producer to use his knowledge appropriately to stimulate audience interest and to retain such interest throughout the duration of the programme.

### **SELF-ASSESSMENT EXERCISE**

Why are knowledge and proficiency considered very important in broadcasting?

### **3.5 Inspiration**

The programme producer may think and come up with an idea which if broadcast may appear as real to the station's audience. For example, sometimes we watch or listen to stories told by animals. These stories are told as a matter of fact in reality and in a believable manner. Often some of the stories are imagined but they have effect on the audience.

Sometimes, animations are used in narrating such stories and they meet the same desired effect. Also the voices adopted suit every animal and its character. Further, the use of robots instead of human beings in science fiction is another example of inspirational creation by the programme producer. The voices used by animals sound according to the appearance and behaviour of such animals. For example, it is expected that a lion should talk in a deep voice but a squirrel would not be expected to do so. If it does, then it ceases to be a squirrel and the audience would not be convinced.

### **SELF-ASSESSMENT EXERCISE**

Why are inspirational programmes acceptable and believable by the station's audience?

## 4.0 CONCLUSION

Broadcasting as an industry or institution employs people who work with the materials to attain the required result, that of meeting the desire and demands of the station's audience. The station ought to know what the audience wants through careful research and carry out the assignment in such a way that the cost of producing acceptable programmes is not prohibitive. The station should employ people who are knowledgeable and would use their experience effectively and would also use their inspiration in producing convincing programmes that are acceptable by the heterogeneous audience.

## 5.0 SUMMARY

The principal aim of broadcasting is to present programmes through or by means of electronics. The activities presented should have human values so that they may be appreciated by the station's audience.

Not only that, more of such programmes have to be aired from time to time so that such audience would be retained by the station. This is because it does not make sense to win an audience and all of a sudden lose it to another station for dearth of desired programmes.

## 6.0 TUTOR-MARKED ASSIGNMENT

1. In what ways do goods produced by the broadcast industry differ from those produced by other industries?
2. Why are animated programmes accepted by audience members as normal programmes?
3. How would you use knowledge and proficiency in developing acceptable programmes for your broadcast station?

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studio. By definition, equipment are all those materials installed in the studio for the production of programmes, starting from furniture to digital equipment.

The equipment needed for programme production in the broadcast industry include, the camera, tapes, consoles, microphones, audio visual players or recorders, multi-track recording and signal processing equipment, monitor speakers, cable connectors and accessories, and furniture (Reese, Gross and Gross, 2006:viii). If any of these is absent, then production may not take place because one of the equipment will be needed at one stage of production or another.

### **SELF-ASSESSMENT EXERCISE**

Why is it necessary to have virtually all the production equipment housed in the studio?

### **3.2 The Camera and the Tape**

The camera is one of the most important equipment for broadcast programme production without which production cannot hold. Popularly known as the video cameras, they range from lightweight hand-held versions to large heavy-duty units. Some are more automated than others. While earlier cameras were built as completely integrated units, many of today's modular designs allow you to choose features to suit your particular shooting condition (Millerson 1993:24).

Television or video cameras are of varying types, and their differences essentially rest with the type of pick-up tube used. However, the cameras are in two broad categories, namely monochrome or black-and-white and coloured. The monochrome camera has only one pick-up tube to which lights from the camera lens are directed. The modern colour camera has three tubes, one tube for each of the primary colours, red, green and blue.

Warritay (1986:13) states that light passing through the colour camera lens is split by a glass prism into the primary colours and directed to the pick-up tubes which are also called chrominance channels because they process the primary colours. It is the chrominance channels that produce colour pictures.

Colour cameras usually need more light to take pictures than monochrome cameras because the colour cameras tend to have three times the number of tubes than the black-and-white cameras. The tape is also a vital equipment to production. The camera on itself cannot produce pictures that we watch on our screens. It is the tape that

captures and records images and sound, and stores them for later use. In most cases, writers seem to forget or omit this very important equipment when taking a look at production equipment.

The new technology has brought in innovations such as the compact disc player which is an improvement over the reel-to-reel tapes. The new system (CD) gives clear sound and picture, and neat signals during recording and transmission (Idebi, 2008:61). The reel-to-reel tapes are now completely outdated but are kept by some stations only as antiquities.

### SELF-ASSESSMENT EXERCISE

What is the principal difference between the monochromic camera and the colour camera?

### 3.3 Lighting

Studio lighting or lighting generally serves two main purposes: to enable the camera to see and take clear pictures, and to provide a viewer with important visual information about an event such as space area, time of day and even mood of an event. According to Warritay (1986:43), there are basically three types of lighting; Base lighting, Model lighting and Effects lighting.

**Base lighting** – This is general studio lighting with the use of fill light. The lighting is soft not harsh. It is not directed to any particular place and, therefore, does not create much shadow. However, the illumination is enough for a television camera to transmit acceptable pictures. The Image Orthicon (black-and-white) camera, the Plumbicon (colour) camera and the Videocon (portable) camera require different intensities of base light.

**Model lighting** ó This lighting is usually directed towards a specific scene or performers. It combines three basic lights, namely: key light, fill light and back light. The key light is directional, very strong and illuminates the subject, but one disadvantage is that it creates shadows. The fill light reduces the harshness of the shadows; the back light on the other hand outlines the subject and separates him or her from the background.

**Effects lighting** – The amount of the light can be varied, depending on the production requirement. The key to back light may also be varied with the back light having higher intensity than the key light. Also, the colour of the hair and dress of the artist should be considered in determining the intensity of the back light. For instance, an artist with

dark hair in a dark dress will require a higher intensity of the back light than an artist in a light dress with fair or grey hair. According to Millerson (1993:76), the effect of lighting changes with the lights, direction relative to a camera viewpoint, and with the position of the subject. Lighting treatment should be designed to allow for camera and sound boom maneuvers and avoid camera shadows. Clearly, successful lighting can only come from imaginative, anticipatory and systematic planning.

### SELF-ASSESSMENT EXERCISE

Why is lighting important, especially in television production?

### 3.4 The Microphone

The microphone is also an important equipment needed by broadcasters in the discharge of their daily duties. Microphones are of several types but they perform one function that of magnifying the voice of the artist as far as programme production is concerned.

1. **Omni-directional microphone** ó This type of microphone usually has a long cable which can be extended over a considerable space within a given area. It can easily be used for outside broadcast.
2. **Uni-directional microphone**- This type of microphone can be used in one direction. It can only handle about two persons and not more than that and the persons must be positioned in the same direction.
3. **Bi-directional microphone** ó This kind of microphone can be directed at the voices from different directions at the same time. This type is most suitable for interviews and group discussion situations.
4. **Personal microphone** ó This is a small electric clip-on the microphone which is extensively used for speech pick-up. It can be attached to the lapel, shirt or tie, and may be hidden beneath the clothing.
5. **Hanging or slung microphone** ó This type of microphone is usually suspended over the action area and is effective for area sound pick-up, such as choirs and orchestras.

## **SELF-ASSESSMENT EXERCISE**

Microphones are not necessary equipment in broadcast programme production. Discuss.

### **3.5 The Console**

According to Idebi (2008:61), the console is the link between the microphone and the recording channels. It is equipped with faders, equalisers, various buttons and switches, which are used to regulate and modulate signals. The mixing console has a lot of input and output, which are these days digitally operated. With the introduction of modern technology, the console is still a primary piece of equipment in most production facilities. The broadcast consoles used in most stations are fairly straight-forward in their construction and operation.

Although the board of the console may appear intimidating because of the numerous buttons, knobs and levers, most of these are repeats of what you might have come across before, since the board has many different input and output because, like most other production equipment, the console is facing transformation from analog to digital.

Reese et al (2006:42) say the console board has three primary functions: to mix, amplify and route audio. The console enables the operator to select any one or a combination of various input. And the control board amplifies the incoming audio signal to an appropriate level. Amplification means that the volume of an audio signal going through the console can be raised or lowered as the situation may dictate.

## **SELF-ASSESSMENT EXERCISE**

What do you understand by the term 'audio console'?

### **4.0 CONCLUSION**

So far, we have discussed some of the equipment used for production in a broadcast station. We have attempted to look at a few but somehow the most important without which production cannot take place. There are many more that are not treated here because of the exigencies of time and space.

### **5.0 SUMMARY**

At first one could be frightened at coming across some of the terms and equipment needed for production, especially if one happens to enter a broadcasting studio for the first time and seeing the massive assemblage

of switches, knobs and meters. It should be noted that most equipment are becoming digital which can be manipulated with ease just like the older analog ones, if carefully studied. And the new ones may even be easier to maneuver with a few clicks or a touch screen.

## **6.0 TUTOR-MARKED ASSIGNMENT**

1. Distinguish between monochrome and plumbicon cameras.
2. Studio production can successfully take place without lighting. Discuss
3. What are the differences between Effect lighting, Base lighting and Model lighting?

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## UNIT 5 QUALITIES OF GOOD BROADCASTING

### CONTENTS

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
  - 3.1 Definition of Broadcasting
  - 3.2 Programme Objectives
  - 3.3 Setting Objectives
  - 3.4 Programme Strategy
  - 3.5 Programme Evaluation
- 4.0 Conclusion
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- 6.0 Tutor-Marked Assignment
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### 1.0 INTRODUCTION

Good broadcasting begins with the ability of crafting the language, not just using it. That is, telling stories in ways that will grab attention impart information and leave either television viewers or radio listeners with the impression of having been at the event themselves. The writer of the broadcast should note that he is writing for the ear or for the eye and ear at the same time. It should also be borne in mind that broadcast audiences do not have the opportunity of going over the news again to clarify issues, once the news has been broadcast. And in most cases if not all cases, audience members do not tape the news to go back and listen to it later, unless under special circumstances with their family members or friends as part of the news.

According to Tuggle, Carr and Huffuran (2001:2), we have to make every sentence we write very clear so that audience members understand what we are talking about after having heard it only once. Writing for the ear especially is one of the biggest differences between broadcasting and other media.

### 2.0 OBJECTIVES

At the end of this unit, you should be able to:

- É define good broadcasting
- É explain objectives and programme strategy in broadcasting
- É evaluate broadcast programmes.

### **3.0 MAIN CONTENT**

#### **3.1 Definition of Broadcasting**

Broadcasting is the transmission of messages from a station to an audience scattered over a given environment or area. The audience members are not concentrated in a given area. The audience, irrespective of their scattered nature receives the message at the same time if they are found within the area of coverage of the medium.

There are two principal media of broadcast. These are the Radio and Television.

Radio is an audio medium as such the writer has to do his or her work in a manner that the pictures are imprinted on the minds of the audience members and they could visualise as if they were physically present at the scene of the event. Television, on the other hand, is a combination of audio and visual. It is also an electronic device which transmits signals from the studio into the air and then into the sets in our houses. The television sets at home act as receivers and download the signals into their appropriate components as originally produced audio visual content (Owuamalam, 2007:2).

#### **SELF-ASSESSMENT EXERCISE**

What is the major disparity between radio and television broadcasting?

#### **3.2 Programme Objective**

Objectives are the goals to be achieved in any assignment. In broadcast, it is the attainment of the objectives or the aims for which the station was established. There must be specific objectives the station should attempt to attain. For example, the station may be established to inform, entertain or to educate, or it could be a mixture of all kinds of programmes like most state-owned broadcast stations or the Nigerian Television Authority (NTA) which handle a variety of programmes, and the (CNN) Cable News Network which deals principally in news. It is the purpose for which stations were established that determines the achievement or otherwise of the objectives.

Every programme must have an objective which has to be accomplished. The producer is the one who sets the objective in consonance with the expectations of the audience. The content of the programme should be clearly stated and should be properly understood by the programme producer before production. And above all, the objectives of the programme should be achievable. Owuamalam

(2007:14) is of the opinion that in setting the objectives to be accomplished through programme production the following points have to be noted:

1. There must be a concise statement of the aim or mission to be realised by a programme. The statement must show the expected result the programme is designed to achieve.
2. The goal of the programme should show the specific result to be obtained within a specified period of time.
3. The principal objectives should be broadly stated in descriptive terms. The description tends to aid an understanding of the issues involved and the requirements for attaining the expected result.
4. There should be a performance action plan that outlines the sequence of the activities necessary to accomplish the set goals.

### **SELF-ASSESSMENT EXERCISE**

What is programme objective?

### **3.3 Setting Objectives**

The main task of a producer is to properly outline the objectives which his or her intended programme is aimed to achieve so that there would be justification for the production and subsequent presentation to the station's audience. Such objectives are normally based on the mission and vision of the station. The producer, in this instance, must have understood the aims and objectives which the station had been established to attain. This would serve as a guide in the selection of themes for the production of the programme. The programmes are the vehicle through which the station's objectives are interpreted to the audience. It should be noted that the reasons for which the station is established affect the content of the programmes produced by the station. For example, if the station is established to inform and educate the people about government activities, most of the programmes put up by the station would be based on publicity, propaganda and public enlightenment.

The station's objectives have to be clearly stated so that any producer involved in production should not attempt to work outside the stated objectives. It is very important to set objectives because this would be yardstick to measure the success or failure of the set objectives. Furthermore, such an approach makes it possible to correct any error or difficult parts of the objectives. Once the objectives have been defined, it becomes easier to know if the accomplishment of the set objectives is realisable.

The programme must have defined objectives to address future problems with today's programme. For example, in the recent past there was a programme on NTA named 'Zip Up' which was meant to ask especially young people who are sexually active to be patient and wait for the appropriate time to become sexually active. Such a programme can be said to be successful if there is reduction in the spread of AIDS among the audience members exposed to the programme.

### **SELF-ASSESSMENT EXERCISE**

Why should objectives be set before the production of any programme?

### **3.4 Programme Strategy**

Strategy is the art of planning the best way to achieve something (BBC Dictionary, 1992:1156). Programme strategy is the kind of action expected to be achieved at the end of the programme. In a broadcast station, strategy is the approach adopted by programme producers to arrive at specific objectives.

A programme strategy should clearly spell out all the facilities and resources needed to carry out the programme to its conclusive end and should explain the form the programme should take to address a specific objective or issue: whether it should assume a dramatic or discussion form. For example, a programme dealing with 'Women Empowerment' should either be dramatised or a discussion forum should be made up of professionals in Economics or Finance to discuss the issue. The producer should not forget that the programme is meant to inform, educate and or to entertain the station's primary audience. He should, therefore, embark on an approach that would realise the objectives of the programme.

Under no circumstance should a programme contain ambiguity. The audience members are likely to tune off if the contents of the programme are not clear to them. Such a station will surely lose the audience, especially where they have the choice of tuning to other stations whose programmes strategy is clearly and understandably set up dealing with current and topical issues.

Since society is not steady, stations need to model their programmes to suit the current situations or as situations arise. For example, campaigns against abuse of the Naira emphasise the use of wallets, and touching the notes with soiled hands. This approach is to ensure safety of our Naira and reduce the amount of careless mutilation of the Naira notes.

## **SELF-ASSESSMENT EXERCISE**

Why do you think broadcast programmes should be free from ambiguity?

### **3.5 Programme Evaluation**

At the end of the programme, the producer should carry out summative evaluation to ascertain how effective the programme had been, whether it has achieved the intended result under the given circumstance and whether it would be effective in the future, and, if it had failed, what had been responsible for the failure. For example, the previous campaign against the abuse of the Naira has made partial success. If the on-going campaign of the Naira wailing loudly does not achieve the objective, would it be more effective if the programme is dramaticised or made a discussion programme?

Summative evaluation of the programme will answer the question raised above. Before the programme is evaluated the producer should make sure that the programme would be believable and acceptable by the intended audience. The programme should be capable of attracting and retaining a substantial percentage of the audience. Time and form of presentation should be convenient to the audience. The programme should be capable of sustaining the interest of the audience and it should have an appeal to them. In a nutshell, programme evaluation is aimed at determining the effectiveness of the programme.

## **SELF-ASSESSMENT EXERCISE**

What is programme evaluation?

### **4.0 CONCLUSION**

All good broadcast programmes are designed or aimed at achieving a specific purpose according to the dictates of the aims and objectives establishing the station. It is this purpose or objective that determines the end result of the performance. The objectives of the station are the cardinal point the producer should bear in mind when contemplating a programme.

It should also be noted that in setting the station's objectives management must know the reasons for establishing the station. It should take into cognisance the human and material resources available for the objectives to be met in the course of programme production.

## 5.0 SUMMARY

Virtually every broadcast station is established to fulfill a purpose. The purpose could be to educate, entertain or to inform, or all of the three for the intended audience.

When setting objectives or assignments to the station's producers, time to accomplish the assignments should clearly be stated. Programmes should be designed in relations to the circumstances that are to be addressed.

The strategies adopted for programme production should be aimed at meeting the expectations and needs of the station's audience.

## 6.0 TUTOR-MARKED ASSIGNMENT

1. What do evaluations achieve in programme production?
2. Why must a producer have to strategies any broadcast programme?
3. What would you consider to be the main mission and vision of virtually every broadcast station?

## 7.0 REFERENCES/FURTHER READING

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## **MODULE 2      RADIO PRODUCTION**

Unit 1	Advent of Radio in Nigeria
Unit 2	Programmes Format
Unit 3	Radio Format and Terminology
Unit 4	News Production
Unit 5	Importance of Programming

### **UNIT 1      ADVENT OF RADIO IN NIGERIA**

#### **CONTENTS**

1.0	Introduction
2.0	Objectives
3.0	Main Content
3.1	Definition
3.2	The Growth of Radio in Nigeria
3.3	Ownership and Control of Radio
3.4	Features of Radio
3.5	Networking
4.0	Conclusion
5.0	Summary
6.0	Tutor-Marked Assignment
7.0	References/Further Reading

#### **1.0      INTRODUCTION**

As human society grew from the dark ages to modernity, there arose the need to communicate not only with people in the same environment but also those scattered in various parts of the world. A good example of the need arose and during the First World War when there was a high need for communication among combatants and their command bases. This led to the invention of the wireless communication, (Idebi 2008, p.1).

#### **2.0      OBJECTIVES**

At the end of this unit, you should be able to:

- É present an overview of the growth of radio in Nigeria
- É discuss ownership and control of radio
- É describe networking on radio.

### **3.0 MAIN CONTENT**

#### **3.1 Definition of Radio**

Radio involves the process by which messages are sent through electrical waves. In other words, sound could be sent and received through these waves, (Sambe, 2008:75).

Further, according to Idebi (2008:1) the word Radio is defined as the process of sending and receiving messages through the air, using electromagnetic waves. It is also about the activity of broadcasting programmes for people to listen to the programmes being broadcast.

The history dates back to the 19th century when Samuel Morse invented the electric telegraph. Later Guglielmo Marconi built the first radio factory in Britain and worked on this invention to produce electromagnetic impulses, which could be sent through the air without wires, making it possible for the human voice to be transmitted over long distances. This technique was successfully used and signals were transmitted from England to America in 1866.

In 1888, Heinrich Hertz, a German working on the electromagnetic theory propounded earlier on by a British scientist, James Clark Maxwell, produced the first radio waves. Marconi, working tirelessly on Hertz's findings, succeeded in inventing what was called radio telephony or the telegraph in Italy in 1895.

By 1898, military formations in America began to manufacture transmitters for broadcasting and communication generally.

#### **SELF-ASSESSMENT EXERCISE**

What is radio? By what means are messages transmitted over long distances?

#### **3.2 The Growth of Radio in Nigeria**

The growth of radio in Nigeria has been a slow but interesting process. Radio was introduced in Nigeria as a wired system called radio distribution or radio re-diffusion by the British Broadcasting Corporation (BBC). In this process, wires were connected to loudspeakers installed in houses of subscribers. The wireless system was introduced by the BBC in 1930.

The wired broadcasting services were commissioned in Lagos on December 1, 1935, and two relay stations were located at Ikoyi and the Glover Memorial Hall, both in Lagos.



The main duty of the relay was to carry BBC programmes, with just one hour left for local programmes featuring news, entertainment as well as local announcements. Other stations were later opened at Ibadan in 1939, Kano 1944, and Kaduna, Enugu, Jos, Zaria, Abeokuta, Ijebu Ode, Port Harcourt and Calabar in the subsequent years.

The colonial government then came up with a policy to carry out a survey on radio broadcasting in all the British colonies including Nigeria. A committee was set up headed by L. W. Turner of the BBC Engineering Department and F. A. W. Byron of the Telecommunications Department of the Crown Agents. The committee recommended a wireless system of broadcasting for the colony of Nigeria.

According to Ladele (1979), cited in Sambe (2008:83), an old building on 32 Marina, close to the General Post Office, was renovated as temporary headquarters. In addition, the Kaduna and Enugu Radio Diffusion Services were restructured and converted to regional broadcasting houses.

The Radio Diffusion Services (RDS) later became the Nigerian Broadcasting Service (NBS) and was basically concerned with satisfying the programme needs of its audience, with the traditional role of informing, educating and entertaining the audience members.

The NBS put up a remarkable performance, especially during the visit of Queen Elizabeth II to Nigeria. The NBS upheld the role of impartiality; the colonial government on the other hand did not give all the Nigerian nationalists the opportunity to react to accusations leveled against them.

Against this backdrop, the Nigerian Broadcasting Corporation was established on April 1, 1957, to replace the NBS. The establishment of NBC marked the first public broadcasting corporation established in any British colonial territory. But not satisfied with the new arrangements, the Western Regional Government established its radio and television station in 1959.

Eastern Nigeria followed in 1960 on the day Nigeria had its political independence from Britain. Northern Nigeria followed suit in 1962. Today, virtually all the states own and operate both radio and television stations.

### **SELF-ASSESSMENT EXERCISE**

What was responsible for the change from the Nigerian Broadcasting Service to the Nigerian Broadcasting Corporation?

### 3.3 Ownership and Control of Radio

There are two types of ownership and control of radio. These are:

1. **Government Ownership and Control:** Here, the government establishes, runs and operates the station. This happens at federal, regional or state levels. If it were possible for local governments in Nigeria to operate and run a station, there is likely to be no difference. Government control usually is the responsibility of the Ministry of Information. Government finances the system, that is, it pays staff emoluments and censors the programme materials when necessary. The censorship is meant to arrest the situation whereby negative news will be broadcast against the government.
2. **Private Ownership and Control:** Certain stations are owned by individuals and corporate organisations and institutions. Government can regulate the activities of such organisations to some extent as spelt out by the National Broadcasting Commission Act No. 35 of 1992, Subsection 9, Article 13. In such situations, the station generates its revenue by the sale of airtime, by carrying out advertisements, by endorsements or by getting donations from well-wishers.

#### SELF-ASSESSMENT EXERCISE

Name and discuss the types of ownership and control of radio broadcast stations.

### 3.4 Features of Radio

There are certain features that radio stations cannot be divorced from. According to Sambe (2008:5) they include the following:

1. Radio reports what is happening now or what has just happened as current.
2. It is always in search of new ideas and creativity because it has the ability to consume programme materials.
3. Radio signals are received in many places within the primary service and bordering areas at the same time, thus it overcomes air and other barriers.
4. Radio broadcasting is prone to interference from weather, local thunderstorms etc.
5. It is flexible in pre-erupting the schedule programmes and has freedom of time.
6. It is very effective in mobilising people; hence it bypasses illiteracy and appeals to the individual person.

According to Dominick (2002:75), radio personalises the news. Unlike newspapers where a byline is the only thing that identifies the reporter, radio news has commentators and reporters with names, voices, distinctive delivery styles and personalities. Furthermore, radio helps to popularise different kinds of music.

### **SELF-ASSESSMENT EXERCISE**

Mention six features of radio and discuss them.

### **3.5 Networking**

In Nigeria, radio broadcasting has only one network, which is the Federal Radio Corporation of Nigeria. Network simply means chain broadcasting. In chain broadcasting, programmes are broadcast by cable or by microwave relays, from the point of origin to the outlet stations of the network.

Sambe (2008:80) declares that networks are the major sources of programming for the stations, part of the network schedule is produced directly by the stations; another part is supplied by other sources in which the network has an interest.

Advertisers also supply some materials to be broadcast if such materials suit the standard of the network and fit the time segment.

The final decision as to what materials are aired on the network is the sole responsibility of the network. However, because of the diverse cultural nature of Nigeria and in order to integrate the nationwide line-up of stations to meet advertisers' desired market coverage, sometimes the network bends to the advertisers and their agencies. Programmes aired by the network are broadcast throughout the country at the same time. And this is the only means through which programmes can reach national audiences.

Sambe (2008:81) further points that one of the fundamental objectives of the national programme is to reflect the federal character in the programme input ó output of the corporation in accordance with the diversity of Nigeria's culture and nationwide audience. The different programme types on the national network include features, documentaries, religious broadcasts, sports, discussions, interviews, talks, educational services, news and current affairs. It is not just important but also mandatory and in the public interest that all state government-owned radio stations hookup to the national network service during the national news bulletin.

## **SELF-ASSESSMENT EXERCISE**

What is the major fundamental objective of radio networking in Nigeria?

### **4.0 CONCLUSION**

We have discussed the definition of radio, growth of radio in Nigeria, government ownership and control, private ownership and control, features of radio and networking.

Radio is one of the principal means of disseminating information, entertaining and educating the people, both rural based and urban based populace in a given society.

### **5.0 SUMMARY**

Radio stations established and controlled by federal or state governments, or individuals have one thing in common: they are out to reach the intended audience in the dissemination of news. And each station operates according to the standard prescribed by the owners. The stations also operate according to the standards such stations set for themselves.

### **6.0 TUTOR-MARKED ASSIGNMENT**

1. What is networking?
2. Discuss the features of radio.
3. What do you know about ownership and control of radio?

### **7.0 REFERENCES/FURTHER READING**

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## UNIT 2 PROGRAMMES FORMAT

### CONTENTS

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
  - 3.1 Definition of Programme
  - 3.2 Programmes Appreciation
  - 3.3 Documentary Programmes
  - 3.4 Feature Programmes
  - 3.5 Programme Audience
  - 3.6 News Programmes: Values
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-Marked Assignment
- 7.0 References/Further Reading

### 1.0 INTRODUCTION

The term programme in radio production refers to the various meaningful sounds produced by human beings or recorded sounds used to fill the airtime to be heard but not seen. That is why radio is called the *öblind mediumö*. Since radio is meant for the ear, one should use words and phrases that would bring out meanings clearly by being precise in the use of language. The various types of radio programmes are referred to as programme format. They include documentaries, features, magazines, discussions and news programmes (Idebi,2008:9).

### 2.0 OBJECTIVES

At the end of this unit, you should be able to:

- É define Programme and Programme Appreciation
- É explain the terms Documentary and Features
- É explain programme functions and distinguish News from other programmes.

### 3.0 MAIN CONTENT

#### 3.1 Definition of Programme

Someone begins by thinking of an event, occurrence or an idea which has influenced his or her opinion or belief about real life situation. He or she may also imagine a situation that needs to be addressed. It is the concepts that either deal with real life situation or imagine occurrences that are treated through processes that are called programmes.

Owuamalam (2007:62) states that in programmes, issues to be addressed must be identified and extracted, as a societal problem to be solved. They must be properly delimited so that the boundaries of performance can be assessed and determined. For example, obnoxious widowhood practices can be a nightmare to women, whose husbands are very sick or about to die. Women are treated as if they are responsible for their husbands' death. Such an issue that affects a segment of the society can be put up for the public to examine through a broadcast programme.

### **3.2 Programme Appreciation**

Programmes can be appreciated from the background that it takes a lot of events and issues to be put together in an artistic and creative manner to present the experience to the audience. The events and materials so chosen or selected to be used in a performance have to be carefully selected and structurally organised to put a worthwhile programme that meets the standard and objective of the station and also meets the audience needs. Programme production is not a one man affair.

According to Owuamalam (2007:3), it combines the activities of the conceptual or non-technical and interpretative or technical personnel, to produce an experience for its audience. It is the optimal utilisation of people, funds and property, in a creative and profitable manner that gives the team experience, which produces the programmes that are consumed by the station's audience. It brings skills, talents and proficiency together, in an artistic form, in order to produce programmes.

Generally, programmes do not last long on the mind of the audience. It is all over as soon as they end. It is therefore the duty of the producers to think of what is capable of holding that attention of the audience after the programme has ended. The audiences usually hold the station in high esteem if its programmes can hold their attention.

#### **SELF-ASSESSMENT EXERCISE**

How do audience members appreciate a broadcast station and its programmes?

### **3.3 Documentary Programmes**

Documentary comes from the word document. And it is a systematic presentation of information based on reality and actuality. It is based on sound of human voices, human activity and music in revealing the events or recreating the events.

Idebi (2008:9) is of the view that documentary programmes are often derived from preserved and historical documents that are used to embellish the information. The beautification of its illustration is woven together through narration, sound effects such as music, rain or thunder effects.

Documentary programmes are made up of historical, biographical, scientific, mythical, religious and docu-drama. We shall treat one after another as follows:

1. **Historical Documentary:** This is based on present as well as past events which may be of important to either the people or the nation historically.
2. **Biographical Documentary:** This type of documentary is based on the lives of heroes or those who have achieved one thing or the other in the society. The documentary programme takes a look at their background, frustrations and achievements in the course of their struggles. Such programmes are based on visual, audio, pictorial and sometimes they are acted featuring characters that bear close resemblance with such persons. For example, an American film of Idi Amin of Uganda.
3. **Scientific Documentary:** Such documentaries are based on issues such as science, technology, engineering and medicine.
4. **Religious Documentary:** This is a religious based type of documentary and in most cases they are acted out. Here the producer has to be conscious of the setting and location.
5. **Docu-drama:** Such documentary is educative in nature. The actor's motive is to highlight or demonstrate the effects of a wrong act.

Under normal circumstances, documentaries last between 15 and 60 minutes. However, some may last longer than this.

### SELF-ASSESSMENT EXERCISE

Name and discuss the types of documentary programmes you know.

### 3.4 Feature Programmes

The feature is an extended news story which gives more depth to events. It is a human interest story that tells about people, places, issues, and situations. It is a journalistic story that is comprehensive and interesting

(Sambe 2007:1). The feature story has its unique character which by every standard distinguishes it from the news. Feature story tends to be original and descriptive. It is original in ideas and writing skills.

Des Wilson (2000:77) affirms that the timeliness of feature is relative with regards to its content and purpose, and is usually longer than a news story.

Okoye (1998:15 ó 16), cited in Sambe (2007:1) sees feature as an in depth and factual write-up on a topical issue which seeks to give comprehensive information in a more captivating and relaxed style than straight news.

Feature deals principally with facts rather than opinion and is usually not perishable. It is valid all the time unlike the straight news.

Feature writing needs focusing, understanding, thinking and care. It contains more information, more explanation, interpretation details and analysis. The major function of features is to add colour, to educate, to entertain, and to illuminate. Features tend to be based on profile of people who make the news; they explain events more; they give analyses of what is happening in the world, nation or community; they teach the audience how to do a particular thing; they suggest better ways to live and they examine trends and entertain readers.

### **SELF-ASSESSMENT EXERCISE**

What are the principal functions of features?

### **3.5 Programme Audience**

According to Owuamalam (2007:46), an audience for the broadcast programme is defined as group of individuals who converge at certain points where the television or radio sets are placed, in order to satisfy a purpose. The audience members tend to derive satisfaction from the programme they watch or listen to. Therefore there must be some specific reactions for such audience to devote their time in respect of the programme.

Members of the audience have various reasons for the consumption of specific programmes. For example, the American invasion of Iraq may appeal to different persons in various ways. To some, it seems as if America and its allies doing their own thing. To others it would be how the Iraqis have reacted to the invasion of their country. Still others would want to know how world bodies like the United Nations have reacted. Yet some might want to know the reaction of the Arab League



and other international organisations including humanitarian and even governmental organisations.

It can now be seen that one news item satisfies segments of the audience in different ways. This brings us to how and why news is designed to meet the various aspirations of individual members of the audience through various ways.

At times, programmes are produced mainly for local audience. In such circumstance, the programme may be conducted in the local language and the use of costumes and even make-up would be the ones prevalent in that area.

A programme meant for a heterogeneous audience would be produced in the official or business language used by the audience, for example, English language would be used in the case of Nigeria.

What brings the audience members together is the interest they have in the programme. As soon as the programme expires the audience disperses. Such audience lacks leadership just like a crowd. Time for individual relationship and intimacy is limited by the duration of the programme. In one way or the other audience must be interested otherwise the members will not participate in the programme.

### **SELF-ASSESSMENT EXERCISE**

Define Programme Audience.

### **3.6 News Programmes: Values**

If there are no events, there will be no news and therefore no history will be made. This is a clear indication that news is normally associated with events. Sambe (2008:16) states that news is an account of an event meant for the audience and it affects a reasonable member of people vicariously.

Owuamalam (2007:221) declares that news, as an account of an event, which has happened, should stimulate human interest and curiosity in the incident or activity. People must have the desire to know what has happened. It is the satisfaction of the information need of the society that makes news desirable, relevant and significant, as a broadcast programme.

Akinfeleye (1987:96), cited in Folarin (1998:11), that news is an account of unusual events which is more or less compel reporting, it is an account of what the public wants to know, what they must know,

what they ought to know, and it is an accurate and unbiased account of a timely event that is of human interest to the newspaper reader, radio listener or TV viewer.

It is, therefore, the newsworthiness of news that is usually referred to as news. If, for example, a dog bites a man, it does not make news as much as if a man is reported to have bitten a dog. What makes news should have human interest, it must or should contain some amount of oddity, and it should not be too distant to those it is meant to satisfy. It should have prominence; it should be timely or should have immediacy that is; it should not be stale. It should be of consequence and be significant to the lives of the audience or people generally.

### **SELF-ASSESSMENT EXERCISE**

What are the attributes of news?

## **4.0 CONCLUSION**

In this section we have looked at the definition of Programme in radio production, programme appreciation, documentary and feature programmes and finally we have attempted to talk about these subó themes as clearly and explicit as it is humanly possible.

## **5.0 SUMMARY**

Radio programmes can either be imagined or based on real life situation. All programmes that are to be treated on radio must be properly delimited.

Programmes range from discussion to documentary, drama to news. What counts very much is that, whatever format the programme assumes, it must be of human interest. And each type of programme is unique in its peculiar production process and format.

## **6.0 TUTOR-MARKED ASSIGNMENT**

1. Programme production is not a one man affair. Discuss with particular reference to radio production.
2. What are the major differences between feature and documentary programmes?
3. What is news?

**Question 1:** Radio programme production combines the activities of personnel. It is the optimal utilisation of people, funds and property, in a creative and profitable manner that gives the team experience, which

produces the programmes that are consumed by the station's audience. It brings skills, talents and proficiency together, in an artistic form, in order to produce programmes.

Programmes do not last long on the mind of the audience. It is all over as soon as they end. It is therefore the duty of the producers to think of what is capable of holding attention of the audience after the programme has ended. The audience usually hold the station in high esteem if its programmes can hold their attention.

**Question 2:** Documentary programmes are a systematic presentation of information based on reality and actuality. The programmes are based on sound of human voices, human activity and music in revealing the events or recreating the events.

Documentary programmes are made up of historical, biographical, scientific, mythical, religious and docu-drama. On the other hand feature is an extended news story which gives more depth to events. It is a human interest story that tells about people, places, issues, and situations. It is a journalistic story that is comprehensive and interesting. The feature story has its unique character which by every standard distinguishes it from the news. Feature story tends to be original and descriptive. It is original in ideas and writing skills.

**Question 3:** If there are no events, there will be no news and therefore no history will be made. This is a clear indication that news is normally associated with events. News is as much as an account of an event, which has happened, should stimulate human interest and curiosity in the incident or activity. News is an account of unusual events which more or less compel reporting, it is an account of what the public wants to know, what they must know, what they ought to know, and it is an accurate and unbiased account of a timely event that is of human interest to the newspaper reader, radio listener or TV viewer. It is, therefore, the newsworthiness of news that is usually referred to as news.

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## UNIT 3 RADIO FORMATS AND TERMINOLOGY

### CONTENTS

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
  - 3.1 Definition of Formats
  - 3.2 OnóAir Recording
  - 3.3 Radio Hand Signals
  - 3.4 Choice of Words and Phrases
  - 3.5 Conversational Tone
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-Marked Assignment
- 7.0 References/Further Reading

### 1.0 INTRODUCTION

In radio broadcast the term Programme stands for the various and properly organised sounds that the listener gets from the station through the air. The radio is generally referred to as the õblind mediumõ principally because the sound that emerges from this medium are consumed through the ear and not the eye as is opposed to the television, the newspaper and the magazine.

In an effort to communicate with the audience members the medium relies heavily on the use of imagery to deliver its message. The listener simply visualises as soon as he hears the message. Since the medium is meant for the ear only, words and phrases are used in such a manner that they aid in the visualisation of meanings. The terms used have to be precise, concise, cogent and concrete. They should be everyday expressions that the listener is quite familiar with.

### 2.0 OBJECTIVES

At the end of this unit, you should be able to:

- É define Formats and Terminology
- É define OnóAir Recording
- É define Radio Hand Signals
- É discuss the Choice of Words and Phrases
- É explain Conversational Tone.

### **3.0 MAIN CONTENT**

#### **3.1 Definition of Formats**

Generally, the various aspects of radio programmes are popularly known as the programme format. They include documentaries, features, magazines, discussions; phone ins, interviews, news, drama, and even sports.

All programmes that are aired on radio, to some extent, have similar formats in that they share the same characteristics. They use simple language, and are all meant for the ear and not for the eye. The listener is carried along through the use of imagery that creates reality in the minds of the listener.

In the radio version of the programme, word economy is exercised. The choices of these words, which paint the mental picture of the reported activity, are encouraged. They enable the mental picturisation of the events in the programme (Owuamalam, 2007:242).

#### **SELF-ASSESSMENT EXERCISE**

Give a definition of radio format and terminology.

#### **3.2 On–Air Recording**

When the studio is onóair, it means production is going on at the moment. Lights are normally located outside the radio production room or studio.

According to Reese, Gross and Gross (2006:9), the lights are wired so that whenever the microphone in the studio is turned on, the on-air light comes on. A light outside a production studio will often indicate òrecordingö, other stations simply light the red light to indicate that recording is going on. In either case, a lit light be it blue or red indicates a live microphone.

By and large, good production practice dictates that when an onóair light is on, one never enters the studio and, if one is within the vicinity of the studio, one is expected to be quiet.

Inside the studio, another alert light may be put on when the microphone is turned on. As soon as the floor manager or whoever is in charge of the studio and production announces òStand byö to alert both the artists and the studio crew in the studio that production is about to start, he intends to switch on the microphone. The floor manager should not announce

his intention to start production at the wrong time, as too many 'Stand-by' may mar its meaning, and he would not be taken seriously by those in the studio as they may not know when actually he wants the programme started.

### SELF-ASSESSMENT EXERCISE

What do you understand by the term 'on-air production'?

### 3.3 Radio Hand Signals

With the advent of modern technology in broadcasting, radio hand signals no longer play a major role. However, there are situations when vocal communication is not possible and hand signals become the next necessary option. For example, if an announcer and engineer happen to be working on an on-air programme from adjacent studios with a window between them, they must be able to communicate with each other. There are also times when, for instance, two announcers have to communicate in a studio, but a live microphone prevents them from doing so verbally. As a result of situations of this nature, hand signals have been employed to communicate some basic production information.

In most cases, hand signals are used to either start or stop production. A Stand-by signal, for example, is given just about to go on-air by holding one hand above the head with the palm forward.

The Stand-by signal is immediately followed by the Cue-talent signal by pointing the index finger at the artist who is supposed to go on-air.

Reese et al (2006:9) state that, the common hand signal for stopping a programme is the Cut signal, which is given by drawing the index finger across the throat in a slitting motion. This signal terminates whatever is happening at the moment and usually 'kills' all live microphones and stops all recorders.

To get an announcer to give microphone level, put your hand in front of you with the palm down and use the thumb and fingers to indicate that the announcer should talk into the microphone.

Furthermore, to indicate that two minutes are left in the programme, you should hold up the index and second finger of one hand in front of you. When things are moving fine, the thumb is up with clenched fists.

There are no universal hand signals. It could be found out that they may differ from station to station.

## SELF-ASSESSMENT EXERCISE

Why is it necessary to sometimes use hand signals in radio production?

### 3.4 Choice of Words and Phrases

According to Nworgu and Nwabueze (2005:170), broadcast presentation requires speed and conciseness because the broadcast programmes are usually time bound. Excesses in terms of words, sentences and phrases and their expressions should be avoided.

Sambe (2005:52), opines that what you read when you broadcast should not only be completely natural but should be like a piece of spoken speech. The good broadcaster does not read to the listener but talks to the listener. The words used should be every day words and phrases. Avoid starting construction with a subordinate clause, for example, "Following his success in Argentina, where he scored four goals for Nigeria, Kanu Nwankwo has taken his country into the African Cup quarter finals with his superb hat trick against Uganda."

It is better to state that:

"Kanu Nwankwo has taken his country into the African Cup quarter finals with his superb hat trick against Uganda. This follows his success in Argentina where he scored four goals for Nigeria."

Radio programmes, especially news, should be in active tense. Radio is all about something taking place, or people doing something. The active tense is also more concise than the passive tense. For example, it is better to say, "The government is taxing everyone who has a second house" rather than, "Everyone who has a second house is being taxed by the government."

Avoid acronyms as they cause more confusion. Acronyms that are internationally recognised such as the UN, USA and WHO, should be spelled out. Do not assume your listener knows or is a master at deciphering acronyms. Do not use abstract phrases. Everything you say should sound real, for example the word "biodiversity" which means "wildlife"

Figures should be written in full, for examples, "1,355" instead of "one thousand three hundred and fifty-five". Do not mix percentages with figures. And avoid giving vague quantities in a report, for example, "Some people are protesting", or "a number of people turned down the offer". Find out what numbers are involved and convey that information as plainly and clearly as you can.



Avoid the use of jargons for it is a language used by a group of people with a certain expertise, for example 'food insecurity', 'under-nutrition' instead of 'lack of food'.

### **SELF-ASSESSMENT EXERCISE**

Why does the announcer need concise and precise language in radio broadcast?

### **3.5 Conversational Tone**

Using a conversational tone does not mean that we speak as if we were on the football pitch or at a social gathering with friends. Broadcast is a bit less formal than print writing. The goal of the radio news or programme is to tell a story to someone who knows less about what happened than you do. Use common words, but use them very well (Tuggle et al 2001:3).

Talk to the listener, but do not try to talk above his or her head. If you are fond of using certain words incorrectly but think you have been using them correctly, then think how your listener is feeling or what he or she is going through. By doing so, you have already distracted your listener momentarily and he or she may lose track of what you want him or her to listen to.

When we talk, we do not often think about the rules of grammar and sentence construction. But when we are on air, we have to think about these things because radio news flows one way only with no immediate interaction between the listener and the anchor man. The listener has nothing he can re-read to make sure he understands it. As such he is unable to ask the person speaking what he or she meant by what was just said.

Using short, simple and declarative sentences is closely related to using conversational tone. When complex sentences are used, it is very easy for our meaning to get lost in the shuffle. Also keep the subject and the verb as close to each other as possible. For example, 'This morning, police arrested a suspect' is easier to follow and sounds better than 'Police this morning arrested a suspect'. The listener is bound to get lost if too much information hits him or her in a short amount of time.

### **SELF-ASSESSMENT EXERCISE**

Why is it more advantageous to use short simple sentences than long windy ones in radio broadcast?

## 4.0 CONCLUSION

By and large, we have treated the definition of radio formats and terminology, on-air recording, radio hand signals, choice of words and phrases and the use of conversational tone in radio broadcasting. We have taken a deep look at the ability to craft language, not just use it, to tell stories in ways that will grab attention, impart information and leave the listener with the impression of having been at the event himself or herself.

## 5.0 SUMMARY

The basic element in radio broadcast is, do not task the listener to work to get the information. As the writer or broadcaster, you should or it is your responsibility to do all the work, so that your listener does not have to do anything other than to listen to what you have to impart to him. If you shift the responsibility to him, he is likely going to turn to another programme that requires less effort.

In doing your job, you should be clear and concise, write like people talk and above all be very careful with the use of pronouns.

## 6.0 TUTOR-MARKED ASSIGNMENT

1. Radio programme production can be carried out without the use of hand signals. Discuss.
2. Why are long, windy sentences unsuitable for radio broadcast?
3. Past tenses are most suitable for radio broadcast. Discuss.

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## UNIT 4 NEWS PRODUCTION

### CONTENTS

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
  - 3.1 Definition of News Production
  - 3.2 Voice Production
  - 3.3 News Values
  - 3.4 News Reporting
  - 3.5 News Beats
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-Marked Assignment
- 7.0 References/Further Reading

### 1.0 INTRODUCTION

It is generally noted that if there is no event, there will be no news and as such there will be no history. This is a clear indication that news is usually associated with events.

According to Ngwokor (2008, P.16) everyday, millions of events occur, and are gathered and sent in by correspondents from different locations and any news story that is sent to the station or at least any news story that is broadcast must have some qualities that make it to be broadcast for the consumption of the audience. Some of the qualities include timeliness, nearness or proximity, prominence, consequence, oddity, human interest and disaster.

The stories are gathered by correspondents and reported to the audience who consume from the broadcast station as second or reported news items.

### 2.0 OBJECTIVES

At the end of this unit, you should be able to:

- É define News Production/Presentation and Voice Production in broadcasting
- É explain News Values in broadcasting
- É explain News Reporting and News Beats in broadcasting.

### 3.0 MAIN CONTENT

#### 3.1 Definition of News Production

Mencher (1985:44), in Ciboh and Iyorkyaa (2004:18) defines news as a report that presents a contemporary need of reality with regard to specific issues, events or process. Other contemporary definitions of news range from whatever interests the listener to a timely account of a current idea, or problem that interests people.

Iyorkyaa (2000) says is the recounting of factual information about events, situations and ideas ó including opinions and interpretations ó calculated to help people individually to cope with themselves and their environment.

Tuggle et al (2001:2) say that, in broadcast reporting, we do not use the inverted pyramid style. Television and radio news reporting is done in such a way that the viewer or listener would notice something was missing if we õtrimmed from the bottomö because stories are not built in descending order of the facts. Also, the end of longer broadcast news stories should contain either a summary statement or should leave the viewer/listener with something to think about.

#### SELF-ASSESSMENT EXERCISE

Why don't we use inverted pyramid style of reporting in broadcasting?

#### 3.2 Voice Production

York (2000:42) states that almost any voice will improve with training, however, not everyone will be suitable for broadcasting. The main thing for the beginner is to want to communicate. The voice should therefore come across the listener as natural. Sentences should be constructed so that proper phrasing is possible, because that in them will aid the audience's comprehension.

The second consideration is to ensure that words, once written, are delivered with a reasonable range of inflection. It should be noted that some voices are naturally monotonous, but, to make things worse, many young broadcasters often develop a tendency to speak quickly and they do so in a flat undertone, thinking that by doing so they would add a sense of urgency to their work. But in broadcasting, one would notice that the more nervous the broadcaster, the higher the pitch, so although it is not an easy task, the broadcaster has to allow his/her muscles to relax so that the full tonal range comes through. It should not be forgotten that the listener relies principally on the clarity of the speech

as much as on the power of pictures, in the case of television, and the broadcaster who speaks poorly is simply doing only half the job.

In offering appointments to reporters or broadcasters, employers should ensure that the candidates should undergo vigorous voice tests and those who are found to have speech impediments and other impenetrable accents that may not be overcome after some practice should be denied the job.

### **Pronunciation**

Names of persons and places should be rightly pronounced at all times. In order to aid the consistency in pronunciation, most broadcast stations supply broadcasters regularly with updates of difficult names of persons and places in the news by supplying dictionaries of pronunciation and an index prepared by the station based on experience.

### **SELF-ASSESSMENT EXERCISE**

Why should those to be employed by any broadcast station undergo voice test?

### **3.3 News Values**

Gressberg et al (1998:327), cited in Utor and Sambe (2004:2) suggest certain qualities or criteria that could assist in deciding the news values, that is, what to publish or broadcast or not to broadcast. These criteria are impact, timeliness, prominence, proximity, the bizarre, conflict and currency.

1. **Impact** – this refers to the number of people whose lives will be influenced in one way or the other by the subject of the story, for example, if petrol stations go on strike most people would be affected whereas a strike by non-academic staff of a university would not affect many people.
2. **Timeliness** – if it is not new, it is not news. If the news is recent, it has more news value. Stations as a result, do bring a story up to date as much as possible.
3. **Proximity** – events and situations in one's community home community tend to be more newsworthy than events that take place far away.
4. **Prominence** – men and women may be born equal and may claim equal rights as citizens, but some grow up to be more

newsworthy than others. For example, if Turai Yarɔɔdua gives birth the whole world would know but the birth of a 12th child of a farmer will not herald unless the baby has two heads or they are joined together.

5. **Human Interest** – these are events that tend to affect the lives of men and women, for example, calamities or achievements, human interest can be measured by other news values such as unusualness, proximity and prominence.
6. **Bizarre** – odd and unusual events have always seemed more newsworthy than those of routine nature. For instance, if a chicken lays an egg as big as a football, it would be newsworthy because such an egg is unusual.

### SELF-ASSESSMENT EXERCISE

What are the determinants of news values?

### 3.4 News Reporting

Reporting happens to be the main activity of journalism. It is the fulfillment of a vital function to society. It means giving an account of some happenings. Chamley (1965:44) describes reporting as both an art and craft. As an art, reporting is an artistic expression derived from the guidance of the reportorial craft by native perception, taste, intuitive awareness and an intense personal impulse that is perhaps inexplicable. As a craft, reporting is made of a complex of skills, methods, techniques and designs based on thought and experience which can be taught and learned and then passed on from those who have studied and practiced it to those who have the capacity to study and develop it.

Ciboh and Iyorkyaa (2004:9) say reporting comes in several forms hence it can be said it is of different kinds:

- a) **Basic News Reporting** ó is straight news reporting. It is reporting the facts as they are, events as they happen without adding any other thing to it. It is basic reporting as it is.
- b) **In-depth Reporting** ó called advanced reporting. It is detailed, balanced and thorough treatment of facts, events and issues with background orientation to explain how and why it happened, for the benefit of the audience since this type of reporting involves search and research, inquiry and investigation, it requires team work.
- c) **Interpretative Reporting** ó does not only treat news in-depth, but also provides comment on the news by associating views with

information and opinion with facts so that the listener or viewer would better understand the news situation and to an opinion of himself/herself. This is called opinion moulding news.

d) Investigative Reporting ó is reporting of concealed information.

According to Anderson and Benjaminson (1987:200) it is digging deep and aggressively when necessary, even dangerously especially for hidden corruption or concealed misbehaviour or inefficiency.

### SELF-ASSESSMENT EXERCISE

As an art and craft, define news reporting.

### 3.5 News Beats

News is the process of collecting raw information from various sources to be reported as news. News is gathered from the following sources called beats:

**1. Regular Beats** ó Folarin (1998:16) says a reporter is assigned to a news beat as regular as possible to news beats which are places to which the reporter has been assigned, it could be the market, airport, the state house, police station, the court and even the university campus.

In covering regular beats the reporter has to be familiar with the whole environment of the beat as well as the operations and personnel of the establishment concerned. The reporter should cultivate friendship with both the lower and upper echelon of personnel in the establishment. The lower cadres of personnel are always willing to supply the scoops about the establishment while those in the top echelon would normally have access to top secrets not readily available to those at the lower level.

**2. Social Assignments** – conferences, seminars, annual general meetings of professional bodies, shareholders and a host of others form the social assignment beats. The reporter must endeavour to be up to date with the subject of the gathering. The reporter should do all that is possible to get the copies of papers to be delivered in advance, to be abreast with themes and objectives. The reporter should try and get personal interviews with those who play important role at the occasion.

**3. Press/News Conferences** – require similar preparations just like the other beats. The only difference is that those who arrange press or news conferences are usually more willing in supplying copies of addresses and in answering reporter's questions.

**4. Correspondents** – are out of town or out of country reporters, and are known as correspondents. They file in reports from out of stations. The correspondent is left to use his initiative in searching for news. Such stories could be sent to the station through telephones, telex, radiophone or telefax. News can also be got through subscription to the wire services.

### **SELF-ASSESSMENT EXERCISE**

What is the difference between the regular and special assignments correspondents?

### **4.0 CONCLUSION**

The reporter has to be factual in reporting events. The report must be free from colouration and should not be embellished with opinion of the reporter. The news report must be simple, concise and clear so that the import of the content can be understood and appreciated by the targeted audience.

### **5.0 SUMMARY**

News is a report of an event covered by various reporters assigned to beats on different locations. They usually package and present events, occurrences and activities for human interests as they happen. The story meets the needs of the station's audience.

It should be noted that there are varied sources of news but the most important ones tend to be the regular beats and the correspondent reporting from the out station. However, subscription to the wire services has also become essential in order to make for balanced and up to date news.

### **6.0 TUTOR-MARKED ASSIGNMENT**

1. Why do you consider voice to be an important element in news production?
2. What are the characteristics of news values?
3. News is not just got by sitting in the station. How does news come into the broadcast station?



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## UNIT 5 IMPORTANCE OF PROGRAMMING

### CONTENTS

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
  - 3.1 Definition of Programming
  - 3.2 Programme Creation
  - 3.3 Programme Concept
  - 3.4 Programme Proposal
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### 1.0 INTRODUCTION

Programming on a broadcast station tends to be the time and duration of programmes the station presents them to the intended audience. The station should know when the station's audience for whom the programme is meant would be at the time of presentation. For example, if it is an educational programme meant for pupils of school age, the station should know when to present such a programme that will benefit such an audience. If it is aired by 10.00am during week days, the intended audience would be at school and as such it would not be advisable to present the programme at that hour. And if a programme is meant for adults who are workers then it will be of no use to present the programme at let's say 3.30 pm as they would be preparing to leave office. It would be better to present the programme when the audience members would be at home.

A good example of proper programming is when the NTA used to present a popular local programme the 'Village Headmaster'. This programme was aired from 8.00pm to 9.00pm when most adults were at home, and this was followed immediately by the 9.00 pm National News.

### 2.0 OBJECTIVES

At the end of this unit, you should be able to:

- É explain what programming is all about
- É effectively discuss programme creation and concept
- É demonstrate the essence of programme idea and proposal.

### 3.0 MAIN CONTENT

#### 3.1 Definition of Programming

Every broadcast station has its own time or duration of being on air each day. Some are on air for 24 hours while others operate for a number of hours less than 24. The principal aim of being on air whether for twenty-four hours or less is to meet the desires and aspirations of the station's audience by presenting acceptable programmes for their consumption?

Each station has the liberty to determine which programme comes up at what time, provided such programmes meet the desires of the station's audience. The plan of allocating programmes according to time of the day and duration of each programme is known as programming. Programmes are scheduled to take care of a variety of programmes such as drama, sports, documentary, cultural displays, discussions and a host of others. All these are presented to meet the desires or for the consumption of the station's audience.

#### SELF-ASSESSMENT EXERCISE

What is Programming?

#### 3.2 Programme Creation

Programme creation deals with both real-life and imagined situations that need to be addressed.

Owuamalam (2007:62) notes, the issue to be addressed must be identified and extracted, as a societal problem to be solved, It must be properly identified, so that the boundaries of performance can be addressed and determined. Creating programmes involves thinking and envisaging of a problem and its consequences on the society. It clearly points out that the problem exists and it shows why it is a problem and proposes how the problem can be solved.

For example, the issue of cultism in institutions of higher learning in Nigeria, this has now become a problem both to parents and university staff. Such a problem or situation can lead to a producer to carefully thinking of a programme idea that could provide answers or suggestions that would attempt to stamp out the problem, or would at least curtail cultism on our university campuses.

The programme producer should think of a theme that would properly address the problem. Like a research topic the producer should be able to come up with a specific assumption which is supposed to lay special

emphasis on a specific course. The main theme may generate certain sub-themes that would also help to deal with the various aspects of the situation. Whatever method adopted by the producers, the programme so created should aim at suggesting solution to the said problem.

The producer should be able to clearly explain why it is desirable to propose such a programme. Owuamalam (2007:65) further points out that programmes are concepts and concepts are thoughts. Thoughts, therefore, must be supported with action in order to be actualised. It means that a programme idea must be conceived to give expression to the concept. It shows that the conceived programme must be relevant to the issue raised in the thought process. The programme must address the concept in all its ramifications but within the limits and boundaries outlined by the situation which the thought is expected to deal with.

The presentation should be credible, believable, factual and reliable, and should be acceptable to the station's audience.

### **SELF-ASSESSMENT EXERCISE**

How would you as a producer create a programme?

### **3.3 Programme Concept**

There are three basic concepts through which programmes are created. The concepts are publicity, propaganda and public enlightenment. We shall look at the three concepts one after another.

**1. Publicity** – A broadcast station's main objective may be to give to the station's audience what the station wants them to know. In this situation the station is the source of the news or the programme. The station might have embarked on an action which it wants the audience to be informed about and nothing more. The station decides what is right for the audience. The duty of the programme producer is to tell the public the station's point of view on the issue concerned.

For example, if Nigeria is at war with any of the countries in the West African Sub-region, the NTA would show how successful Nigeria has been doing without showing the losses incurred.

Publicity can also be negative, for example, a few years ago America embarked on a negative campaign against Nigeria. Even where Nigeria performed very well like the case of Somalia and Liberia, credit was given to other African countries.

**2. Propaganda** – This concept tends to use descriptive method to deal with the details of an issue and shows how they relate to the cause, designed to be tackled. It provides vital and valuable information about the theme, which the programme addresses (Owuamalam 2007:68).

For example, a documentary on young women suffering from VVF (vesco-vaginal fistula) goes to show the bad effects of early marriage on under-developed girls and the de-humanising and frustrating situations in which these girls find themselves because of their gender.

It further shows that these girls have no say in their marriage. They are just married off at the instance of their parents.

**3. Public Enlightenment** – Society cannot deal with particular situations unless members of the society have relevant information pertaining to the situation. In such a case only persons with adequate knowledge would be given the opportunity to speak on the issue, thus bringing awareness to the generality of the people within the given community. It can be the question of girl child education in Nigeria. The programme has to be educative and informative in nature.

### SELF-ASSESSMENT EXERCISE

Why do you think the propaganda rather than the enlightenment concept should be used in the issue of girl child education?

### 3.4 Programme Proposal

According to Dominick (2002:274) everything starts with an idea. Stations do receive hundreds of ideas every year, some come from independent producers, some from television departments, some from network employees and a good many from amateurs hoping to get a start.

Owuamalam (2007:70) says that a programme conceiver, who believes that an idea is of interest to an audience, sells the idea to the producer who evaluates the idea in line with the established and accepted norms of the broadcast station.

A programme proposal tends to be a statement, often a written one which is put forward for accomplishment of a task. The statement indicates the direction towards which the programme would go. It may not contain all the details but should be comprehensive enough to give the producer an idea of what the scenario is all about so that assessment would be made as to the requirements of putting up such a programme.

For example, the concept of the First Amendment in the American Constitution is talking about freedom of expression, as well as when we talk about Section 39 of the Nigerian Constitution, we are referring to freedom of expression which comes with the rights of citizens to have access to the press in order to express themselves without hindrance as Trager et al (2007:34) state that First Amendment was intended to prevent the U.S. government from adopting suppressive laws. This means that all political parties should be given equal opportunity to campaign for votes during electioneering campaigns.

### **SELF-ASSESSMENT EXERCISE**

What does programme proposal mean?

### **3.5 Programme Idea**

According to the BBC Dictionary (1992:573), an idea is a plan or possible cause of action. Owuamalam (2007:41) states that, an idea is a mental construction crafted to generate stimulation. It is an imagination that seeks actualisation through programme production.

Programme idea involves the selection and placement of materials in a manner that ensures understanding by the audience. The material should also have an appeal to the audience.

Since television encapsulates image and sound, the producer has an additional task of creating mental picture of what the audience members hear. The audience sees and hears what is happening and are in a position to judge for themselves.

Ideas could be generated from personal imagination. In whatever form it comes, the idea should be useful in content the audience should be interested and enthusiastic about it. The message such an idea has for the audience should be important, to be able to attract attention from the audience. For example, in places where an institution of age grades is valued, a programme based on such a theme would attract a lot of attention both from the older and younger of age groups.

### **SELF-ASSESSMENT EXERCISE**

What is programme idea?

### **4.0 CONCLUSION**

This unit is anchored on the theme of programming in broadcasting. All programmes start with programme idea. The idea must be useful in

content and should appeal to the interest of the audience members. The programme to produce should be mindful of the culture of the targeted audience.

The idea should be designed with the aim of achieving a specific purpose whether it is instructional, moralistic or entertaining. The idea is therefore the basis for virtually all programme productions in the broadcast industry.

## **5.0 SUMMARY**

In broadcasting, the production of all programmes cannot start without first conceiving an idea. The idea has to be related in one way or the other, in one form or the other to the targeted audience. It must bear some benefits to the audience. It must bear some benefits to the audience for whom the programme intends to inform, educate and entertain. It is from the idea that the producer knows the type of resources and materials required for the production of the programme.

The audience being the principal reason for any programme production, the idea should be researched into so that the programme would meet the needs and desires of the audience.

## **6.0 TUTOR-MARKED ASSIGNMENT**

1. Why is programme idea very important in broadcasting?
2. Who do you think are the station's audience?
3. Propose a broadcast programme in respect of girl child education in Nigeria.

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## **MODULE 3 TELEVISION PRODUCTION**

- Unit 1 Announcing
- Unit 2 Basic Principles of Presentation
- Unit 3 Advertising in Broadcasting
- Unit 4 The TV Producer and Production Techniques
- Unit 5 The Director and Directing

### **UNIT 1 ANNOUNCING**

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- 7.0 References/Further Reading

#### **1.0 INTRODUCTION**

Announcing is principally about speech and its presentation. It is a form of communication which deals with vocal qualities of speaking in order to pronounce words and generate meaning that can be shared commonly between the presenter and the audience.

The announcer is the source while the audience is the receiver. It means that there must be a commonality of words between those involved in the communication service. It is the comprehension of the used words that determines the effectiveness of the communication. (Owuamalam 2007:146). Communication becomes effective only when the receiver understands what the sender is saying by responding in a specific manner. This is a clear indication that both the speaker and the receiver share the same frame of reference. It is the desire to share the same frame of reference with the station's audience that makes announcing important in broadcasting.



## 2.0 OBJECTIVES

At the end of this unit, you should be able to:

- É explain what broadcast presentation is
- É describe who Newscasters and Narrators are in broadcasting
- É describe the functions of the Anchorman and Disc Jockey.

## 3.0 MAIN CONTENT

### 3.1 Definition of Presentation

Presentation tends to introduce the station's audience to the programmes that are to follow. Presentation should be done in such a way that it attracts the audiences to the station and they would want to listen to the main thing. They should desire to listen to the main story. It acts as an appetizer to the main dish.

Broadcasting stations that have competent announcers are bound to attract audiences to their programmes. Presentation is the first contact with the audience. If the quality of presentation is appreciable or remarkable, it will tend to invite the audience who will not only be inquisitive but would want to watch or listen to more of the station's programmes.

A lot of efforts should be put into the job by the presenter so that the audience would not tune him/her out. In order to capture and retain the audience, the presenter should adhere strictly to the house style of the broadcast station. This includes the presentation language for programmes, the dress code, costume and make-up as well as the ability to use or manipulate new technological gadgets such as the teleprompter in place of analog equipment.

The presenter has to be respectful and cheerful to the audience. He has to be tactful, diplomatic and firm in his or her style of presentation. A station's presenters who work within some or all of these guidelines are bound to be free from turning away audience members.

### SELF-ASSESSMENT EXERCISE

What are the good qualities of presentation?

### 3.2 News Caster

Newscasters are also newsreaders. They present news as a broadcast programme. They use appropriate language and performance skills to

ensure exciting presentations to the news audience. They don't deviate from any given script produced as news (Owuamalam, 2007:157) since they are performers as well, they are bound to conform to the directives given by the floor manager who in turn acts on the directives of the technical directors. Floor managers tend to be efficient using prompting device in the studios.

While on air, the newscaster should appear confident and the words should be pronounced distinctly and appropriately. The word, sentence or phrase stress should be placed in the right position so as to avoid confusing meaning. A newscaster who is not confident in his or her job is bound to deliver the news in a hasty manner and then make series of mistakes thereby virtually asking the audience members to tune off.

### **SELF-ASSESSMENT EXERCISE**

What are the attributes of a good Newscaster?

### **3.3 Disc Jockey**

Their major responsibility in a broadcast station is the presentation of musical programmes of various classes and forms, past and present. Their major work is to entertain the station's audience by playing musical discs at the station. Their wit which adds glamour and fun to the presentation is their greatest assets in doing the work of presentation of artistes and their works in particular. The disc jockey usually has vast knowledge about artistes and their music and this is one of the reasons they normally have some reasonable comments on the music presented to the audience. The disc jockey's main concern is to entertain the station's audience by giving them various types of music; at times they play the role of advisors to the society in the course of presenting their music and the artistes.

### **SELF-ASSESSMENT EXERCISE**

Describe the principal job of a disc jockey in a broadcast organisation.

### **3.4 Anchors**

The anchor men or persons are charged with the responsibility of presenting programmes such as discussions, interviews and talk shows. They may also be called moderators. They are well acquainted with each programme objective and they do a lot to motivate participation by the public. They are always knowledgeable in the subjects they handle, they are quick witted and are always quick in reasoning. This helps them share knowledge with the participants during programmes presentation.

For example, a discussion programme on 'Cultism in our schools' will definitely need someone who will guide the discussants in order to achieve the desired objectives. It is the duty of the anchor man to introduce various segments of the programmes and would ask discussants if they are, let us say, three or four to speak accordingly, for the three or four discussants would not be speaking all at the same time. From time to time as the discussion is in progress, the anchor may introduce or remind the audience about the topic being discussed.

At the end of the discussion, the anchor man usually summarises the viewpoints expressed in the programme by discussants. This he does so that the audience members would not lose the line of discussion and be better informed and possibly educated on the programme in question.

### **SELF-ASSESSMENT EXERCISE**

Who would you refer to as an anchor man in broadcast announcing?

### **3.5 Narrators**

Narrators are presenters who give an account of a series of events in a sequential and orderly manner. They provide the information which explains situations in a graphic and interesting manner (Owuamalam 2007:158).

The presenter who usually gives the narration in documentary programme does carry the audience along and takes them through the programme by narrating the story in a persuasive and compelling manner. An example is, 'The Africans', whose narrator Ali Mazrui usually talks persuasively and in a manner so appealing that one is bound to be taken on the narrative journey with him very willingly.

The narrative given by short story tellers is done in such a way that one may think that the narrator was at the scene of the incident or event. Such narrators often re-enact and colour the story so much that it sounds real. An example is, 'Tales by Moonlight', a children's story series featured by the Nigerian Television Authority once a week.

### **SELF-ASSESSMENT EXERCISE**

What are the attributes of a good narrator?

### **4.0 CONCLUSION**

The major instrument used in announcing is the words which the deliverers use in communicating with the targeted audience.

The essence of announcing is to address an issue or issues that affect society. The audience to be addressed has to be identified to be addressed through research by the broadcast station. Those charged with the responsibility of making the announcement should be versatile in the language of communication. Words and phrases should be carefully selected so that the message would be communicated to the audience without ambiguity, thus satisfying the needs and desires of the broadcast station audience.

## **5.0 SUMMARY**

By and large, announcing is based on speech and its presentation where words are properly used to achieve the desired results. In other words, the rules of grammar have to be strictly adhered to. Both the announcer and the audience should share one thing in common, that is the medium of communication used by the announcer should equally be understood by the audience for whom the announcement is meant. The message sent by the announcer would be understood by the receiver.

## **6.0 TUTOR-MARKED ASSIGNMENT**

1. What do you consider to be the cardinal points in announcing?
2. Do you think an anchor man could also serve as a narrator?
3. Why must a newscaster have the command of the language of communication?

## **7.0 REFERENCES/FURTHER READING**

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## UNIT 2 BASIC PRINCIPLES OF PRESENTATION

### CONTENTS

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
  - 3.1 Definition of Diction
  - 3.2 Mood and Emotion
  - 3.3 Eye Contact
  - 3.4 Competence
  - 3.5 Charisma
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-Marked Assignment
- 7.0 References/Further Reading

### 1.0 INTRODUCTION

Presentation is a careful way of introducing a programme to the intended audience. It gives the audience insight into what they would see or listen to in the programme proper.

Owuamalam (2007:149) says presentation provides the audience with the vital information, required to adjust their listening or viewing desire. Presentation gives stations the integrity they enjoy in attracting audience to their programmes in broadcasting.

Presentation can be compared to the paint which decorates the building from the outside which attracts the on looker who would want to see the interior of the building.

If the programme is introduced skillfully and artistically, the audience would want to watch or listen to the whole programme.

By and large presentation is an interior to beckon to the audience to come to a sumptuous meal. It may even capture some audience members who are in the habit of wandering from station to station seeking programme content that would meet their desires.

### 2.0 OBJECTIVES

At the end of this unit, you should be able to:

- É define Diction and its use in presentation
- É explain the essence of mood and emotion in broadcasting
- É talk intelligently about competence and charisma.

### **3.0 MAIN CONTENT**

#### **3.1 Definition of Diction**

The ability to pronounce words distinctly and clearly, determines to a large extent, how the audience members understand the information, which is to be shared with the presenter. Stresses must be accurately emphasised at the relevant points in order to state exactly what the presenter means. Clarity of meaning is the essence of good diction (Owuamalam, 2007:151). Being a good presenter takes more than producing beautiful words. It involves the ability to exhibit great skill in presenting issues and ideas clearly in few words so that the audience will understand at a go what the presenter is saying.

Whatever is the case, tribal or foreign accents should be avoided in broadcasting. Each language has to be spoken according to its phonetic rules, and nothing more. Anything short of this results to misunderstanding of the intention of the presenter and may become channel noise.

The presenter should never attempt to speak in exaggerated manner in order to impress the audience. It should be noted that the aim of presentation is to express a thought or feeling and the presenter should aspire to achieve the aim of presentation rather than constituting himself/herself into a public or audience nuisance.

#### **SELF-ASSESSMENT EXERCISE**

What is good diction in broadcasting?

#### **3.2 Mood and Emotion**

In a broadcast station the responsibility of setting the mood rests on the presenter. The presentation of information and the manner of delivery to the audience is the work of the presenter. If the presenter is cheerful and lively in his/her presentation the audience would go along with him/her. The use of body language such as facial expression certainly adds to the articulation of meaning especially when accompanied by the correct words. The sounds that come from a presenter often indicate the mood of the presenter as they relate to the meaning and structure of the presentation.

Langer (1979) says the various forms of human feelings range from growth and attention, flowing and slowing, conflict and resolution, speed, arrest, terrific excitement, calm or subtle activation to dreaming lapses. It is, therefore, the duty of the presenter to ensure that the mood

and emotional feelings of the audience are aroused in conjunction with the objectives of the station's programmes.

### 3.3 Eye Contact

Television presentation is similar to interpersonal communication just like the radio where the presenter appears to be addressing the listener. Who is face to face with him?

In the case of television the presenter is separated from the audience it appears as if he is addressing them in a face-to-face situation. In most cases, presenters are seen smiling at their audience. This is to arrest the attention and interest of the audience and make them feel relaxed. The ability of the presenter to make frequent eye contact with the camera lens in television or a mental delivery of aural contact through the choice of words in radio can achieve the desired effect. It radiates confidence in the presenter and provides an unconstructive forum for verbal communication (Owuamalam, 2007:153). It is understood that in most cases eye contact gives encouragement to mutual participation in communication. It also encourages quick feedback. Here the source of information is easily confirmed and identified. And if the presenter appears friendly and presentable the audience members are likely going to stay put to consume the programme.

### SELF-ASSESSMENT EXERCISE

What does "Consumption" in broadcast programme mean?

### 3.4 Competence

A beginner may not be as competent in the art of presentation as someone who has been on the job for a long time. Competence is acquired through practice and experience of performing the task over and over again.

For example, a presenter of law courts programme should be conversant with legal terms to be used in the course of presentation. He should know when to use the term "his lordship" and "his worship", "to pass judgment and to uphold judgment" and a host of other terminologies that are associated with the judiciary.

It is from knowledge that competence is drawn by the presenter who is now in a better position to guide his audience throughout the character of the programme. The presenter should also show signs of competence in the other areas of production. For example, he or she should be able to know the signals given either by the programme director or the floor

manager who is the contact person between the director and the artistes in the studio.

In fact, he or she should be knowledgeable in the production language and sign of the programme. When he or she acquires knowledge in these and other things that are involved in production then such a presenter is said to be competent in the performance of his or her job.

### **SELF-ASSESSMENT EXERCISE**

What is the term 'competence' in production?

### **3.5 Charisma**

Programme presentation in broadcasting is usually combined with special gift which tends to make the presenter acceptable to the audience. The presenter should cultivate an acceptable behaviour that makes him loveable any time his voice is heard over the radio or his face is seen on the screen. For it is generally believed that if people are impressed with a personality there is likelihood that such a personality would attract a lot of followership. For example, in the late 1970s, anytime the late James Audu put up his face on the screen and his voice was heard, many audience members rushed to see and hear him speak on Nigerian Television. Such an announcer or presenter is likely going to be emulated by other talents for they too would like to be associated with such success.

Presenters are said to often play the role of leadership as Aliens (1964) cited in Owuamalam (2007:155), 'Leadership is the work a manager performs to cause people to take effective actions'. A good presenter directs audience attention and influences individual and group activity either by viewing television or listening to the radio. A good presenter is capable of influencing audience to broadcast programmes, thus achieving the aims and objectives of the station.

### **SELF-ASSESSMENT EXERCISE**

What are the characteristics of a charismatic presenter?

### **4.0 CONCLUSION**

Certain qualities are bound to be exhibited by broadcast presenters if they are to be believed and accepted by the target audience. While some of the qualities may be natural some are acquired through experience, knowledge or qualification. For example, some presenters naturally look good on the screen, while others apply make-up to look better on the screen.



Principles of presentation are those things that the presenter has to acquire, possess and exhibit in the performance of his or her job so that he or she would be accepted and believed by the station's audience, thus endearing the station to the audience.

## **5.0 SUMMARY**

The attributes of a presenter include thorough knowledge of the programme and the techniques of presentation such as the floor manager's language used in the studio. The presenter should appear friendly. Such a person seems to be more acceptable to the audience than an over serious looking person. He has to be cheerful, radiating smiles instead of being stern-looking before the audience. His diction should be natural. He should speak in clear terms.

In short the presenter should ensure that he achieves the appropriate mood and emotion and should create a welcome atmosphere before the audience who in turn would be endeared to the station.

## **6.0 TUTOR-MARKED ASSIGNMENT**

1. Why would you insist on a presenter pronouncing words accurately in any programme production?
2. By your justification, who is a charismatic presenter?
3. In what ways would you, as a presenter, make yourself acceptable and believable by the audience?

## **7.0 REFERENCES/FURTHER READING**

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## UNIT 3     **ADVERTISING IN BROADCASTING**

### CONTENTS

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
  - 3.1 Definition of Advertising
  - 3.2 Development of Advertising
  - 3.3 Functions of Advertising
  - 3.4 Criticisms of Advertising
  - 3.5 Advertising Copy Writing
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-Marked Assignment
- 7.0 References/Further Reading

### 1.0 INTRODUCTION

It is not possible to pinpoint the beginning of advertising, however, several examples date back several years ago: clay tablets had been found in ancient Babylon with messages. The town crier had been in existence in England during the medieval period.

In recent times, the history of advertising is entwined with changing social conditions and advances in media technology (Dominick, 2002:369). Advertising came to limelight with the advent of industrial revolution. The period witnessed improvement in economy and communication and aided advertising to thrive.

The 1920s marked the beginning of radio as an advertising medium. Network broadcasting made radio an attractive vehicle for national advertisers. Then came the 1960s with the growth of television which had more impacts or input into the way advertising was presented.

Finally during the 1990s, a new advertising and marketing medium, the Internet, arrived on the scene and saw remarkable growth. Now, advertising has to adopt the new technology in order to cope with the modern world.

### 2.0 OBJECTIVES

At the end of this unit, you should be able to:

- É explain Advertising and its development
- É explain the Functions and criticisms of Advertising
- É explain the term Copy Writing in Advertising.

### 3.0 MAIN CONTENT

#### 3.1 Definition of Advertising

Advertising can be defined as any form of non-personal presentation and promotion of ideas, goods and services paid for by an identified sponsor. It could be noted that three key terms are used in this definition namely:

É Advertising is ñnon-personalö, that is it is directed toward a large group of people. Secondly, advertising is ñpaid forö. This makes advertising different from publicity which isn't usually paid for. And thirdly the sponsor of the advertisement is ñidentifiedö. In most cases the identity of the sponsor is known and there is nothing wrong in identifying the sponsor in an advertisement. Perhaps it is only in political advertising that the sponsor is not identified. However, broadcasters may not accept a political advertisement without a statement identifying those responsible for it.

#### SELF-ASSESSMENT EXERCISE

What are the major differences between advertising and publicity?

#### 3.2 Development of Advertising

Advertising is said to have dated back to ancient Egypt when the papyrus posters were found offering rewards for the return of runaway slaves. In early Greek and Roman days, signboards were placed above the doors of business establishments and town criers proclaimed that merchants had certain wares for sale (Sambe, 2008:245). Perhaps the increase in quantities of advertising was realised in the mid-15th century when there was improvement in the printing industry. Advertisements came in handbills, posters and then newspapers and magazines.

Newspapers and magazines increased in circulation, because of the new technological advances, advertising new slogans, better copy writers and artists, and improved method of analysing products, media and markets, cases of advertising also increased.

The invention of radio and later television brought about tremendous improvement in advertising.

Advertising takes different forms, however each form works to serve one purpose and that is bringing message about a product or event to the public. Some of the messages are profit oriented while others are non profit oriented. They also provide free services but not goods, to the public either through the print or electronic media.

## **SELF-ASSESSMENT EXERCISE**

What is advertising?

### **3.3 Functions of Advertising**

Dominick (2002:369) states that advertising tends to fulfil four basic functions in any given society:

1. Advertising serves a marketing function by aiding companies that provide products or services to sell their products.
2. Advertising is educational, and society learns about new products and services or improvements in existing ones through it.
3. Advertising plays an economic role. The ability to advertise allows new competitors to enter the business arena. Generally, competition enhances products improvements and it may help lower prices of products.
4. Advertising performs a social function by displaying the product and even cultural opportunities available in a free enterprises society, tends to help increase productivity, and tries to raise standards of living.

## **SELF-ASSESSMENT EXERCISE**

Discuss the principal functions of advertising.

### **3.4 Criticisms of Advertising**

Advertising appears to be part of our lives and is therefore prone to series of criticisms by members of the society. Some of the criticisms are:

1. In advertising members of the society are persuaded and as such we have the choice to purchase or not to purchase the goods so advertised. However, advertising does persuade us to buy goods and services we do not mean to buy.
2. Advertising appeals to our emotions rather than to our intellect. Almost all human beings are motivated by emotional drive; it appears natural that advertising should make such appeals. Perhaps a cautious purchaser would avoid obvious appeals to the emotions.
3. Advertising tends to be biased for it encourages people to spend and to acquire. It also makes consumption the most important activity in life. This aspect of advertising is biased against those

with low incomes who do not have the means to attain the material goals portrayed in advertising.

4. In all cases, advertising people tend to disseminate messages through purchased time on radio and television in order to identify, inform and persuade.

### **SELF-ASSESSMENT EXERCISE**

What would life be without advertising?

### **3.5 Advertising Copy Writing**

Copy writing in advertising could be used to refer to the materials or everything that makes the message stick. It may include the layout, the design, all the words or the typographic elements in the advertisement, including the headlines, captions and subóheadlines. For this purpose we shall mean everything that is used to disseminate the information to the target audience.

Writing a copy begins with the brief which serves as a guide provided by the client about the product, service, idea, his company and himself. The brief is always in written form.

A good brief contains information on the nature of the business and the product or service, the business or product catchment area or ògeó spreadó, the market size, past ó present ó future consumers, competitors and other data available to the client (Nwosu, 2006:51).

The writer should be guided by the 5Ws and H news writing formula as follows:

- a. Who will buy/purchase the product?
- b. What product, service, idea is to be advertised?
- c. When does the purchase take place?
- d. Where will the product be purchased?
- e. Why is it to be purchased?
- f. How much of the product or idea will be used?

Based on the available information the copy writer will be armed to begin his research by either observation or survey to enable him produce an effective advertising copy.

The objectives can now be clearly defined. They include size, typography, shape and colour objectives, desired action objectives and market objectives. Other criteria to be taken into consideration include;

brand users, product users and non ó product users. By now the writer should be ready to begin copy writing proper. At this stage the writer is free to decide on the advertising appeals that may attract the product buyers.

### **SELF-ASSESSMENT EXERCISE**

Describe the processes of advertising copy writing.

## **4.0 CONCLUSION**

Advertising can be classified in many ways depending on the type of product to be advertised and the kind of audience or consumers who form the target audience or population who would purchase the product, or the idea or service.

Consumers, as the name implies, are the people who buy services and goods for personal use. Most of the advertising that people are exposed to falls into this category. While business to business advertising is directed to people who purchase product or services for business use.

Advertising can be classified as geographic or international. Geographic advertising is concerned with a particular area while international advertising is used for products and services that are used all over the world.

## **5.0 SUMMARY**

Advertising is any form of non-personal presentation and promotion of ideas goods and services paid for by an identified sponsor. Furthermore, advertising can be classified by the target audience that is geographic focus, the audience may be in one geographic location or maybe scattered all over the world. Modern advertising began in the late 19th century and grew in the early 20th century, as radio and later on television became mass advertising media.

Although the business to business advertising is not as prominent as the consumer advertising, business advertising tends to make up a significant proportion of advertising industry.

## **6.0 TUTOR-MARKED ASSIGNMENT**

1. What are three defining characteristics of advertising?
2. What is copy writing in advertising?
3. Discuss four main criticisms laid against advertising?

## **7.0 REFERENCES/FURTHER READING**

Dominick, J. R. (2002). *The Dynamics of Mass Communication: Media in Digital Age*, (7th ed.). Boston: McGraw-Hill Publishers.

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## UNIT 4 TV PRODUCER AND PRODUCTION TECHNIQUES

### CONTENTS

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
  - 3.1 The Definition of TV Production
  - 3.2 The Producer's Role in TV Production
  - 3.3 The Need for Production Techniques
  - 3.4 Production Treatment
  - 3.5 Basic Production Methods
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-Marked Assignment
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### 1.0 INTRODUCTION

Radio and television production involves many persons. It is, therefore, a team work or activity. The success of each production depends upon harmonious working relationship among the production crew. The crew is made up of the producer, director, set designer, lighting technician, camera persons, floor manager, performers, technical director and sound recordist.

A producer as one of the production crew has his role. He acts as the boss of a production project. According to Warritay (1986:84) his main task is to provide funds for production, or he may represent the financiers. If a producer works in a broadcast station or a production company, he may combine the roles of a producer and director.

In radio production not all the crew members would be of use to the production, for example, the camera person would not be necessary because pictures are not needed in radio production.

### 2.0 OBJECTIVES

At the end of this unit, you should be able to:

- É explain TV production and production techniques
- É identify the roles of the producer and those of the other members of production crew
- É explain TV production treatment and basic production methods.



### 3.0 MAIN CONTENT

#### 3.1 Definition of Television Production

Television production is regarded as a carefully balanced compromise between artistic aspirations and hard practicalities. There are certain things that seem to be not too important, but without them, production would be marred. These are artistic aspects of the programme. For example, the way you present your ideas, the camera, arrange lighting and sound will give the subject a certain amount of genuineness.

Production could be primarily a matter of organisation, this involves bringing together the right elements, such as, the script, performers, setting, that is equipment and the production crew, and using cameras and microphones to display the performance through carefully selected shots (Millerson, 1993:12).

#### SELF-ASSESSMENT EXERCISE

In your own words, define television production.

#### 3.2 The Producer's Role in TV Production

In simple terms television production is the art and science of filling a broadcast content. The station's audience may have a vague idea of the role of the producer or even if the producer exists at all.

After other arrangements have been made, the producer decides which programme will go into the day's broadcast, in what form and in what order. The producer supervises the ordering of all graphics for the production.

Tuggle, Carr and Huffinan (2001:133) state that in carrying out those duties the producer must accomplish the following tasks:

- É **Precise time of broadcast.** The production must end at the appointed time. It should not run long, and it should not run short. Some kind of content must separate the commercial breaks; they can't bump together.
- É **Choose the right mix of stories.** The producer working in concert with the assignments editor, in case of news programme, newscast resources and coverage are devoted to the right stories, that is those stories that are most newsworthy in line with station's philosophy.

- É **Work with the director and production crew to get the programme on the air.** A good producer does not lose sight of the fact that the director is an equal partner in the programme. Good communication and cooperation between the producer and director is absolutely essential.
- É **Show leadership.** The producer makes sure that all the different parts fit together and has to put all efforts together to achieve a satisfactory, high quality product. In doing so, the producer works with many people whose primary responsibilities pertain to a much smaller part of the production. In order to put all these parts together, the producer must have excellent leadership skills and must contribute to a positive and productive work environment.

### SELF-ASSESSMENT EXERCISE

By your estimation why must a producer possess leadership qualities?

### 3.3 The Need for Production Techniques

When the cameraman frames a segment of a scene with the camera lens, he is detaching the scene from reality. The audience members only see what the director wants them to see. They cannot know what is happening around. The lens often conveys what is called impressions of scale, distance and certain proportion of the environment which are often quite false. For example, a small object can be made to dominate the screen, while a big subject may pass unnoticed, but we accept the result as reality.

According to Millerson (1993:84) there are various reasons for production techniques:

- É The television does limit the amount of information shown to the audience. Where the camera wants the audience to see a broader view of the scene, a long shot is needed. Where only interaction between people, then a medium shot would be required. A close-up shot would be necessary for specific details. Shots are as such altered from time to time to present the various aspects of the subject and the scene.
- É If a subject is talking or holding, for example, a coin, then a close-up shot is necessary. If members of the audience cannot see properly, they become frustrated and, if a shot is held for too long, their interest fails.

- É The director is at times directing the audience's attention to particular aspects of the action or the scene. For example, throwing a stone at the window and breaking the glass, the audience may see or hear the sound only. This will depend on what impact the director wants to make on the audience.
- É Effective directing techniques encourage audience reactions. Images presented to the audience members are meant to arouse their interest, persuade and intrigue. They act as encouragement to the audience response. If the techniques are wrongly applied, the audience may become disenchanted with the station and this may lead to the destruction of empathy with the station's audience.

### **SELF-ASSESSMENT EXERCISE**

What becomes of a production if techniques are carelessly applied?

### **3.4 Production Treatment**

In production, every shot is considered as information package. In ideal situations a series of shots within any sequence or scene should form a continuous thought process in a story line. Shots should not be distorted unless the camera is aiming at a sudden dramatic impact. In a situation where the audience is unable to follow the linkage between shots, they are likely going to be distracted as they face the task of working out what exactly is going on.

In an attempt to move from one scene to another, the camera has to be careful. Change of scenes should not be made to appear unnatural. There are no hard rules in the presentation of a subject, but there are certainly many wrong ways of doing so. Wrong techniques are capable of confusing, misleading or simply being ineffectual.

Millerson (1993:86) states that successful methods can produce such a smooth flow of events that the audience is completely unaware of the mechanics of the production.

Sometimes directors think they are clever by instructing the cameramen to give a sequence of shots to the beat of the fast music. This may give fascinating results, however, it does nothing to convey ideas and may simply frustrate the viewer with unsteady glimpses.

## SELF-ASSESSMENT EXERCISE

Why is production treatment important in broadcast production?

### 3.5 Basic Production Methods

Before production begins, certain basic things have to be in place. They include lighting, talent or artist, camera and sound.

There are several ways in which production can be organised depending on the type of programme and the method to be adopted.

1. **Live production** – Here the programme is not pre-recorded. The performance is carried out live. To present live transmission that is free from mistakes it requires careful organisation, clear-headed direction, and closely coordinated skilled teamwork. Any problems that arise while on air have either to be covered up in some way or simply accepted (Millerson, 1993:90).
2. **Basic Retakes** – At the end of the rehearsal recording is done continuously and if there are errors of any kind, performance is halted and the bad section is retaken. The section may be recorded all over again or taken separately. If this is done it can be inserted afterwards in its proper place.
3. **Rehearse-Record Method** – This method is also called discontinuous recording. Here individual shots are rehearsed then recorded. Then separate corrective retakes are recorded before proceeding to the next sequence. This method is time consuming and there is always insufficient time to remedy problems in the setting, lighting and costume.

## SELF-ASSESSMENT EXERCISE

What are the basic differences between live production and other methods of production?

### 4.0 CONCLUSION

Production involves many persons and that is why it is regarded as team work. Its success depends largely upon cooperation among the production crew. The hardware for production are cameras, microphones, lights, sets, props, switcher, videotapes, cassettes and multiplexer. All these have to be present for a production to take place. Each unit and section must be closely united or knitted with the other otherwise production would not be possible.

## **5.0 SUMMARY**

Any programme that comes on air is meant to be consumed with satisfaction by the station's audience, and that is the station's principal objective. In doing this the cameraman has to frame his shots in such a way that the audience knows what is happening.

If the audience is faced with a crowded active scene, their eyes would wander at random to select what to view. However, guided action or selection concentrates on detail, spurious factors distract attentions and a wide angle shot presents details in so small a manner that they lose individual impact. The correct shots give the audience members what they want to view.

## **6.0 TUTOR-MARKED ASSIGNMENT**

1. What are the principal roles of a producer among the production crew?
2. Why would you employ certain techniques during production?
3. What is production treatment?

## **7.0 REFERENCES/FURTHER READING**

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## UNIT 5 DIRECTOR AND DIRECTING

### CONTENTS

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
  - 3.1 Definition of Directing
  - 3.2 Directing in Broadcast Programme
  - 3.3 Duties of the Director
  - 3.4 Duties to Production Staff
  - 3.5 Taking Care of the Rushes
- 4.0 Conclusion
- 5.0 Summary
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### 1.0 INTRODUCTION

Directing in television production is all about coordinating the various activities which when put together bring production to a success. Each person involved has to put in their best in terms of contributing their quota as far as the production is concerned under a single director. Directing assumes its greatest importance when the message is to be given òliveö by the artists or performers. Directing here involves both technical and non-technical activities under the director who does the job of directing in any broadcast production.

Before embarking on directing, the director ought to understand the message and focus of the material chosen by the producer for production. He has to study the characterisation and atmosphere of occurrence so as to ascertain and master the content of the script.

### 2.0 OBJECTIVES

At the end of this unit, you should be able to:

- É give a clear definition of radio and TV directing
- É spell out the duties of a director and production staff in television production
- É explain the term Rushes in television production.

### 3.0 MAIN CONTENT

#### 3.1 Definition of the Term “Directing”

Directing is the act of bringing the various aspects of production to make sure they all run efficiently to achieve the station's objectives. In the process of directing, the director has to use his creative and analytical prowess to bring the various aspects of presentation together.

He has to reduce the language of the script to the level of the crew members or artists and even to the level of the audience members if the need arises. He may also assign appropriate language to the characters. For, it would be a disaster to have a character in a programme who is supposed to be illiterate speaking good English.

Directing takes care of scenic composition as an extension of reality, imagery as a replication of subjects, themes and structure as determinants of presentation styles (Owuamalam, 2007:165).

#### SELF-ASSESSMENT EXERCISE

What is directing in television production?

#### 3.2 Directing in Broadcast Programme

The principal aim of directing programmes in a broadcast production is to achieve the acceptance and believability of the production by the station's audience, and to retain the aroused interest through suspense device. The arousal of interest could be in a heroic act or a sense of loss. The audience members being human beings are bound to react to some of these scenes.

Owuamalam (2007:165) is of the opinion that the person directing the production understands that the audience members are the reason why broadcasting exists. He as such tries to explore all possible artistic strategies to ensure that programmes meet the expectations of the specified target audience.

In directing it should be understood that the picture presented to the audience in the script must not be lost to them. In other words the audience members should be kept abreast of the storyline from beginning to the end. The director has to be tactful in handling all kinds of people. He or she uses tact and persuasion instead of coercion. He does not command but issues directives. He or she does so to achieve compliance from artists as well as the crew members.

Indeed the director, in the course of directing works as a manager of the people. He is fair but firm in dealing with both artist and crew.

### **SELF-ASSESSMENT EXERCISE**

Directing programmes does not mean commanding. Discuss.

### **3.3 Duties of the Director**

It is the duty of the director to supervise technical staff as well. His duties do not end with non-technical crew. He makes sure that all the necessary lights for the production are not only in place, but functional. He checks the various monitors within the studio to make sure that the camera shots tested by the cameraman are in workable condition. He also ascertains the images on the monitors as they would meet the desires and quality of the production.

The director has to be knowledgeable in acting and should understand the terminology and technology of broadcasting and its equipment.

The director makes sure that the messages put across by artists conform to the objectives of the broadcast stations. From the producer's script, the director writes his own which he uses in directing both the technical crew and artists alike as he deems fit. His script which may be called the shooting script helps to organise thoughts creatively and in an economic sense.

The director has to be economical with time and other resources. For example, where scenes involve crowds like the funeral and dance arena, it would be more economical to do the shooting at the same time instead of having to go back to the same location after the initial shots had been taken.

### **SELF-ASSESSMENT EXERCISE**

How would a producer who is a non-technical staff supervise technical crew?

### **3.4 Duties to Production Staff**

Production normally begins with a script. Then the cast are recruited or hired as artists who perform various roles in the production. The director works very closely with these sets of people. This group of people are popularly known as above-the-line staff or non-technical personnel, because as the name indicates they have nothing to do with the technical aspects of the production; even if some of them are technically educated



or have knowledge and skills in the technology involved in production. These persons are then cast into or are assigned various roles. This is followed by intensive rehearsal to train and become or acquire proficiency in their roles for the production. The director grooms the artists to suit their assigned roles. This is achieved through performance instructions and directions at the instance of the director.

A programme director could be likened to a football coach who makes sure that the team members collaborate their efforts as a team towards the realisation of their dream, in this case, that of producing a programme according to the objective of the broadcast station.

### **SELF-ASSESSMENT EXERCISE**

What is above-the-line crew in broadcast production?

### **3.5 Taking Care of the Rushes**

All the shots that were taken and are taken during production or performance are called the rushes. The director returns to those shots at the editing stage with the aim of selecting the best shots as has been indicated by the script. The director can alter the script submitted by the producer to meet the realities of production.

The director normally interprets the action in conjunction with the programme objective. And in the end, it is what the director wants that is presented to the station's audience. In doing so, he or she has to be conscious of the main message in the original script. His or her alteration should not be at the expense of the objective of the script and that of the broadcast station. The first critic of any production tends to be the director. His reaction to performance is not different from those of the target audience probably because he has been on the job and happens to know the station's audience through research. He therefore falls in a position to know what is good or unsuitable for the audience.

### **SELF-ASSESSMENT EXERCISE**

Why does the director often use his own script during production?

## **4.0 CONCLUSION**

We have discussed in this unit the definition of directing, directing in broadcast programme, duties of the director, and his duties to the production staff and taking care of the rushes in production by the director. Directing and the director has to do with the person assigned the responsibility to make sure that both human and material resources

are put together in a harmonised manner to achieve the station's objectives in broadcasting.

## **5.0 SUMMARY**

Broadcast programmes, if they are to be understood by the audience, ought to be delivered in line with the rules of grammar, diction and phonetics. These must be strictly adhered to when using language to communicate thoughts, ideas and feelings.

Whatever forms a programme takes, the director is the final person in the process to get it on air for the audience to view. It is therefore the duty of the director to ensure that, whatever form the programme assumes, it will have to satisfy the station's audience and be in harmony with the objectives of the broadcast station.

## **6.0 TUTOR-MARKED ASSIGNMENT**

1. Why do you think it is necessary for the director to tamper with language used by the producer of a programme
2. What do you understand by the aroused interest of the station's audience?
3. What do you understand by the term Rushes?

## **7.0 REFERENCES/FURTHER READING**

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## **MODULE 4      RADIO AND TELEVISION PRODUCTION TECHNIQUES**

Unit 1	Writing for Television
Unit 2	Writing for Radio
Unit 3	Studio Managers for Radio and Television
Unit 4	Programme Scripts for Radio and Television
Unit 5	Outside Broadcasting
Unit 6	Digital Broadcasting
Unit 7	Media Law

### **UNIT 1      WRITING FOR TELEVISION**

#### **CONTENTS**

1.0	Introduction
2.0	Objectives
3.0	Main Content
3.1	Definitions
3.2	Writing News for Television
3.3	Writing TV Documentary
3.4	Writing TV Drama
3.5	Semi and fully Scripted Format
4.0	Conclusion
5.0	Summary
6.0	Tutor-Marked Assignment
7.0	References/Further Reading

#### **1.0      INTRODUCTION**

Television is about visual and sound. So writing for this medium involves the words and pictures. In writing the sound normally accompanies the images that appear on the screen. The writer should as such take note that pictures alone would not make meaning to the audience. When writing, the scriptwriter always indicates if there is need for a close up shot. This will give the identity of the subject in question. Words normally play a complimentary role in pictures whether in documentary, news, and drama or even in interview programmes.

It is a role that all figures above ten (10) must not be written in figures, but in words. The reason is that the announcer does not have enough time in trying to make sure that the accurate figure indicated in the script are announced to the public. For example, it would be difficult to read the following figures smoothly while on air. N2,797,840.15. But when written in words ó Two million, seven hundred and ninety seven

thousand, eight hundred and forty Naira and fifteen Kobo, it would be easier to read and understand.

## 2.0 OBJECTIVES

At the end of this unit, you should be able to:

- É properly explain writing and scripting for television
- É differentiate documentary from news writing
- É write news and drama scripts for television production.

## 3.0 MAIN CONTENT

### 3.1 Definition of Writing for Television

Writing for television programmes in blending of pictures with sound to produce a communication experience exhibited on the screen. It uses sound to explain the visuals presented on the screen. It addresses the emotion and the intellect, in a remarkable way (Owuamalam, 2007:238). As a dynamic medium, television uses the movement of images in a particular pattern to give expression to the thought and feeling in an interesting, exciting and appealing manner.

Those who conceive ideas for writing for television should, therefore, bear in mind at the start that what they are going to write must be accompanied with pictures, as words alone would not be sufficient to deliver the message intended for the targeted audience. The pictures must blend with the words to produce precisely what they intend the viewer to see and hear. For the picture and the words used complement each other to realise the objective of the programme. If, for instance, it were announced that a building has collapsed and killed a number of persons in any of the towns in Nigeria viewers would expect to be shown the collapsed building, with commentary by the reporter. They would be frustrated if the station fails show the people of the building or the people affected.

In writing for television, since words go along with pictures, words have to be carefully selected, arranged and presented in such a way that they make an imprint on the minds of the station's audience.

### SELF-ASSESSMENT EXERCISE

In writing for television, why must pictures be matches with words?

### 3.2 Writing News for Television

There are many varieties of newscasts as there are news organisations. Virtually all newscasts contain commercial breaks, sports and weather forecast, which a writer should not forget to include while writing news.

**New Hole:** Before the writer fills his newscast, he must determine how much time is at his disposal. The total amount of time required covers commercial breaks, sports and weather. This is called the "Skeleton time" or "Killer time" and when this time is subtracted from the total available time, what is left is known as the "News Hole". Even the remaining time is subject to adjustment depending on the length of the commercial breaks.

Tuggle, Carr and Huffman (2001:141) say that time left can also expand and contract depending on amount of time devoted to sport and weather. For this reason, news writers and producers frequently ask sports and weathercasters to donate time.

In writing news, the writer should use simple everyday words, short sentences; however they must be concise and precise to the point. He or she should not use figures for numbers that are more than 10.

The television news writer does not have an easy task. He or she has to produce scripts within a short time and they must not be more than the time allotted to the news.

#### Let the Pictures Describe

It is very irritating to hear extravagant detail description of news that can clearly be seen by viewers. He or she should identify people and explain action, let the people and action speak for themselves.

#### Use of Tenses

In most cases the writer should use present tense as it carries an air of immediacy and it sounds simple. Past tense can be used when the action is actually in the past for it also has the air that goes with completed action.

#### Priority

The inverted pyramid system of News writing accepted by the print media is not suitable for television News casting. This is not to say that the lead story should not be important. If the lead story is not important,

viewers are likely to switch to another station and may not come back to your station.

### **Flow**

Tuggle et al (2001:143) say good writers do group their stories somewhat according to theme and then group the theme in logical order, taking News worthiness into account.

After placing the most important story for the lead, it does not necessarily follow that the second story must be the next important. The writer should have these stories in sequence.

### **Pacing**

The story should not be crammed into the top of the news block then running the less important at the end of the block. This is the most terrible thing a writer would do. And each idea in the news forms a paragraph on its own. All under no circumstances should words be hyphenated on two lines. If a word cannot be written on a line and must be cut or carried over to the other line leave the space blank and write the word in full on the next line. Starting words and carrying or finishing them on another line makes it difficult to read smoothly.

## **SELF-ASSESSMENT EXERCISE**

Why must a writer for television news use economy of words?

### **3.3 Writing Television Documentary**

Writing for television in its entire ramification takes similar format. The steps taken in writing television News generally apply also to documentaries. However, the documentary should not follow these steps slavishly. The documentary techniques should vary according to documentary situations. The writer should not forget to use words sparingly, that is he should use few words over film and most of the description should come mainly from the picture. The writer should also note that overwriting would mar his production.

If certain terms are used that need explanation, the writer should indicate that so that the person doing the voice over film should take note. Writing documentary call for disciplined approach, in some cases the shape, content and scripts are decided in detail in advance. The aim is to sustain interest throughout film lasting anything from about fifteen minute to one hour or more and with careful planning it is possible to

create peaks of interest at set intervals (Yorke, 2000:141).

### **SELF-ASSESSMENT EXERCISE**

In what way is writing documentaries the same with writing television news?

### **3.4 Writing Drama**

Warritay (1986:68) says unlike the documentary, drama programme writing is fiction; it is similar to a novel or a play. Even when the drama is about the historical event, the actors and actresses, and the location are not originals but imitations of them. If however, the actors and locations are the originals, then the programme is a dramatised documentary.

The drama scriptwriter should make sure that one idea flows into another in a scene. And one action leads to another in a sequence. If there is flash back the writer should indicate so that both the director and the actors know their direction. In drama since the crew have almost total control of the production, the scripts are made complete with respect to the audio column. The video column is left for the director to work on according to the shots he wants given to him.

### **SELF-ASSESSMENT EXERCISE**

How does Drama differ from documentary?

### **3.5 Semi-Scripted and Fully- Scripted Format**

In a full scripted format of writing whether for News or drama production on any television production with all the words to be read or spoken by the announcer or the actor, as stated by Owuamalam (2007:240), accompanying visual are complimentary to the sound produced by the actor, and this must be indicated at the appropriate place showing their duration of exposure in the programme such as indicating the place of videotapes recorder (VTR) that is where it should be placed or located. Anything that is to be used in the production has to be indicated for example, where there is supposed to be sound on the tape (SOT) or sound over film (SOF) should be indicated.

In drama, all the words to be spoken by actors and actresses should be provided. Their duty would be to memories the lines and only recite them at the appropriate time during production.

In a semi scripted format the action or the situation is described. The actors and the actresses fill in the gap with their own words. They use their imaginations and provide the dialogue.

### **SELF-ASSESSMENT EXERCISE**

Which format would you prefer, semi-scripted or full scripted, and why?

### **4.0 CONCLUSION**

Since television is an audio-visual medium, the writer for the medium should be able to tell the stories in the language which is accurate, clear, simple, direct, natural, concise and precise and to the point. He should write as he speaks. Sentences should be short.

It is wrong grammar to say, ðI see the University is preparing to launch a twenty million Naira appeal fundö.

### **5.0 SUMMARY**

In writing for Television you should where possible, tell the stories in a chronological order. Make one short sentence, one thought. Understand what you write. Do not allow double standard, carelessness or insensitivities get into the broadcast material. The writer should avoid stock phrase, clichés and stupidities; he should also avoid the use of slang and acronyms.

### **6.0 TUTOR-MARKED ASSIGNMENT**

1. What are the requirements of a good Television scripts?
2. Describe fully-scripted and semi-scripted television programmes?
3. Why is a script necessary for production?

### **7.0 REFERENCES/FURTHER READING**

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## UNIT 2 WRITING FOR RADIO

### CONTENTS

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
  - 3.1 Definition of Radio News
  - 3.2 Word Economy
  - 3.3 News Broadcasting
  - 3.4 News Documentary
  - 3.5 Use of Tenses
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-Marked Assignment
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### 1.0 INTRODUCTION

Radio programmes generally refer to the various organised sounds that are produced to fill in the radio broadcast. Regarded as an *öblind medium* radio messages are written and directed toward the ears and not the eyes. Radio writing makes use of imagery to portray the images and the message to the station's audience members who are left to visualise as soon as they hear the programme.

Since writers are concerned with the use of ears in radio production, the writer normally uses words and phrases that help visualise the meaning. The language must be concise, cogent and concrete with what people are familiar with (Idebi 2008, P.8).

Radio as a heterogeneous medium, its messages is written in a transient and fast manner. Radio is one of the fastest means of broadcasting News to a heterogeneous community.

### 2.0 OBJECTIVES

At the end of this unit, you should be able to:

- É define radio news, documentary news and other programmes
- É explain why it is necessary for the writer to use words economy in writing for radio
- É demonstrate understanding of the proper tenses used in writing for radio programmes.

### 3.0 MAIN CONTENT

#### 3.1 Definition of Radio News

News is one of the radio programme formats. News could be defined as an accurate account of a timely event that is of public interest. That is, it is concerned with what people ought to know. News could take any form. It could be regarded as Hard News, News programme or correspondent reports. Any News that is regarded as complete News must be able to take care of the six Ws and H, namely; What, Where, Who, Which, When, Why and How. It must also be accurate, clear, concise, and coherent and simple to be understood by the station's audience. Above all Radio News must be timely and of human interest. It must be relevant and should contain surprises of listeners.

#### SELF-ASSESSMENT EXERCISE

In your words define Radio Broadcast News.

#### 3.2 Word Economy

In writing for the radio economy of words should be used. That is to say that the writer should not use many words to talk about the event. Few words should be used meaningfully. The choices of these words which paint the mental picture of the reported activity are encouraged. They enable picturisation of the event in the news (Owuamalam, 2007:242). The sentences have to be precise and short to match the breath pattern of the Newscaster. The principal reason is to ensure that the Newscaster does not lose control and flow of the sentence, thereby representing meaning and misleading the audience or listener. The writer should punctuate or punctuation mark appropriately so that the meaning and importance of the story become clear and understandable.

No ambiguous words or phrases should be used. All expression should be crystal clear because the listener would not have the opportunity to stop and think what certain words mean. He would therefore become frustrated. The News is made to sound real and believable by the listener. That is why correspondent do mention their names and from where they are reporting.

#### SELF-ASSESSMENT EXERCISE

What is meant by 'economy of words' in Radio Programme Broadcasting?

### 3.3 News Broadcasting

In most cases every radio news story is not longer than 30 seconds; it is very short and direct to the point. The writer should not write more than five sentences long. The writing should contain the bare minimum fact, should be clear, concise and short.

Tuggle, Carr and Huffman (2001:79) say writing short is a challenge. It is tougher than writing long. It takes practice because there is much the writer has to leave out. That tends to increase the burden of deciding what the important details are that must be put in.

Writing a radio story or new, they say, is reminiscent of the old Dragnet saying, "Give me the fact and only the fact". There is, therefore, no time for anything more than that.

Whether news story comes into radio station through microwave trucks, called in over a landline phone, a cell phone or reporters and correspondents go to the spot of the incident or the event, what gets to the audience must be short and delivered in precise terms. Even if sound bites are used, this should not last more than five seconds.

#### SELF-ASSESSMENT EXERCISE

Why are stories for radio broadcast very short?

### 3.4 News Documentary

This is a radio news programme that is aimed at exploring the very important issue of life generally. The news deals with social issues that society has to be informed so that members of the given society would wake up from the slumber and take action towards bringing remedy to the problem. For example, if society or community is often being attacked by gangsters or armed robbers a news documentary would be written addressing the issue, thus arousing and sustaining the interest of the affected community. In trying to take a remedial action on the presented anomaly, a vigilante group would be formed within the community to check the menace of the robbery. The news is persuasive news particularly targeted at an audience (Owuamalam, 2007:245), says it is social commentary on an aspect of society. It is subject oriented and deals with actual events. Narration is, therefore, used since content has been thoroughly researched. On the other hand, a commentary differs from documentary in the sense that while a documentary is to arouse human interest and spur people to action, a commentary attempts to provide the station's opinion on a current issue. It may be in support of a

case, it may be out to criticise government action on certain issues and events.

The News Commentary acts as editorial in the print media. And writing it on prejudices or distortion of facts should not be used because the station's audience is meant to be informed about those issues and they would take them seriously, so nothing but facts should be projected.

### **SELF-ASSESSMENT EXERCISE**

What is disparity between documentary and commentary in radio news production?

### **3.5 Use of Tenses**

Every radio news writer must remember the two cardinal points when writing for news. He or she must write in the present or future tenses not forget to write with a sense of urgency or the sense of the event itself and when he chooses to make use of the sound bite, it must be brief and to the point.

Hyde (1971:175) points that since we can report events as they happen, the present tense is our natural tense. In using the present tense, we automatically give the news an air of immediacy and the listener a sense of participation. Using the past tense would alienate the audience from the station because they would assume that the event is stale and is not for their consumption. And that such news does not concern them.

### **SELF-ASSESSMENT EXERCISE**

Why should news be written and reported in the present tense?

### **4.0 CONCLUSION**

In writing for the radio, a writer should exercise caution and be economical with words. That is, he must use few words but should not lose meaning whether he is writing for news or documentary and commentary. In news reporting particularly, he should not forget to use only present tense and future tense if the need arises because present brings about immediacy and gives the audience a sense of participation.

### **5.0 SUMMARY**

Radio programme means various organised sound that are used to fill the airtime in radio broadcast. And since radio is for the ears all

programme make use of imagery to portray images and message to the audience. The stations audience members are fed with words and phrase that would help visualise the meaning. That means that the writer should use appropriate, concise and accurate language devoid of ambiguity.

## **6.0 TUTOR-MARKED ASSIGNMENT**

1. Why should you as a radio scriptwriter direct your message to the ear?
2. What are similarities and dissimilarities between a radio documentary and a commentary?
3. Vividly describe the tense you would use in writing the radio news.

## **7.0 REFERENCES/FURTHER READING**

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## **UNIT 3    STUDIO   MANAGERS    FOR RADIO AND TELEVISION**

### **CONTENTS**

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
  - 3.1 Definition
  - 3.2 The Director
  - 3.3 The Set Designer
  - 3.4 The Floor Manager
  - 3.5 The Technical Director
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-Marked Assignment
- 7.0 References/Further Reading

### **1.0 INTRODUCTION**

Broadcast programmes production tends to be a co-operative activity. The success of any programme depends largely upon all those who are involved in the production working closely together. Among them are the producer director, set designer, lighting technician, camera persons, floor manager, actor and stresses, the technical director and sound recordist.

This unit will take a look at a few of them because of the exigencies of the time and space.

### **2.0 OBJECTIVES**

At the end of this unit, you should be able to:

- É define studio manager in broadcast studio
- É differentiate the role of the director with pother directors
- É explain the duties of the set designer
- É discuss the role of the floor manager in Television production
- É explain the reasons for having a technical director during production.

### **3.0 MAIN CONTENT**

#### **3.1 Definition**

Broadcast, especially television, programme production is teamwork, each person with his task to be accomplished.

The programme producer makes the run through to make sure that everything that is required for production is in place. The floor manager ensures that the equipment and property are put in their proper positions, in the studio. The lighting officer makes sure all the required lights are functioning. The man in charge of sound checks the microphones and their locations. The cameraperson checks his camera to ascertain its functionality. While the vision and sound mixer see that the switchboard and the consoles are in good working position ready for the production. All of these are the studio managers, each in charge of his/her unit to make sure that the production is realised.

#### **SELF-ASSESSMENT EXERCISE**

Artists are one of the studio managers during production. Discuss.

#### **3.2 The Director**

Every member of a production crew tends to play a special role without which production may not be possible.

According to Warritay (1986:84), a producer is the boss of a production project. His or her main task is to provide task for production, or he may represent the financiers. If a producer works in a Television or a production organisation, he or she may have to play the role of a producer and that of as director.

A director is given the responsibility for the professional execution of a production project. He works with the script prepared by the producer. His responsibility includes rehearsing with the actors and actresses in readiness for the production. He does not stop at that, he also does a rehearsal with the camera crew so that they know their movement before the production. This is to avoid unnecessary mistake that may mar production.

#### **SELF-ASSESSMENT EXERCISE**

Why do you think it is not possible for a director to double as an actor?

### 3.3 The Set Designer

The set designer does not simply walk into the studio and start designing the studio floor. He or she works on the instructions given by either the producer or the director. By this time he or she must have studied the production script and taken into account the availability of funds, he embarks on designing the sets and floor plans accordingly. The design usually shows how the different sets are to be arranged and how they would fit into the particular studio where the programme would be produced. The next thing he or she does is to communicate his ideas to the station carpenters, painters, costume designer, make-up artist, special effect men, props men and the stage hands. These are studio helpers. They may be called upon to assist in any studio assignment. It is the duty of the designer to co-ordinate the activities of the crafts men and women, and to ensure that their work is done and is in good state and ready for production.

#### SELF-ASSESSMENT EXERCISE

Give a comparative analysis of a set designer and a producer.

### 3.4 The Floor Manager

The floor manager is in total control of the studio once the director goes in the control room to start the production. Warritay (1986:85) is of the view that the floor manager listens to the director's instruction on intercom connected to any of the cameras. He then relays the director's instructions to the performers by pantomime. Those putting up appearances in the studio for the first time and are relatively new to television production are usually advised or briefed about the pantomime code during rehearsals. There are many codes however the most commonly used ones are a cue of talented artist to start action, and the direction to ask performers or artist to either raise or lower their voices and towards the end warning may be given to performers to round up their speeches because the programme is coming to the end.

Furthermore during production the floor manager ensures that the studio doors are locked and a warning light, usually a red light, which indicates that recording is in progress, must be on. This device is to keep all unwanted persons off. During this time entries and exits from the studio is prohibited in order to avoid disruption and distracting attention of performers, and so that unwanted sounds may not enter the programme.

#### SELF-ASSESSMENT EXERCISE

Assess the work of a floor manager in a programme production.



### 3.5 The Technical Director

The Technical director, whose main responsibility is to operate the switch, usually sit beside the programme director in the control room and works according to the instruction of the director. If the director gives instruction to cut from camera to another, for example, to CUT from camera one to camera three, it is the duty of the technical director to press a switch that acts electronically to transfer the input picture on line into the master monitor.

The director usually gives warning to both cameramen and the technical director about an intending instruction before finally giving the order. For instance, the director could say, "Ready to CUT to camera 1. CUT to 1. Steady on 3. Coming to 3. Take 3". Such instruction goes until the end of the production.

#### SELF-ASSESSMENT EXERCISE

Why must the director give prior warning before the final command?

### 4.0 CONCLUSION

We have taken a deep look at the various persons who perform their duties in the studio to put a broadcast programme together to the satisfaction of the audience members. These persons may be referred to as studio managers. They include among others the directors, set designer, floor managers and the technical directors. They work as a team to come up with a worthwhile programme.

### 5.0 SUMMARY

For those who have not had the opportunity of watching a broadcast programme being produced will not bother to think of how and why programmes are produced, that is those behind the scene who make it possible for programmes to be produced.

Apart from viewing or listening to the actors and actresses, there are other important people who combine their efforts and technical know-how to put up a programme that is consumed by the station's audience.

### 6.0 TUTOR-MARKED ASSIGNMENT

1. Why do you think it is a must to have a floor manager during TV production?
2. What are funds meant for in broadcast programme production?
3. Discuss Rehearsals in broadcast programme production.

## **7.0 REFERENCES/FURTHER READING**

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## UNIT 4 PROGRAMME SCRIPTS FOR RADIO AND TELEVISION

### CONTENTS

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
  - 3.1 Definition
  - 3.2 Period of Inspiration, Reflection and Enquiry
  - 3.3 Time of Structuring, Actuality and Review
  - 3.4 Qualities of Good Scriptwriter
  - 3.5 Production Script
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-Marked Assignment
- 7.0 References/Further Reading

### 1.0 INTRODUCTION

You have secured a piece of land and want to build a house; you have to get the blocks ready before you can embark on real construction work. So also is with radio, television and even film. The script tends to be the block for broadcast production.

It is document, which shows how creative imagination is transformed from thought to a written form. It translates inspired ideas and illusions to reality (Owuamalam 2007:86).

In certain circumstances, some scripts may be uninteresting to read, while others may appear to be complex in structure and composition. Such scripts may hardly appear to the readers. And some because of over simplicity to tend to lose their creative ingredients and may appear offensive to the readers.

The scriptwriter should guide against these factors and come up with a worthwhile script which will have an appeal to the generality of the station's audience.

### 2.0 OBJECTIVES

At the end of this unit, you should be able to:

- É define scripts for Radio and Television
- É explain the stages involved in planning for a script

- É explain the tenets of script writing as to when the structure, review and attend actuality
- É identify qualities of a good script writer
- É distinguish production scripts from other forms of scripts.

### **3.0 MAIN CONTENT**

#### **3.1 Definition of Script**

Scripts are guide document in virtually all programme production particularly for the broadcast media. Scripts to spell out all the requirements and indicate what every performer and direct how each performer should relate to the other throughout the programme. It is the scripts that determine the type of programme to be produced.

Some are fully scripted. These type do not permit the performers to add anything to what is placed before them while semi scripted ones do permit performers to add their thought, ideas and views, thus allowing them to contribute their own creativity along the suggested programme approach.

#### **SELF-ASSESSMENT EXERCISE**

Why do you think scripts are the necessary ingredients to programme production?

#### **3.2 Period of Inspiration, Reflection and Review**

The scriptwriter has to take certain thing into consideration when writing. The script should be written in such a manner that would attract and retain the interest of the readers. He should note the following points:

##### **1. Period of Inspiration**

Owuamalam (2007:36) states that the period of inspiration tends to arise from the agitation about a specific issue or subject. Things happen and they may call attention to specific issue, which affect human being. The writer may not resist the urge to share the experience with others who might have been physically present at the time or place of the event. It is the urge to write these experiences down that gives rise to writing a script.

##### **2. Reflection**

It is at the time that the idea conceiver reflects on the way he or she would out his or her ideas in a creative manner that would appeal to

readers to the station's audience. It is at this stage that he thinks of the type of medium and language to use in communicating his ideas to the audience. He or she puts the various thought together and avoids using too many words and decides the language to be understood by the people he or her is writing for.

### **3. Period of Enquiry**

The writer takes stock of what has happened in the past whether such or similar ideas have been used in one-way or the other. This stage could be referred to as the research period. The main reason is to see if there has been a vacuum somewhere in the attempt to meet the desires and aspirations of the station's audience. This could make the work different from other ones that had been put by the station for its audience.

If a similar idea had been presented, he or she may improve on it to attract more relationship, viewership or listenership.

### **SELF-ASSESSMENT EXERCISE**

Why is the period of enquiry also referred to as the research period?

### **3.3 Structuring, Actuality and Review**

This is the period of planning. The writer at this stage would have to be the loose knots by putting the sub-themes in such manner that one relates to the other in a sequence, not losing sight of the central theme. If it is a play or dramatic presentation, it is said the work is divided into episodes, acts and scenes. The parts of the programme are tied to the main theme.

After this stage, the writer now comes to the actual writing of the idea into an acceptable script. This is documentation stage. At this point, the writer puts in all he or she knows about the ideas he has been harbouring in his mind. It is also at this stage that the language to be used is decided upon. The language should be that which should be accepted by the reader and consequently by the audience. Having written the scripts, the writer has to take another look at the idea he or she had put down. This stage is called the review stage and he uses it to realign these thought and ideas he feels do not go well together with the main thing. He uses this revision stage to add these things he might have left out. He polishes the thought and ideas to make the script fall in line with the medium of presentation. He restructures the script content of the scripts to meet the desires of the audience for whom the programme is meant.

## SELF-ASSESSMENT EXERCISE

Why has it become necessary for the scriptwriter to revise his work repeatedly?

### 3.4 Qualities of a Good Script Writer

The scriptwriter should appear original in his ideas and should be interesting so as to attract audience attention when finally produced. The script should indicate the scope and limitation so that the producer is in no doubt in planning for the human and material resources that would be employed for the production. The plot and in fact the characterisation should be in such a manner as to be able to direct the producer on the requirements for the production.

If the script is meant to educate, inform or entertain the station's audience, it should do so very well. The script should be devoid of ambiguity. Sub-themes should match with the main theme and show clarity of thought and provide a vivid picture of the main theme to enhance a better appreciation of the actions found in the creative work.

He or she should be able to handle the plot in an interesting and entertaining manner. Owuamalam (2007:91) states that, plots as the scheme of action ought to be logically presented, in order to enable the audience to understand the lesson derivable from the script as presented.

The presentation of characters in a sequential order of relevance tends to help the progression of the work. Both actions should be presented in orderly and interesting manner so as to make it suitable to the station's audience. The language used should be understood both by performers and the audience and the scriptwriter must identify the audience he or she is writing for, that he or she must know their needs and desires because audience tend to appreciate more a production that satisfies their needs and desires because audience tend to appreciate more a production that satisfies their needs and desires. And above all, the script writer should give a general consideration to the audience perspective by drawing out of his or her plot that is relevant to the society that the production is meant to appeal to. He or she not forgets that any production, which assists in bringing about change in societal attitude towards taking remedial action to its advantage, tends to be best appreciated.

## SELF-ASSESSMENT EXERCISE

Who are the station audiences that we have been referring to from time to time?

### 3.5 Production Script

Perhaps it is because scripts are the programme production pearls that they appear to be very important document in broadcast programme production. The production scripts usually contain the production effects to be used during performance. The scripts also determine the type of language to be used by the artistes.

A production script is realised after the production meeting comprising the various heads of units who come together to discuss the programme, its content and other necessary requirements including the budget. It is also at this stage that the master script is produced.

#### Master Script

This is the document, which gives the detail description of the programme idea and comes up with the storyline. It is here that other types of scripts emerge. They include:

##### É The Director's Script

The script identifies the roles of the programme director, the technical director and cameramen in case of the television. It is also here that the type of costumes, make-ups, the furniture to be used. It also shows the floor manager and what is required of him or her, and from here he or she comes up with the proper floor design and plan for the production.

##### É The Technical Script

The script is a technical one so uses technical language. It could first be a sketch and nothing more provided the technical personnel understand it.

##### É Shooting Scripts

The script is principally concerned with directing and rehearsing on the intended video and audio inputs so that at end a meaningful production is realised.

##### É The Acting Script

In a situation where lines are provided for the performers the script clearly indicates the lines of dialogue, what each actor or actress is to say in the order the lines are to be delivered.

The script also indicates other acting instructions that would aid performers live the lives of other persons on stage.

## SELF-ASSESSMENT EXERCISE

In what ways do you live somebody's life on stage?

### 4.0 CONCLUSION

From the foregoing it could be noticed that the role of a script in programme production cannot be underrated. To performers and everybody that is involved in programme production the script is the road map just as the map is to geographers. It acts and serves as a walking stick to the blind that is the person involved in the production chain of programmes, especially in broadcasting.

### 5.0 SUMMARY

A script is drawn up in relation to the nature of the programme to be produced. Fully-scripted programmes do not allow artistes to add their own ideas and thought to what has been placed before them, but in semi-scripted ones, the artistes are at liberty to provide their own creative contributions to be suggested programme approach. All the other scripts emerge from the master scripts. The only thing that differentiates one from the other is the language used in each script.

### 6.0 TUTOR-MARKED ASSIGNMENT

1. Describe the role of the scriptwriter in the broadcast programme production.
2. Differentiate between the technical script and the director's script.
3. What qualities must a good scriptwriter possess?

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## UNIT 5    OUTSIDE BROADCASTING

### CONTENTS

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
  - 3.1 Definitions
  - 3.2 Broadcast Channels
  - 3.3 Linking Up with Outside Broadcast
  - 3.4 Types of Outside Broadcast
  - 3.5 Commentators on Site
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-Marked Assignment
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### 1.0 INTRODUCTION

In outside the van housing the equipment for broadcast is properly known as the Outside Broadcast Van (OBV). The producer of the programme must always ensure that the (OB) Van is moved from the station with its full and functional compliment to the required location, well ahead of the commencement of the event to be covered (Owuamalam 2007:142).

The van is usually stationed at an appropriate place where there will be no difficulty in gaining access to both the field staff and the main station. The producer usually embarks on visit to the scene if it is a planned programme to survey the area and find a possible place the van for effective coverage of the event. This is also called field plan just like plotting the floor plan in studio production.

### 2.0 OBJECTIVES

It is hoped that this unit will bring the learner face-to-face with the reality of Outside Broadcasting. He will therefore be able to:

- É identify outside Broadcast channels and types
- É fully explain how to link up the station with the OB Van.
- É demonstrate the work of commentators on site.

### **3.0 MAIN CONTENT**

#### **3.1 Definition of Outside Broadcast**

Outside Broadcast as the name implies is programme produced outside the station. The programme deals with the coverage and recording of an event in the field as opposed to studio recording for a Broadcast station. Every activity takes place outside conventional studio.

There are many kinds of outside recordings such as (ENG) Electronic News Gathering, (DNG) Digital News Gathering, (EEP) Electronic Field Production and (RFP) Remote Field Production. Any of these can be used to record scheduled or unscheduled events for use in the Broadcast station. However each of them is used differently to achieve the same aim. For example, ENG, the reporter uses the camcorder to cover events that can be used for News production in the station.

Whereas the DNG uses satellite up-link facility to relay field news events to the satellite for downloading and use by the station, EFP uses camcorder to record events in the field to be edited and used in the station. On the other hand RFP is said to be a complete studio in the field. It contains virtually all the equipment for all the production.

#### **SELF-ASSESSMENT EXERCISE**

Define Outside Broadcasting.

#### **3.2 Broadcast Channel**

Radio is just like any other broadcast station. It sends out its signals through a broadcast chain that begins in the studio and often terminates in the Radio transistor of the listeners. Recorded materials are played in the continuity studio. The materials could be on reel-to-reel tape, cassette, compact disc, record or even computers. The signals are therefore sent to the lines room (Magaji, 2000).

These lines room and where the signals from the studio receive the first treatment of filtration at the link-sat. The link-sat is the equipment, which on filtering the signals sends them through microwaves to the transmission station; another link-sat corresponding receiver is to accept the signals from the station. According to Magaji (2000), cited in Idebi (2008:76), at the transmission station, another link-sat corresponding receiver is to accept the signals from the station. The signals received are routed to the transmission hall. The signals are positioned between two link-sats which are transmitted using microwaves through space. The signals from the receiver link-sat are directed into the transmission

hall. The first point is the programme input equipment that once more filters the signals and modulates it for suitable reception in the sets in our homes.

### SELF-ASSESSMENT EXERCISE

What do you understand by Radio broadcast Channel?

### 3.3 Linking Up with Outside Broadcast

Linking up of the commentator to the station from outside depends on the number of lines of the telephone that are available. It also depends on the proximity of the commentary site to the station. There are also other ways by which the linkage can be carried out:

1. **By Cable:** Linking the scene of events to the studio is preferred especially when such event is taking place within the premises of the station but outside the studio. This is a direct link from the studio to scene or from the scene to the studio.
2. **By Microwave Link-Sat:** In this situation signals from the scene of the event are sent to the section using Link-Sat. Here also depends on the proximity of the scene to the broadcasting station. Since the microwave may not be capable microwave may not be capable of covering long distance, but where they can cover the distance no matter where the scene of event is provided it is within the coverage area of the station.
3. **By Telephone Lines:** If the event is taking place where there are no telephone services but in a location serviced by the telephone the microwave equipment could be used from the site of the event to the carrier room of NITEL which could direct the signals through its trunk to the broadcast station.

If the scene of the event is serviced by telephone line, then it does not pose any problem as the outside broadcast equipment output could be directly connected to an already booked line that would get to the studio. Such line is normally cut off from the unwelcome calls until the event is over.

### SELF-ASSESSMENT EXERCISE

Describe linking the station from outside broadcast by Microwave Link-Sat?

### 3.4 Types of Outside Broadcast

Most Outside Broadcast on radio deals with commentaries. These are divided into ceremonial and sport commentaries. However, each functions in its own way depending on the availability of resources and time involved.

They are:

- É **Delayed Broadcast:** Here an event is fully recorded from the beginning to the end and the transmission is done at a later date. This is done especially if the scene of the event cannot be reached at the time the event was unfolding.
- É **Closed Circuit:** This method is used for sports that have no time span for example, table tennis and lawn tennis, basketball and motor racing. The activities are fully covered but edited to be given airtime and transmitted at a later period.
- É **Live Broadcast:** Here reporting is carried out as the event is taking place. Commentaries are made from and on the spot. Live broadcasts are carried out during important football matches and the independent celebration.
- É **Relayed Outside Broadcast:** In this situation the station may hook up to a sister station to relay such event or information to the station for its audience.

Whichever method of Outside Broadcasting embarked upon by a station, time frame becomes an important factor. There are some programmes that last longer than others. For example ceremonial events such as independent celebration may last up to three hours while sports may take a maximum of two and a half hours for a football match that may go extra time and penalty kicks to produce a winner.

#### SELF-ASSESSMENT EXERCISE

What do you understand by delayed Outside Broadcasting?

### 3.5 Commentators on Site

In Nigeria, commentators for local stations are selected based on the language or languages of communication. This is the case because the proceedings are usually translated from English to the local languages for those who do not understand English but the station has to meet its obligation to them, of informing, educating and entertaining them.

The commentary position is determined as soon as the crew arrive the venue of the event, where there has been non-before.

However in standard stadia, standard cubicles are already in place. Here the commentators advise engineers on the number of cables or microphones to be used and how they should be located.

The next thing is the team looks out for possible escape routes in the event of unexpected and circumstantial happenings.

The announcer usually introduces the commentators equip themselves with portable and small radio sets to monitor their output on air. This is very important and it enables them to correct any anomaly on the commentary. The Commentators relief one another from time to time so that none of them would be over worked.

The commentators sign off usually at the end of the event.

### **SELF-ASSESSMENT EXERCISE**

Why do you think commentators should look out for escape route while covering events outside the station?

## **4.0 CONCLUSION**

Outside Broadcasting requires efficient planning with efficient personnel to handle the assignment, because it involves the use of person and equipment. Both the people and the equipment should be in good condition, the people should be competent in handling the production equipments if the desired result is to be achieved. At the scene of the event cables must be laid in such a way that disruption and damages are avoided.

## **5.0 SUMMARY**

Outside Broadcasting takes place solely outside the studio. The event is recorded in the field and only used by the broadcast station.

For effective coverage of outside event, many people are involved and in fact machinery and funds are also involved. So the station determines the time it would take to embark on such an event in conjunction with the financial resources available.

## 6.0 TUTOR-MARKED ASSIGNMENT

1. What are the most important forms of Outside Broadcasting in television?
2. Fully discuss the qualities of radio commentators on the field.
3. By what means would you link up with the station if you are on outside broadcasting assignment?

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## UNIT 6 DIGITAL BROADCASTING

### CONTENTS

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
  - 3.1 Definitions and Advantages of Digital Broadcasting
  - 3.2 Digital and Online Radio
  - 3.3 Digital and Online Television
  - 3.4 Digital Broadcasting and Development in Nigeria
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-Marked Assignment
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### 1.0 INTRODUCTION

The focus of previous discussions, so far, has been on the analogue broadcasting in both the radio and television categories. The world is dynamic and nowhere is the dynamism more manifest than in digital broadcasting. Nigeria began the journey to the world of digital broadcasting in April of 2016 in the city of Jos when it launched the introductory phase of the government's digital transmission project. This is in accordance with the trend internationally. This unit deals with Digital Broadcasting and how it is going to affect development in Nigeria.

### 2.0 OBJECTIVES

At the end of this unit, students should be able to:

- define digital broadcasting
- explain its advantages over analogue broadcasting.
- categorise digital broadcasting into radio and television and explain what each means
- explain the relevance of digital broadcasting to the development of Nigeria.

### 3.0 MAIN CONTENT

#### 3.1 Definitions and Advantages of Digital Broadcasting

Digital broadcasting, which unfortunately is one of the topics not taught often in classes (Orji, 2014: xviii) is the method of using computer

technology to transmit digital signals for broadcasting purposes using radio frequency bands. This simply means that sound or picture is converted to digital data instead of the waveforms of the analogue system. Unlike the analogue system, which is noted for its deliberate variations in signal voltage and radio frequencies, the digitisation process involves the conversion of text, images and sounds to binary codes which computer systems or some other devices convert back to audio and visual stimulus that can be perceived. The data emerge as compressed, which makes information easier to be stored, accessed, transmitted or processed (Pierson & Bauwens, 2015). According to a statement credited to the office of the Nigerian Minister of Information, Lai Mohammed, in 2016 the switchover to the Digital Terrestrial Television or DTT was a necessity for Nigeria as a signatory to the International Broadcast Union Agreement signed in 2006 in Geneva. This agreement had mandated its members to switch over to the digital system with the main purpose of improving broadcast quality.

### **Advantages of Digital Broadcasting**

The advantages of digital broadcasting can be seen from the perspective of the broadcaster (or operator), user and government. Digital broadcasting provides fresh and immense opportunities to offer new services which were never possible with the analogue system, leading to new streams of income. The advantage offered by digital compression provides for more effective bandwidth usage thereby allowing more room for the provision of services at higher quality than before. "More room" means more channels and with the increasing speciality, each channel is supposed to broadcast an aspect of life that improves on the socio-economic development of the subscribers. As more broadcasters embrace digital broadcasting, offer new services and make more money, manufacturers also benefit immensely from increased receiver sale, thereby providing more jobs both at the upstream and upstream sub sectors.

With digital broadcasting, radio and television will never be the same again, most especially for subscribers. In the case of television, viewers have a wide choice for television programs while listeners have more radio stations to listen to. The digital system makes possible the high definition television or HDTV with its clean, crisp images that are hardly different from the type people see in cinema houses. Digital television features automatic user interface so that those watching basic broadcast can preview other channels without having to surf channels. This is similar to what obtains in cable and satellite system. The digital tuners function as anti-distortion control, thereby enabling an ideal image view.



Besides this, subscribers to digital television can enjoy ancillary services such as electronic program guide (EPG). The channel with EPG facility displays current and upcoming programs, thereby making wider the choices people have for programs. This is similar to what one sees on DSTV or GoTV in Nigeria. The interactivity is taken to another level with the Hybrid Broadcast Broadband Television (or HbbTV). This facility can show television content from a number of digital sources including the traditional analogue channel, internet and from other connected devices. By harmonising the broadcast, IPTV, and broadband content to the end consumer or subscriber through connected through a smart TV, entertainment is taken to a whole new level. What is more, subscribers have multiple reception modes which can be hand held, portable and movable unlike the analogue that is fixed.

With digital broadcasting, regulation and control becomes easier than in the case of analogue. The digital broadcasting system can be configured in such a manner that makes easier regulation by government. It is believed that in Nigeria there are several television and radio stations which the government finds difficult to monitor. For instance, the radio station used by the Indigenous People of Biafra (IPOB) in 2016 could not be traced until after a long time, a situation that put the security of the nation in serious jeopardy. With the digital system, one is able to monitor the frequency, the equipment performance, predict the number of listeners and viewers at no extra cost.

### **3.2 Digital and Online Radio**

Digital radio is a major step ahead of the Frequency Modulation and Amplitude Modulation system, especially in sound quality. In digital radio, sound is converted to digital signals by computer for transmission to digital radio receivers which decode them as sound (Hoeg & Lauterbach (2003). The output is something similar to the quality you get when playing a compact disc. Unlike the AM/FM radio sounds which are characterised by interference when signals hit valleys, hills, buildings, walls and the like, the digital system has a reliable technology that filters transmissions at the end of which a high quality sound is produced. When tuning your typical analogue radio, AM or FM, you experience some crusty noise as you approach the frequency. The noise disappears when the dial hits the exact frequency where signal is strongest. In the digital system this noise is completely eliminated. It is either signal is available or not as the dial automatically locks on to the frequency. In a digital system, there is a menu list featuring all available stations from where you make your choice.

Digital radio also has some sight features. If, for instance, you are listening to a digital radio on an LCD screen, you can view the line-up

of programmes and receive information and data on what speech or music that is currently playing. You can also get adverts, news feeds, contacts, images and so forth. The digital radio technology also features the on-board storage system which allows you to rewind, pause and re-listen or review what was heard previously. Digital radio is a new technology. One needs therefore needs a different radio receiver to be able to listen to it.

The foregoing features of digital radio indicate that it can be heard on the Internet. Online radio also called e-radio, internet radio or streaming radio is one arm of webcasting, the other being video. Internet radio, which became popular in 1993, is accessible from anywhere in the world, thereby advantageous over the wireless stuff whose signal cannot travel more than 100 kilometers, except it is transmitted via satellite. Unlike the typical digital audio system, you can listen to online radio on your phone, monitor or screen, IPAD, etc so long as they have the computer system and the Internet to do so. Online radio streams signals into sounds using the MP3, MP4, Windows Media Audio (WMA), RealAudio and a few other technologies available for that purpose. Online radio is not popular yet in Nigeria unlike such countries as Australia, Sweden and others in the advanced world.

With regard to licensing, Internet or online radio is not yet as popular with the authorities as to warrant being licensed like the traditional FM/AM/SW radio. However, it is being canvassed that since Internet radio also airs commercials, it is necessary that the owner obtains a license to operate. Another issue is how government will be able to regulate the sheer number of online radio stations that are expected to be floated in the years ahead. Some observers say that internet radio could be as many as two million with over one hundred thousand or more operating in the United States alone!

### **3.3 Digital and Online Television**

The analog television system deploys variable signal continuously but digital broadcast converts signals into a stream of binary on/off bits sequences of 0s and 1s which is in consonance with the same way that computers store information in data files. Each bit represents a fraction of the whole. The receiving set converts these digits of 0s and 1s back to picture and sound which are exactly identical to the original material that was converted in the first instance. So far as the signal transmitted can be captured by the receiver, it remains strong as ever, with no degradation or ghosting noticed. Digital television transmission occupies far less bandwidth than analog, which enables stations broadcast up to four channels compared to one in the analogue system. This is a reason it is referred to as a multicasting system compared to broadcasting

parlance of the analogue technology. Some digital television signals are received as high definition television (HDTV) with up to 1080 pixel (image) quality compared to the 300 pixels in the analogue system. The receiver must also have very high resolution to be able to capture the HDTV signal.

Digital television has a superior image quality compared to the analogue system; features smaller bandwidth for a particular image quality; compatible with computer as its digital signals are converted to data; is interactive; does not fade in reception quality and comes up as advanced audio quality.

When a digital television signal is streamed over the internet, it is called online television. In many cases signals are transmitted live and can be played back. For the subscriber to enjoy internet television, he or she must be connected via Wi-fi, mobile data or Ethernet and have a web browser running on some computer domiciled in a smart phone, tablet, smart TV, laptop computer or personal computer. As long as these devices are connected to the internet, digital television can be received. Some popular names do exist in the online digital television streaming including Apple TV, Boxee, google TV and Amazon Fire. Some Nigerian television station videos appear as digital television though they are not. They include Channels Television and TVC television. Digital television online is expected to improve in Nigeria in the next ten years.

### **3.4 Digital Broadcasting and Development in Nigeria**

Digital broadcasting is germane to the development of Nigeria. It is significant in the sense that it captures the interests of most or all stakeholders in the broadcasting subsector ó multilateral agencies, government/regulators, journalists, subscribers, producers, content providers and so forth. In the case of government and regulators, the revenue base will be expanded as digital broadcasting makes available for use huge spectrum space which can be auctioned or sold to those who are interested. Besides this, digital technology is such that government, through its regulator, is able to monitor and control it via the policies for that purpose. The Nigerian Broadcasting Commission (NBC) has experienced massive shortfall in its revenue stream because the mainly analogue stations are not able to generate funds enough to fulfil the financial responsibility toward the commission. This is going to change with the advent of digital broadcasting.

For the subscribers, the future is very bright. There is better programming in digital broadcasting as there are more programmes and channels to choose from. The sound is very clear while the pictures are

crisp. Besides cable television subscription, most listeners and viewers currently pay nothing for subscription as income is limited to only broadcast commercials. Reasons adduced by viewers are that the quality of broadcast from the stations is usually poor while content is not convincing. The situation is poised to change as the quality of broadcast in the digital system is very high and the multiplicity of channels is expected to elicit variety in programming. This means there will be more work for broadcasters, journalists, producers, advertising practitioners, directors, cameramen, actors and actresses and so forth.

Broadcasters are particularly blessed because unlike the analogue system which carries only one channel on a frequency, one could have up to four channels in frequency in digital broadcasting. What is more, digital broadcasting equipment are as moderately built and do not occupy much space as those of analogue. The bulky equipment of the analogue broadcasting is notorious for occupying large space. Furthermore, the moderateness of the digital broadcasting is made manifest in the lower number of personnel required to handle equipment. This means reduced overheads of broadcasters and media owners as well as fewer overheads.

However, there are issues with digital broadcasting in Nigeria. First is that it is obvious that the deadline set by the United Nations for full digitalisation could not be met by Nigeria. The International Telecommunications Union (ITU), during a radio communications conference in 2006, had set 2015 migration to digital deadline for UHF channels, and 2020 for all UHF. Nigeria had only succeeded in doing only a pilot study in 2016 while facts are limited as proof that the 2020 deadline will be met.

Another challenge faced in the development of the digital broadcasting sector is in the area of technical competence. The switch over from analogue to digital involves a lot of technical expertise which is still in short supply as of 2017. Experts have argued that even if Nigerians achieve competence in equipment handling, maintenance and repair could be a serious issue, bearing in mind that most or all of the equipment are not manufactured locally. This is in addition to the long running problem of poor power supply and lack of will on the part of the government to improve on the electric power situation.

#### **4.0 CONCLUSION**

Observers argue that government could get serious and resolve the foregoing issues. For instance, the argument exists that government could leverage on the expected rise in the demand for digital broadcasting equipment and ask manufacturers to set up factories to

locally produce the equipment for the stations that will be set up. If government could achieve this that would obviously go far in resolving the issues.

## **5.0 SUMMARY**

This unit dealt with digital broadcasting. It defined what digital broadcasting is about and expanded discussion to the two aspects of radio and television. A progress report on Nigeria's attempt at the digitalisation of its broadcasting operations and its implication on the nation's development were explained as it was clear that the nation would need to put in more efforts if any meaningful impact was going to be made in this regard.

## **6.0 TUTOR-MARKED ASSIGNMENT**

1. Define digital broadcasting and explain how it works.
2. List out the differences that exist between digital and analogue broadcasting.
3. Explain the benefits to Nigeria if it succeeds in its attempt at the digitalisation of broadcasting.

## **7.0 REFERENCES/FURTHER READING**

- Orji, O. (2014). *What They Don't Teach You in Broadcasting*. Ibadan: Safari Books.
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## UNIT 7 MEDIA LAW

### CONTENTS

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
  - 3.1 Definition
  - 3.2 Press Freedom
  - 3.3 Official Secrets Act
  - 3.4 Law of Defamation
  - 3.5 Law of Sedition
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-Marked Assignment
- 7.0 References/Further Reading

### 1.0 INTRODUCTION

Laws are meant to guide human behaviour. And any organisation cannot operate successfully with Laws guiding such an organisation.

Any discussion on media operation will not be complete without taking a look at the aspect of Law influencing the practice of journalism in Nigeria and elsewhere in the world.

Practitioners of Journalism just like any other professionals such as doctors and lawyers do not operate without laws governing or guiding their conduct. Journalists as the watch dog of the society operate in an organised social system that is guarded by rules and regulation as watchdog they ought to know the limitations, constraints or challenges facing them in the pursuit of their calling (Nwodu 2006:157).

### 2.0 OBJECTIVES

This unity is an attempt to provide with an in depth insight into the law guiding the practice of journalism in Nigeria.

At the end of this unit, you should be able to:

- É demonstrate knowledge of media laws and freedom of the press
- É differentiate between the Official Secrets Act and other forms of media law.
- É explain defamation and the Law of Sedition in broadcast journalism.

### 3.0 MAIN CONTENT

#### 3.1 Definition of Media Law

From time immemorial man learnt that, law in whatever form is necessary for attainment of order, peaceful coexistence and general progress in the society. It is quite difficult to think of any society that functions without laws. Sambe and Ikoni (2004:8) state that the functions of Law are:

1. To ensure and maintain order and tranquility in the society.
2. To achieve justice and fairness in the society.
3. To protect the right and interest of the weak and oppressed on the society.
4. To protect the integrity and the personality of an individual.
5. To preserve the fundamental values of the society.

What then is Media Law? Media Law may be defined as the rules and regulations that guide the operation of the media of communication either through public or private channels and the punishment that goes along with the person or group or persons that violate the law.

Sambe and Ikoni further posit that it is the law that establishes or allows for the establishment of media houses that act as the guideline for their operation, the limitation within which they are to operate and the sanction that will be placed against anybody that transgresses its provisions.

In a nutshell, it is the rules which govern the professional conduct of all those that are involved in media practice.

#### SELF-ASSESSMENT EXERCISE

What is Media Law?

#### 3.2 Press Freedom

Freedom of the press has been a very controversial issue in the practice of Media and the law because Press Freedom deals with the freedom of individual in the society. Because of its importance to Media practitioners and government it is enshrined in the constitution of almost every nation including human right-based organisation charter.

The American First Amendment Act of 1970 declares that "Congress shall make no law abridging the freedom of speech, or the press; or the right of people peacefully to assemble, and petition government for a

redress of guidance. Likewise, the Constitution of Nigeria 1999, Section 39 (1) states that "Every person shall be entitled to freedom of expression including freedom to hold opinion and to receive and impart ideas and information without interference."

Article 19 of the Universal Declaration of Human Rights 1948 states that "Everyone has the right to freedom of opinion and expression, this right includes freedom to hold opinion without interference and to seek, receive and impart information and ideas through any Media, regardless of frontiers." All these declarations are saying the same thing that both the press and the individual have freedom of expression. To seek, receive and impart information can only be done in a social climate where there is unrestricted freedom. Information is important to the restriction of its flow will amount to denial of human right to freedom of expression. Gathering and disseminating information is a right so no authority should hinder the press from performing its cardinal function.

Ndolo, (2006:221), cited in Nwodu, (2006:160), is of a similar opinion when he states that "a press free from government control and the relationship of such a press to the form and stability of government and to economic growth and quality of life"

## **SELF-ASSESSMENT EXERCISE**

What do you understand by Press freedom?

### **3.3 Official Secrets Act**

In spite of declarations of several bodies on freedom of the press and the individual, absolute freedom of expression does not exist in any part of the world.

Nwodu (2006:163) notes that even where the press seems to enjoy reasonable degree of freedom, such freedom always goes with some limitation. And one of the ways to hinder the free and unrestricted information flow is the Official Secrets Act.

Governments usually enact the Secrets Act to check against publications of what may be termed confidential information or documents thereby threatening the security of the nation.

Ewelukwa (2004:242) says the Official Secrets Act are legislations made by the government to prevent people who have custody of secret or official documents, such as policy decisions, contacts and actions of government from recklessly divulging them to the public.



The Official Secrets Act has been brought about for the reason that people should misuse or abuse the act of freedom of expression.

Elias (1969:42) declares that a document is clarified if it is clearly marked out as a document that is not to be disclosed to the public and of which the disclosure to the public would endanger the security of the nation. It is as a result of this 'clarified document' that gave rise to the motion of official secret act.

Nwodu (2004:164) states that the essence of the Act is to:

- É Restrain mischievous public servant from leaking government confidential information.
- É To check the excesses of zealous journalists who may out of desperation publish top government secrets information that may threaten the stability of state.
- É To safeguard the security of the state by checking access to and publication to secret information likely to cause chaos, anarchy and mass action against a government.

### **SELF-ASSESSMENT EXERCISE**

What do you think is the main reason for enacting Official Secret Act by a government?

### **3.4 Law of Defamation**

The law recognises in every man they might to have the estimation in which he stands in the opinion of others unaffected by false or defamatory statement and imputations. Defamatory statement may be made in several ways. Sambe and Ikoni (2004:47) state that defamation is any statement that tends to lower the plaintiff in the estimation of right-thinking members of the society generally or cause them to shun or avoid him or discredit him in his office, trade or profession or injure his financial credit. Deformation can also be said to be and intentional false communication either published or publicly spoken, that injures another reputation or good name.

In the case of *McGowan v. Prentice L.A.* APP 341 502 & 55,57.US, cited in Sambe and Ikoni (2004:48), it was decided against others that defamation is that which tends to injure reputation, to diminish the esteem, respect, good will or confidence in which the plaintiff is held or to excite adverse, derogatory or unpleasant feeling or opinions against him. From what we have seen so far one van bears witness that a communication tends to be defamatory if it does some harm to the reputation of another as to lower him in the estimation of the community

or stop third person from associating or dealing with him or her. A statement can be clarified as defamatory if it tends to:

- É Expose him or her to hatred, ridicule or contempt.
- É Caused him or her to be shunned or avoided.
- É Lower him or her in the estimation or right-thinking members of the society generally.
- É Disparage him or her in his or her office, profession or trade.

A statement can be said to be defamatory if it damages the reputation of the person in the eye of the right-thinking members of the society generally. This is the case because reputation tends to be what society holds of him or her not what he thinks of himself.

### **SELF-ASSESSMENT EXERCISE**

When would you say a person has been defamed?

### **3.5 Law of Sedition**

We have seen that defamation is communication that tends to poison public minds against an individual. Sedition, on the other hand, is communication that poisons public minds against any government.

Nwodu (2006:170) says sedition is a communication that tends to defame any government in power and by extension incites members of the public to embark on action against the government. A seditious publication, therefore, has the potential of inciting the masses against the government. There is no government in the world that tolerates mass action against it. Such actions are usually viewed as treasonable offence against the state and as such government normally takes drastic steps or action against those responsible for such publication including those who aid in the circulation of such material.

In some cases news media or Media houses are closed down because public uprising over their news content. In such circumstances a Nigerian government makes use of Criminal Code Act Cap 77 of 1990 which empowers both the Federal and State government to not only confiscate any publication likely to bring government to ridicule and public contempt, but to also close down such media house. The material could be about to be published; it can be confiscated if viewed to be seditious.

## **SELF-ASSESSMENT EXERCISE**

Advances reasons why government does not tolerate sedition publication.

### **4.0 CONCLUSION**

In this unit we have taken a look at some not all Media Laws and we have seen or observed that Media practitioners do not operate in a climate of legal function. And there is no organisation that functions without Laws guiding its operation. We have also seen that in order not to abuse freedom of the press; certain laws have been put in place to check the excesses of journalists.

### **5.0 SUMMARY**

Organisations the world over have seen the need for people to seek information and ideas and be informed as well without hindrances by any government. However in order to check abuses and bring disrepute against government certain Laws and Acts have been enacted such as the Official Secret Act and the Criminal Code Act. These Acts have empowered government to act in a way deemed fit by confiscating or closing down the Media houses that have gone out of their way publish information that is injured to government.

### **6.0 TUTOR-MARKED ASSIGNMENT**

1. Vividly give a definition of Media Laws.
2. Discuss the First Amendment of the USA and what it stands for.
3. What do you understand by the Law of Sedition?

### **7.0 REFERENCES/FURTHER READING**

- Ewelukwa, B.N (2004). Introduction to Nigerian Press Law. Onitsha: Maranatha Press.
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## APPENDIX: LIST OF BROADCAST STATIONS IN NIGERIA

### RADIO STATIONS

#### FEDERAL RADIO CORPORATION OF NIGERIA

No.	Radio Network	Location
1	Radio Nigeria, Lagos	Ikoyi, Lagos
2	FRCN Network	Garki, Abuja.
3	Radio Nigeria, Abuja National Station	Gwagwalada, Abuja
4	Radio Nigeria, Ibadan	Oba Adebimpe Road, Ibadan, Oyo State
5	FRCN Training Institution	GRA, Ikeja, Lagos
6	Radio Nigeria, Kaduna	Yakubu Gowon Way, Kaduna
7	Radio Nigeria, Enugu	7 Onitsha Road, Enugu

#### FEDERAL GOVERNMENT-OWNED FM STATIONS IN NIGERIA

No.	Radio Station	Band
1	Jewel FM, Gombe	103.5 MHz
2	Harvest FM, Makurdi	103.5 MHz
3	Progress FM, Ado Ekiti	100.5 MHz
4	Gift FM, Jalingo	104.5 MHz
5	Creek FM, Yenagoa	101.5MHz
6	Peace FM, Maiduguri	102.5 MHz
7	Bronze FM, Benin	101.5 MHz
8	Globe FM, Bauchi	98.5MHz
9	Charity FM, Asaba	104.4 MHz
10	Paradise FM, Calabar	99.5 MHz
11	Supreme FM, Kaduna	96.1 MHz
12	Pyramid FM, Kano	103.5 MHz
13	Highland FM	101.5 MHz
14	Equity FM, Birnin Kebbi	103.5 MHz
15	Horizon FM, Dutse	100.5 MHz
16	Heartland FM, Owerri	100.5 MHz
17	Premier FM, Ibadan	93.5 MHz
18	Coal City FM, Enugu	92.85 MHz
19	Treasure FM, Port-Harcourt	98.5 MHz
20	Companion FM, Katsina	104.5 MHz
21	Lighthouse FM, Adamawa	101.5 MHz
22	Paramount FM, Abeokuta	94.5 MHz
23	Positive FM, Akure	102.5 MHz
24	Solid FM, Lafia	102.5 MHz
25	Sunshine FM Potiskum	104.5 MHz
26	Gold FM, Ilesha	95.5 MHz

27	Pride FM, Gusau	102.5 MHz
28	Purity FM, Awka	102.5MHz
29	Kapital FM, Abuja	FM 92.9 MHz
30	Pacesetter FM, Abia	103.5 MHz
31	Power FM, Minna	100.5 MHz
32	Atlantic FM, Uyo	104.5 MHz
33	Royal FM, Sokoto	101.5 MHz
34	Unity FM, Abakaliki	101.5 MHz
35	Harmony FM, Ilorin	103.5 MHz

#### LIST OF STATE-OWNED RADIO STATIONS IN NIGERIA

No.	RADIO STATION	Band
1	Lagos State Broadcasting Corporation (Radio Lagos)	89.75 MHz; : 107.5 MHz
2	Cross River State Broadcasting Corporation	89.926 MHz
3	Delta State Broadcasting Service (Warri) Melody FM	88.6 MHz FM
4	Enugu State Broadcasting Service	96.1 MHz
5	Bauchi Radio Corporation	990, 846 KHz, 94.47 MHz
6	Bayelsa State Broadcasting Corporation	97.1 MHz
7	Borno State Radio	-
8	Broadcasting Service of Ekiti State	91.5 MHz FM
9	Delta State Broadcasting Service (Asaba) Voice of Delta	97.92 MHz
10	Radio Benue	918 KHz AM, 95.0 MHz FM
11	Edo State Broadcasting Service	95.75 MHz
12	Gombe Media Corporation	1404 KHz AM, 91.9 MHz
13	Akwa Ibom Broadcasting Corporation	90.5 MHz
14	Ebonyi Broadcasting Service (EBBS)	98.10 MHz
15	Kaduna State Media Services	639 KHz, 90.8 MHz
16	Imo Broadcasting Corporation (IBC)	AM- 721 KHz, FM- 94.4 MHz
17	Jigawa State Radio	1026 KHz MW
18	Katsina State Radio Service	9772 KHz
19	Kano State Radio Corporation	549 KHz, 729 KHz- AM
20	Radio Kwara	612 KHz 490 Metre Band,

		99.00 MHz
21	Kebbi Broadcasting Corporation (Radio)	945.801 MHz
22	Broadcast Corporation of Oyo State (BCOS)	795 MHz-AM 98.5 MHz- FM
23	Niger Media Broadcasting Corporation	75.6 KHz
24	Nasarawa Broadcasting Service	97.1 MHz
25	Broadcasting Corporation of Abia State	88.1 MHz
26	Crystal FM Minna	91.2 MHz FM
27	Ogun State Broadcasting Corporation	OGBC 1603 MHz MW, OGBC II 90.5 MHz FM
28	Plateau Radio Corporation	313 MHz in 228 metre Band, 88,636-FM
29	Osun State Broadcasting Corporation	104.5 MHz, 89.5 MHz
30	Solid FM	102.5 MHz
31	Taraba State Broadcasting Service (TSBS) AM & FM	1260 KHz in MWB and, 90.65 MHz FM
32	Rivers State Broadcasting Corporation	-
33	Kogi Broadcasting Corporation	94 MHz
34	Sokoto State Media Corporation, Rima Radio	540 KHz
35	Yobe Broadcasting Corporation	801 KHz
36	Aso FM	93.5 MHz
37	Adamawa Broadcasting Corporation	95.77 MHz-FM
38	Anambra Broadcasting Service (Radio)	88.5 MHz FM 10.60 KHz AM
39	Broadcasting Corporation of Abia State	88.1 MHz

#### LIST OF PRIVATE RADIO STATIONS NIGERIA

No.	RADIO STATION	Location	Band
1	Hot FM	Abuja	98.3 MHz
2	Steam Broadcasting (Cool FM)	Victoria Island, Lagos	96.9 MHz FM
3	STEAM Broadcasting (Cool FM)	Abuja	96.9 MHz FM
4	Independent Radio	Benin City	92.3 MHz
5	Jeremi Radio	Warri, Delta State	-
6	Silverbird Communications Limited	Garki, Abuja	-
7	Nagarta Radio	Mararaban Jos,	-

		Kaduna	
8	Silverbird Communications Limited	Port Harcourt	93.7 FM
9	Ray Power I and II FM	Lagos	100.5 MHz FM
10	Star FM (Murhi International)	Lagos	101.5
11	Love (Former Crowther) FM	Abuja	104.5 MHz
12	Ceuna Communications (Cosmo FM)	Enugu State	105.5 MHz
13	Silverbird Communications Limited	Yaba, Lagos	93.7 FM
14	Vision FM	Abuja	92.1 MHz
15	Steam Broadcasting (Wazobia FM)	Port Harcourt	95.9 MHz
16	Steam Broadcasting (Cool FM)	Port Harcourt	-
17	Grace FM	Lokoja	-
18	Freedom Radio	Kano	99.5 MHz
19	Globe Broadcasting (Wazobia FM)	Victoria Island Annex, Lagos	96.9 MHz FM
20	Minaj Systems Radio	Obosi, Anambra State	89.4 MHz
21	Zuma FM	Abuja	88.5 MHz
22	Okin FM	Kwara State	105.7 MHz
23	Brilla FM (Sports)	Victoria Island, Lagos	88.9 MHz FM
24	Kiss FM	Abuja.	99.9 MHz

### CAMPUS RADIO STATIONS IN NIGERIA

S/N	Station	Band	S/N	Station	Band
1	UNIUYO FM (University of Uyo),	100.7	18	Nasarawa State University FM,	101.1
2	Heritage FM (Heritage Polytechnic)	104.9	19	Search FM, Minna (Federal University of Technology, Minna),	92.3
3	Madonna Radio (Madonna University) FM	93.3	20	Hope FM (Babcock University Radio station,	89.1
4	Unizik (Nnamdi Azikiwe University) FM	94.1	21	Hebron FM (Covenant University Radio Station, Ota)	95.9

5	Tansian Radio (Tansian University) FM	107.1	22	Great FM, Obafemi Awolowo University, (OAU Ile-Ife),	94.5
6	BSU FM (Benue State University),	89.9	23	Lead City (University) FM,	89.1
7	Okada Wonderland FM, (Igbinedion University Radio),	90.5	24	Diamond FM, University of Ibadan,	101.1
8	Uniben, FM,	100.1	25	ICEFMUJ (University of Jos)	96.1
9	Hillside FM (Auchi Polytechnic Radio),	94.1	26	Unique FM (University of Port Harcourt),	88.5
10	Caritas University Radio,	98.7	27	Samaru FM (Ahmadu Bello University, Zaria),	101.1
11	GOUNI Radio (Geoffrey Okoye University),	106.9	28	Click FM (Ibrahim Babangida University, Lapai),	89.9
12	Lion FM, (University of Nigeria),	91.1	29	Ultimate FM (College of Education, Minna),	103.9
13	BUK FM Kano (Bayero University)	98.9	30	Varsity FM Radio (Adekunle Ajasin University)	107.8
14	Unilorin FM (University of Ilorin),	89.3	31	ESUT Radio (Enugu State University of Technology)	106.5
15	LASU Radio (Lagos State University),	95.7	32	Rhema FM, (Rhema University, Aba)	93.3
16	NOUNFM (National Open University of Nigeria)	105.9	33	DELSU FM Radio (Delta State University, Abraka),	103.7
17	Unilag FM (University of Lagos),	103.1	34	KASU Radio (Kaduna State University, Kaduna)	98.5



### TELEVISION STATIONS

S/N	NAMES OF NIGERIAN TELEVISION AUTHORITY (NTA) TELEVISION STATIONS (HEADQUARTERS IS IN ABUJA, NIGERIA)				
1	NTA OKITIPUPA	34	NTA ABA	67	NTA JOS
2	NTA OSOGBO	35	NTA ABAKALIKI	68	NTA KADUNA
3	NTA OWERRI	36	NTA ABEOKUTA	69	NTA KANO
4	NTA OYO	37	NTA ABUJA	70	NTA KATSINA
5	NTA PORT HARCOURT	38	NTA PLUS	71	NTA KEBBI STATE
6	NTA SAKI	39	NTA ADO-EKITI	72	NTA CHANNEL5 2
7	NTA SAPELE	40	NTA AKURE	73	NTA LAGOS
8	NTA SOKOTO	41	NTA ASABA	74	NTA MAIDUGURI
9	NTA UMUAHIA	-	NTA AUCHI	75	NTA MAKURDI
10	NTA UYO	43	NTA AWKA	76	OGBOMOSHO
11	NTA WARRI	44	NTA BAUCHI	77	NTA CHANNEL 6, ABA
12	NTA OKITIPUPA	45	NTA BENIN	78	NTA ABAKALIKI
13	NTA OSOGBO	46	CALABAR	79	NTA ABEOKUTA
14	NTA OWERRI	47	NTA DAMATURU	80	NTA ABUJA
15	NTA OYO	48	NTA DUTSE	81	NTA PLUS
16	NTA PORT HARCOURT	49	NTA ENUGU	82	NTA ADO-EKITI
17	NTA SAKI	50	NTA GOMBE	83	NTA AKURE
18	NTA SAPELE	51	NTA GUSAU	84	NTA ASABA
19	NTA SOKOTO	52	NTA IBADAN	85	NTA AUCHI
20	NTA UMUAHIA	53	NTA IJEBU-ODE	86	NTA AWKA
21	NTA UYO	54	NTA IKARE	87	NTA BAUCHI
22	NTA WARRI	55	NTA ILE-IFE	88	NTA BENIN
23	NTA OKITIPUPA	56	NTA IRUEKPEN	89	NTA JOS
24	NTA OSOGBO	57	NTA JALINGO	90	NTA KADUNA
25	NTA	58	NTA	91	NTA KANO

	OWERRI		P/HARCOURT		
26	NTA OYO	59	NTA SAKI	92	NTA KATSINA
27	NTA OWERRI	60	NTA SAPELE	93	NTA YENEGOA
28	NTA OYO	61	NTA SOKOTO	94	NTA YOLA
29	NTA PORT HARCOURT	62	NTA UMUAHIA	95	NTA YENEGOA
30	NTA PORT HARCOURT	63	NTA UYO	96	NTA OWERRI
31	NTA SAKI	64	NTA WARRI	97	NTA OYO
32	NTA SAPELE	65	NTA OKITIPUPA	98	NTA PORT HARCOURT
33	NTA PORT HARCOURT	66	NTA OSOGBO	99	NTA YENEGOA
6	NTA SAKI	39	NTA ADO- EKITI	72	NTA 2 CHANNEL5
7	NTA SAPELE	40	NTA AKURE	73	NTA LAGOS

#### STATE-OWNED TELEVISION STATIONS

S/N	Name of Station	S/N	Name of Station
1	ADAMAWA TV CORPORATION	20	IMO STATE BROADCASTING CORPORATION TV
2	AKWA-IBOM BROADCASTING CORPORATION TV	21	JIGAWA BROADCASTING CORPORATION TV
3	ANAMBRA STATE BROADCASTING CORPORATION	22	KADUNA STATE MEDIA CORPORATION TV
4	BAUCHI TV	23	KANO BROADCASTING CORPORATION TV
5	BAYELSA BROADCASTING TV	24	KATSINA STATE BROADCASTING TV
6	BENUE TV	25	KEBBI STATE BROADCASTING SERVICE
7	BORNO TELEVISION CORPORATION	26	KWAARA STATE BROADCASTING CORPORATION
8	BROADCASTING CORPORATION OF ABIA STATE TV	27	LAGO STATE TV
9	BROADCASTING CORPORATION OF OYO STATE	28	SOKOTO STATE TV

10	CROSS RIVER STATE BROADCASTING CORPORATION	29	NASARAWA STATE BROADCASTING SERVICE TV
11	DELTA BROADCASTING SERVICES TV	30	NIGER STATE MEDIA CORPORATION
12	DELTA BROADCASTING SERVICE WARRI TV	31	OGUN STATE TELEVISION
13	EBONYI CABLE STATION TV	32	ONDO RADIO VISION CORP.TV
14	EBONYI BROADCASTING CORPORATION TV	33	OSUN STATE BROADCASTING TV
15	EDO STATE BROADCASTING CORPORATION TV	34	OYO STATE BROADCASTING CORP TV
16	EKITI TELEVISION	35	RIVER STATE BROADCASTING CORPORATION
17	ENUGU BROADCASTING SERVICES TV	36	TARABA TELEVISION CORPORATION
18	GOMBE STATE GOVERNMENT TV	37	ZAMFARA STATE TV
19	IMO STATE BROADCASTING CORPORATION TV		

### PRIVATE TELEVISION LICENCE HOLDERS

S/N	Company	Band
1	Murhi International Nig LTD	UHF 43
2	Universal Broadcasting Services Limited (Super Screen )	66.25 MHz, CHANNEL: 45UH
3	Channels Television	614.60MHz CHANNEL: MHz 39 UHF
4	Desmims Independent Television	607 MHz CHANNEL:38UHF
5	GALAXY TELEVISION	UHF 27
6	DBN TV- LAGOS	LEKKI PHASE 1 LAGOS
7	Independent Television	479.25MHz CHANNEL:22 UHF
8	Minaj Broadcast	631.10 MHz Channel 41 UHF

	International	
9	Africa Independent Television (AIT))	535.20MHz CHANNEL:31 UHF
10	SILVERBIRD TV	-
11	TVC: TELEVISION CONTINENTAL	-
12	SUPER SCREEN UHF 45	UHF45

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Converted in to SIM format by: **SH. RAHUL KAPIL**

**ABOUT THE AUTHORS AND VETTERS:**

Prof. B. K. Kuthiala  
Dean, Faculty of Media,  
Kurukshetra University,  
Kurukshetra , Haryana – 125 001

Prof. Manoj Dayal  
Dean, Faculty of Media Studies,  
Guru Jambheshwar University of Science & Technology,  
Hisar, Haryana – 125 001

Prof. Sushma Gandhi  
Chairperson,  
Department of Communication Management & Technology,  
Guru Jambheshwar University of Science & Technology,  
Hisar, Haryana – 125 001

Prof. W. A. Qazi  
Former Professor,  
I.I.M.C., New Delhi

Sh. M. R. Patra  
Lecturer,  
Department of Communication Management & Technology,  
Guru Jambheshwar University of Science & Technology,  
Hisar, Haryana – 125 001

Sh. Sushil K. Singh  
Lecturer,  
Department of Communication Management & Technology,  
Guru Jambheshwar University of Science & Technology,  
Hisar, Haryana – 125 001

**RADIO AND TELEVISION AS MASS MEDIA**

**Writer: Prof. W. A. Qazi**

Retired. Professor, Dept. of Journalism, IIMC, New Delhi.

**Vetter: Prof. B. K. Kuthiala**

Chairperson, Dept of Mass Communication, Kurukshetra University, Kurukshetra.

**Converted in to SIM format by: Sh. Rahul Kapil**

Associate Producer, ZEE News, New Delhi

**LESSON STRUCTURE:**

In this lesson, we shall discuss about radio and television. First we shall start with the strengths and weaknesses of radio and television. Then we shall focus on the history and present scenario of radio and television. Next we shall focus on the reach of radio and television. Finally, we shall try to peep into the future of radio and television. The lesson structure shall be as follows:

- 1.0 *Objectives*
- 1.1 *Introduction*
- 1.2 *Presentation of Content*
  - 1.2.1 *Strengths and Weaknesses of Radio and Television*
  - 1.2.2 *History of Radio and Television*
  - 1.2.3 *Present Scenario of Radio and Television*
  - 1.2.4 *Reach of Radio and Television*
  - 1.2.5 *Future of Radio and Television*
- 1.3 *Summary*
- 1.4 *Key Words*
- 1.5 *Self-Assessment-Questions (SAQs)*
- 1.6 *References/Suggested Reading*

**1.0 OBJECTIVES:**

The objectives of this lesson are as follows:

- *To study the Strengths and Weaknesses of Radio and Television;*
- *To study the History of Radio and Television;*

- *To study the Present Scenario of Radio and Television;*
- *To study the Reach of Radio and Television;*
- *To study the Future of Radio and Television;*

## 1.1 INTRODUCTION:

Rapid communication through latest technology has facilitated speedy information gathering and dissemination and this has become an essential part of the modern society. It was **Marshall McLuhan** who said that *electronic technology is reshaping and restructuring patterns of social interdependence and every aspect of our personal life. Extraordinary information explosion have dramatically shrunk time and distance and have converted our world into a **Global Village**.*

Electronic media have transformed communication and our ability to share, store and gain information and knowledge. The widely available media services are changing the ways in which we live and work and also altering our perceptions and beliefs. It is essential that we understand these changes and effects in order to develop our electronic resources for the benefit of society. These changes are:

- It has abolished distances and time in disseminating the information, events and ideas.
- People's access to information has become easy and universal.
- External control of information flows has become more difficult.
- Information exchange has come cheaper and simple.
- It has become easy to have two-way interaction and exchange of ideas.
- Wide reach and low reception costs encourage centralised information dissemination.
- With multi-channels listeners and viewers have opportunity to pick and choose among the programmes of their likings?
- Politically two-way media are democratic in which each party is equally empowered to raise new issues on electronic network.

Networks are not new. "Hard" networks such as road, rail, electric and water supply networks have been with us for ages. "Soft" networks such as computer programmes, radio and television are equally important in relations to our needs, usefulness to our culture.



## 0.1 PRESENTATION OF CONTENT:

The content of this lesson shall be presented as follows:

- *Strengths and Weaknesses of Radio and Television*
- *History of Radio and Television*
- *Present Scenario of Radio and Television*
- *Reach of Radio and Television*
- *Future of Radio and Television*

### 1.2.1 STRENGTHS OF RADIO AND TELEVISION:

Radio and Television have their own characteristics. UNESCO has enumerated the following strengths and weaknesses of radio and television.

#### STRENGTHS AND WEAKNESSES OF RADIO:

##### Strengths

- # It has imaginative potential to listener to add his/her own visual interpretation
- # Receivers are relatively cheap and portable
- # It is relatively inexpensive in production terms
- # As an entertainment medium, it is psychologically acceptable.
- # As a major news source it is widely heard and accepted. It has massive, immediate distribution.

##### Weaknesses

- # It requires a fully developed radio network.
- # It is a non-visual medium
- # Trained personnel are required.
- # Knowledge of local languages is essential.

#### STRENGTHS AND WEAKNESSES OF TELEVISION:

##### Strengths

- # It is a visual medium which allows for a creative production approach

##### Weaknesses

- # It requires a fully developed TV network and electric supply.

# As an entertainment medium, it is very acceptable psychologically.

# As a major news source, it is widely seen and accepted.

# It has immediate distribution which can be massive.

# TV Receivers are expensive

# It is expensive, both in production and utilization, unless used extensively.

# It requires highly trained production and operational

personnel.

### **1.2.2 HISTORY OF RADIO AND TELEVISION:**

Historically speaking, *Marconi* started radio broadcasting in 1896 with the invention of first wireless telegraph link. It took ten years since then for the first demonstration of radio broadcasting to establish but it was hard to distinguish words from music.

Another successful demonstration took place from the Eiffel Tower in Paris in 1908. A New York Station transmitted the first radio news bulletin in 1916 on the occasion of the election of US President. By 1927, broadcasting services were started as a major medium of information.

Radio broadcasting in India began as a private venture in 1923 and 1924, when three radio clubs were established in Bombay, Calcutta and Madras (now Chennai). The Radio Club broadcast the first radio programme in India in June 1923. The daily broadcasts of 2 to 3 hours consisted mainly of music and talks. These stations had to close down in 1927 for lack of sufficient financial support.

It was followed by the setting up a Broadcasting Service that began broadcasting in India in July 1927 on an experimental basis at Bombay and a month later at Calcutta under an agreement between the Government of India and a private company called the *Indian Broadcasting Company Ltd.* Faced with a widespread public outcry against the closure of the IBC, the Government acquired its assets and constituted the Indian Broadcasting Service under the Department of Labour and Industries. Since then, broadcasting in India has remained under Government control.

In 1936, a radio station was commissioned in Delhi. In the same year, the Indian Broadcasting Service was renamed All India Radio (AIR) and a new signature tune was added. The Delhi station became the nucleus of broadcasting at the national level.

All India Radio has come a long way since June 1936. When India became Independent, the AIR network had only six stations at Delhi, Bombay, Calcutta, Madras, Lucknow and Tiruchirapalli with 18 transmitters - six on the medium wave and the remaining on short wave, Radio listening on medium wave was confined to the urban elite of these cities.

Radio broadcasting assumed considerable importance with the outbreak of World War II. By 1939, the entire country was covered by a short-wave service and the programme structure underwent a change to meet wartime contingencies. During this period, news and political commentaries were introduced and special broadcasts were made for the people on the strategic northeastern and northwestern borders.

After Independence, the broadcast scenario has dramatically changed with 198 broadcasting centers, including 74 local radio stations, covering more than 97.3 per cent of the country's population. Presently, it broadcasts programmes in a number of languages throughout the day. The function in of All India Radio is unparalleled in sense that it is perhaps the only news organizations, which remain active, round-the-clock and never sleeps.

Mostly the broadcasting centers are full-fledged stations with a network of medium wave, short wave and FM transmission. Besides, the external services Division of AIR is a link with different regions of world through its programmes in as many as 24 languages for about 72 hours a day.

### **HISTORY OF TELEVISION:**

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

On August 1, 1975 a *Satellite Instructional Television Experiment* (SITE) was launched with the help of an American Satellite for a period of one year when 2400 villages in six states - Orissa, Bihar, Rajasthan, Madhya Pradesh, Andhra Pradesh and Karnataka were exposed to area specific programmes beamed with the help of the satellite.

The experiment was successful and was universally lauded. The programme content had the three necessary ingredients of entertainment, education and information. There was no denying that Doordarshan had become a catalyst to social change.

One of the most popular programmes of Doordarshan has been the rural programme called "*Krishi Darshan*" which was launched on 26 January 1967. Doordarshan also caters to many schools and universities in the country through its Educational TV and Open University programmes. In 1982, Doordarshan went into colour and created its own national network through the help of *INSAT-1A*. Now with the help of *INSAT-1B* and Microwave facilities, Doordarshan is able to cater to a very wide area of the country in terms of imparting information and entertainment.

Some of the significant presentations have been the *IX Asian Games*, the NAM summit, the CHOGUM conference, Republic Day Parades, Independence Day Celebrations, etc.

Television went commercial from January 1, 1976 and now good numbers of sponsored programmes are telecast on Doordarshan, increasing its revenue.

On March 22, 2000, *INSAT-3B* was launched under the *INSAT* series. It has three *Ku-band* transponders with 12 extended C-band transponders and S-band mobile Satellite service payloads. This will double the capacity, which was earlier, provided by seven transponders of *INSAT-2B* and *INSAT-2C*.

*INSAT-3B*, besides providing business communication, development communication and mobile communication, will also provide set of transponders for the *Swarna Jayanthi Vidya Vikas Upagraha Yojana* for **Vidya Vahini**, an exclusive educational channel.

### **1.2.3 PRESENT SECENARIO OF RADIO AND TELEVISION:**

Presently, AIR is utilizing satellite services for transmission of its programmes throughout the country with a radio networking. With the introduction of Radio Paging Service, FM transmitter has become the landmark of AIR.

Today, All India Radio counts among the few largest broadcasting networks in the world to serve the mass communication needs of the pluralistic population of India. The network has expanded gradually, imbibing new technologies and programme production techniques.

### **3-TIER BROADCASTING:**

All India Radio has evolved a three-tier system of broadcasting, namely, national, regional and local. It caters to the information; education and entertainment needs of the people through its various stations spread over the length and breadth of the country. They provide news, music, talks and other programmes in 24 languages and 146 dialects to almost the entire population of the country.

The regional and sub-regional stations located in different states form the middle tier of broadcasting. Local radio and community radio is a comparatively new concept of broadcasting in India. Each of the stations serving a small area provides utility services and reaches right into the heart of the community, which uses the radio to reflect and enrich its life.

### **NEW SERVICES:**

"This is all India Radio. The News, read by....." These words ring all over the country every hour, day and night, broadcasting news bulletins in Hindi, English and 17 regional languages.

The bulk of AIR news comes from its own correspondents spread all over the country. It has 90 regular correspondents in India and has seven special correspondents/reporters and two hundred and forty six part-time correspondents stationed in different countries.

### **ROLE OF ELECTRONIC MEDIA:**

In a democracy, the role of electronic media is not confined to provide information, education and entertainment. It has to play a greater role. It has to promote citizens right to information. Further to secure the citizen's civil, political and social rights. It also has also to act as a public watchdog to reveal state abuses.

Public Communication System has been recognized as a public sphere, where widespread debate and discussion can take place. This will provide people information necessary to make informed decisions, and facilitate the formation of public opinion and can thus enable the citizens to shape the conduct of government by articulating their views.

Role of electronic media, both radio and television is to be conceived in terms of representing adequately different social interests also. They have to give adequate expression to the full range of cultural-political values in society.

A UNESCO study has also highlighted the role of the media in socialization, cultural promotion and national integration for creating better understanding and appreciation of others viewpoints and aspirations. Media can help to democratize the relationship between government and governed.

#### **1.2.4 REACH OF RADIO AND TELEVISION:**

##### **REACH OF RADIO:**

All India Radio and Doordarshan are now part of the *Prasar Bharati* - the autonomous broadcasting corporation of India through an Act of Parliament in 1990. The Prasar Bharati Board took charge of the administration of All India Radio and Doordarshan with effect from 23rd November 1997.

All India Radio presently has more than 200 Radio Stations including 183 full-fledged stations and nine relay centers and three exclusive Vividh Bharati Commercial Centers.

In all AIR has 310 transmitters and provides radio coverage to a population of 97.3 per cent spread over 90 per cent area of the country.

The External Services Division of All India Radio is a vital link between India and rest of the world, broadcasting in 25 languages. Of these 16 are foreign and 9 are Indian languages.

The National Channel of All India Radio came on air on 18th May 1998. This Channel works as a night service from 6.50 p.m. to 6.10 a.m. everyday, covering 64% area and almost 76% population.

##### **REACH OF DOORDARSHAN:**

Compared to Radio, Doordarshan's network expansion is impressive in shortest time possible. In March 1999, Doordarshan -1 had 1000 transmitters and DD-2 (the Metro channel) had 57 covering about 87.9 per cent of population and about 74.8 per cent of area.

As on March 2006

1. Transmitters for DD-1  
(High, Low and very  
Low Power transmitters)

**1050**

2.	Transmitters for DD-2 (High, Low and very Low power transmitters).	67
3.	Other Transmitters (2 at the Parliament & one at Srinagar	3

### **1.2.5 FUTURE OF RADIO AND TELEVISION:**

In a developing country like ours, a special function of broadcasting should be the coverage of development, its significance, achievements and problems. People's participation in development activities should be highlighted as also significant work being done by voluntary agencies. The style and methods of news reporting should reinforce the fundamental principles on which national policies are based.

The primary purpose of the current affairs programmes should be to enlighten the people on various aspects of political, economic, social and cultural developments.

#### **FM and Privatization of Radio:**

In recent years two very important developments have taken place in the field of radio and television broadcasting in India. With the advent of television it appeared that the importance of radio had gradually diminished. This actually happened for some years and radio ownership and radio listenership decreased considerably.

But it seems that radio is reappearing once again in the form of FM transmission. The FM transmission stations are working as local stations catering to the local needs of the listeners. The partial privatization of FM broadcasting has also made the radio an important medium of mass communication.

The programmes broadcast on FM are becoming very popular with the urban youth as the programmes cater specifically to them. Moreover, FM broadcasts are also becoming popular in cars and other vehicles. They provide necessary information regarding the roadblocks, traffic, and weather etc. to the motorists. FM broadcasting has gained a lot of popularity in last few years.

#### **Private television channels:**

The second but perhaps the most important development that has revolutionized not only the media system in India but the entire society has undergone a dramatic change is the availability of multiple channels on television - either direct through satellite or through cable TV.

Doordarshan itself is a multi channel system having a separate a sports channel and a separate educational channel (Vidya Vahini) on the anvil.

But the sea change has occurred because of what is called "*sky invasion*". This term refers to the invasion of the households by private channels both Indian and foreign. The speed with which the private channels have expanded in India is an example in itself. The important point here is that this expansion has occurred in spite of and despite the government. The Indian government never wanted to provide up-linking facilities perhaps being afraid of the cultural invasion. But channels, including Indian channels, started up-linking from foreign soils like Kathmandu and Hong Kong and no technology available today can afford to block the down linking.

This "*sky invasion*" coupled with rapid expansion of cable network has actually converted the entire urban and semi urban India into a big global village. The number of television owing household has also increased tremendously and it is estimated that about 70% of the urban households and 50% of the rural households today own at least one television set.

This has to be noted and appreciated and also critically examined as this has happened in a record time unlike the Western countries where it took about 20 years. The Indian society has in fact leap-frogged at least in the field of television usage.

### **1.3 SUMMARY:**

- Extraordinary information explosion have dramatically shrunk time and distance The new advancements have converted our world into a *Global Village*. Electronic media have transformed communication and our ability to share, store and gain information and knowledge. The widely available media services are changing the ways in which we live and work and also altering our perceptions and beliefs.
- Marconi started radio broadcasting in 1896 with the invention of first wireless telegraph link. It took ten years since then for the first demonstration of radio broadcasting to establish but it was hard to distinguish words from music. One



successful demonstration took place from the Eiffel Tower in Paris in 1908. A New York Station transmitted the first radio news bulletin in 1916 on the occasion of the election of US President. By 1927, broadcasting services were started as a major medium of information.

- Radio broadcasting in India began as a private venture in 1923 and 1924, when three radio clubs were established in Bombay, Calcutta and Madras (now Chennai). The Radio Club broadcast the first radio programme in India in June 1923. The daily broadcasts of 2 to 3 hours consisted mainly of music and talks. These stations had to close down in 1927 for lack of sufficient financial support.
- Television began in India way back in 1959 as a part of All India Radio when it was formally commissioned on September 15 as an experimental service. Its aim was to promote social education and general awareness. It was not until Smt. Indira Gandhi was in charge of the Information and Broadcasting Ministry that television was commissioned as a regular daily service from 15th August 1965. Now television transmitters carry Doordarshan signals to almost three fourth of the country's population.
- The programmes broadcast on FM are becoming very popular with the urban youth as the programmes cater specifically to them. Moreover, FM broadcasts are also becoming popular in cars and other vehicles. They provide necessary information regarding the roadblocks, traffic, and weather etc. to the motorists. FM broadcasting has gained a lot of popularity in last few years.
- This "*sky invasion*" coupled with rapid expansion of cable network has actually converted the entire urban and semi urban India into a big global village. The number of television owing household has also increased tremendously and it is estimated that about 70% of the urban households and 50% of the rural households today own at least one television set.

#### **1.4 KEY WORDS:**

**Global Village:** With increased connectivity, in terms of transportation and more importantly in the field of communication technologies, the barriers of time and space are shrinking. This way the world now is a well-connected place. Thus the world is called a Global Village. Marshal McLuhan gave this concept.

**Radio Club:** In the beginning, radio broadcasting started as a hobby or amateur activity. The very first such radio broadcasts were by amateur radio clubs. The radio clubs of the early days were taken over by professional radio organizations later.

**Signature Tune:** Every programme on radio and TV starts with a distinctive piece of music. That piece of music often becomes the identity symbol of the programme. This tune is called signature tune.

**SITE:** In the mid-seventies, a very large study was conducted in five states of India to find out the efficacy of TV as a mass medium. This study, Satellite Instructional Television Experiment is popularly known as SITE.

### **1.5 SELF-ASSESSMENT QUESTIONS (SAQs):**

5. Discuss in detail the history of radio in India. Give suitable examples.
5. Discuss in detail the history of television in India. Give suitable examples.
5. Discuss in detail the reach and role of radio in India. Give suitable examples.
5. Discuss in detail the reach and role of television in India. Give suitable examples.
5. Discuss in detail the present scenario of radio in India. Give suitable examples.
5. Discuss in detail the present scenario of television in India. Give suitable examples.

### **0.5 REFERENCES / SUGGESTED READINGS:**

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## **RADIO PRODUCTION**

**Writer: Sh. Sushil K. Singh**

Senior Lecturer, Dept. of C M & T, GJUST, Hisar, (Haryana)

**Vetter: Prof. B. K. Kuthiala**

Dept of Mass Communication, Kurukshetra University, Kurukshetra.

**Converted in to SIM format by: Sh. Rahul Kapil**

Associate Producer, ZEE News, New Delhi

### **LESSON STRUCTURE:**

In this lesson, we shall discuss the basics of radio production. We shall start with radio production formats. Then we shall focus on basic equipments for radio production, stages of radio programme production, and the different types of radio programmes. We shall also briefly discuss about writing for radio. The lesson structure shall be as follows:

- 2.0 *Objectives*
- 2.1 *Introduction*
- 2.2 *Presentation of Content*
  - 2.2.1 *Radio Production Formats*
  - 2.2.2 *Equipments for Radio Production*
  - 2.2.3 *Stages of Radio Programme Production*
  - 2.2.4 *Types of Radio Programmes*
  - 2.2.5 *Writing for Radio*
- 2.3 *Summary*
- 2.4 *Key Words*
- 2.5 *Self-Assessment-Questions (SAQs)*
- 2.6 *References/Suggested Reading*

### **2.0 OBJECTIVES:**

The objectives of this lesson are as follows:

- *To study about the various radio production formats*
- *To study about equipments for radio production,*

- *To study about stages of radio programme production,*
- *To study about types of radio programmes,*
- *To study about writing for radio.*

## **2.1 INTRODUCTION:**

Electronic media of communication bring into our homes audio and video signals in the form of various programmes. These programmes, which come on air as sound or both picture and sound, are either live or are already recorded or shot, processed, and transmitted. Electronic media viz. television, radio, and film (or motion picture) share the following attributes:

- *Immediacy:* These media can present topical, contemporary material live to the audience immediately.
- *Impermanence:* Programmes brought by these media are perishable images and sounds.
- *Diversity:* They bring a variety of programme material, which appeals a wide range of audiences.
- *Flexibility:* Material can be recorded edited, and duplicated for multiple playbacks.

In this lesson, we shall discuss about the basic aspects of radio programme production.

## **2.2 PRESENTATION OF CONTENT:**

The content of this lesson shall be presented as follows:

- *Radio production formats*
- *Equipments for radio production*
- *Stages of radio programme production*
- *Types of radio programmes*
- *Writing for radio*

### **2.2.1 RADIO PRODUCTION FORMATS:**

Many radio programmes are live. Some programmes on radio are recorded first and broadcast later. Some programmes are studio based, while others are recorded on outside locations. Here we shall discuss about a few different varieties of radio production formats:

**LIVE OR RECORDED RADIO PROGRAMMES:** The programmes on radio and television can be live, pre-recorded or a combination of both. The nature of production calls for whether a programme will be produced live or recorded in advance and used later.

Live production involves the risk of production errors, as there are no "second chances". It has to be right the first time, which is the only time. However, live production is cheaper than recorded production techniques and sometimes easier and quicker.

Recorded productions allow supervision and control over quality. In this method, first recording of programmes is done. Editing and postproduction are done at a later time. This is an attempt at enhancement to further refine production value and quality while shooting. This can also combine with live production method. Portions or segments of a programme can be recorded, edited, and processed in advance and incorporated into a studio production using live talent.

**STUDIO OR REMOTE (OUTSIDE ON LOCATION):** Programmes can be produced with in the controlled environment of an indoor studio, which offers the required settings of a programme. Studio settings offer personnel control, light control, temperature control, sufficient power supply, and access to supplementary production personnel, equipment accessories and spare parts, and even telephones and change rooms.

Production can also be done at a temporary remote location. A unique setting can be achieved by thoughtful selection, planning and full use of a remote outside location. The realism and detail required for the quality and success of a production can also be obtained. However, in such a situation some production requirements, such as extensive lighting or elaborate sets are eliminated.

A combination of studio and remote production is also possible. Most newscasts combine anchors in the studio with reporters in the field. The anchor introduces a story from the studio and the reporter provides the details from the field.

**OTHER PRODUCTION FORMATS:**

Audio production can be carried out in many ways depending on the types and source of programmes. *Local live* production employs station's own announcers

or newscasters locally and play records and tapes, which they themselves own. *Live-assist* production is one way where stations retain local announcers and disc jockeys as the backbone of the programme and uses syndicated programming, such as reels of taped (prerecorded) music and satellite delivered music services.

In *semi automation* production a local radio station relies on the services of the syndicated programme producer. The music is typically played on large tape machines. When a break point for a programme announcement is reached, smaller cartridge tape machines are triggered to play by a sub audible cue tone on the master tape.

*Turnkey automation* refers to fully automated radio stations, which consists largely of a satellite dish and a control board. The satellite disk downlinks radio programmes. The services may also be localized such that new information is telephoned to the programme producer in time for the announcers many miles away to prepare the inserts.

### **2.2.2 EQUIPMENT FOR RADIO PROGRAMME PRODUCTION:**

The basic equipment to produce audio programme include the following:

- *The studio desk (mixer console or control board or control panel)*
- *Microphones*
- *Turntable*
- *Compact Discs and Records*
- *Audiotapes*
- *Music and Sound effects.*

**THE CONSOLE:** The control board or console processes the sounds and voices during recording, editing, and dubbing. This mixes together the various programme sources to form the broadcast output. This is located in the central control point or control room. Three types of circuit functions are operated.

*Programme circuits:* A series of channels, their individual volume levels controlled by separate rotary faders.

*Monitoring circuits:* Visual (meter) and aural (headphone) means of measuring the individual sources or channels as well as the final mixed output.

*Control circuits:* Provision of communication with studio or outside by means of "talk back" or telephone line.

**MICROPHONE:** A microphone (mics, pronounced *myke*) is a transducer, which converts acoustic energy into electrical energy. Several types of microphones are available with audio pickup pattern characteristics designed to meet various recording requirements and situations. The directional property of microphones, which is also called the pickup pattern, is important for selecting the right kind of microphone. According to the pickup patterns, microphones can be classified as:

- Unidirectional microphones are appropriate for one or two people speaking side by side. Background noise is undesirable. These are also called cardioid mics because of their heart-shaped pick-up pattern.
- Bi-directional microphones are used when two people directly facing each other.
- *Omni-directional microphones are used for picking up a large number of people and are excellent for gathering background noise.*

Stereo recording requires specially designed stereo microphones. It can also be achieved by using at least two microphones. One such approach is *M-S (mid-side)* miking. A bi-directional microphone picks up sound to the left and right and a super cardioid microphone picks up sound to the front. The output of both microphones is fed through a complicated circuit. *X-Y miking* is another method of stereo recording. Two cardioid microphones are placed next to each other. One angles to the left at a 45-degree angle and other to the right at 45 degree. This way both the microphones pick up sound from the center.

**TURNTABLE:** A turntable picks up information recorded on a disc or record and sends this information to the console for amplification, mixing, processing, and integration with other sound elements.

**COMPACT DISCS AND RECORDS:** Vinyl records or LPs are being replaced by high quality digital recordings made on compact disc. In playing a disc, most control desks have a "pre-fade", "pre-hear" or "audition" facility which enables the operator to listen to the track and adjust its volume before setting it up to play on the air. With a record, a glance at the grooves will often be sufficient to indicate whether there is a wide variation in dynamic range.

**AUDIOTAPE:** Sounds can be recorded in the field or in the studio onto audiotape at standard speeds. The audiotape used in studio may be in the form of continuous

loop cartridges, or *carts*, or materials may be recorded on reel-to-reel audiotape machines. Digital Audio Tapes (DAT) record the signal in digital form in which the original electrical variations are represented by a series of pulses or bits of information.

**MUSIC AND SOUND EFFECTS:** Music and sound effects may be produced and recorded in CD or audio tape and may also be prerecorded on disc or audio tape and integrated into the programme material using the console or control board.

**Voice Terms:** The terminology used for production describes the placement (place of origin of voice) and quality of voices. The voices are indicated using easily understood designations, for instance, *Voice 1, character's name* or *Announcer # 1*.

- *On mic (on mike):* A voice or character is heard at a normal distance from a microphone.
- *Off Mic:* When we want the voice to be heard as though coming from a distance or from the back of a room we use this term.
- *Fading on or fades on:* We write this when we want the voice to sound as though is approaching the centre of action in the minds eye of the listener. Fade off or fading off could indicate the reverse process, where the voice starts at a normal distance from the microphone and then slowly moves away.
- *Reverb:* is written to create suspense or heighten a mysterious mood when we want the voice to be heard with a slight echo or reverberation. It is normally written after the talents designation. To create the illusion of a telephone conversation, the notations "filtered a "behind barrier" can be used, or simply indicated as heard through a telephone,
- *SFX:* The common abbreviation for sound effects is "SFX". For sound effects indicate both the source and the nature of the material, for instances "CART: MUSIC UP FULL FOR FIVE SECONDS AND THEN UNDER". *Music under* or *sneak under* is used when the music or the sound effect is heard in the "background" (bg.) and then is heard at full volume after a character finishes a particular word.
- *Segue:* We write, "segue" where one selection ends and the next selection begins immediately. We write "Cross fade" when one selection gradually fades out and the next selection gradually fades in.



- *Ad lib*: Sometimes audio scripts include "ad lib", which allows character or voices momentarily to create their own words keeping with the general tune, mood and purpose of the script.

### **2.2.3 STAGES OF RADIO PROGRAMME PRODUCTION:**

Radio productions are planned in three stages.

#### **PRE-PRODUCTION:**

This is the planning and development stage. This begins with the generation of a script. Unless a script is developed it is difficult and there will be confusion on what type of programme you are producing. The script contains instructions and guidelines for the production of the programme.

**PRODUCTION:** The second stage is *production*. All the material for the programme is recorded or organized at this stage. Selecting and positioning of the microphones, the type of tapes to be used, and selection of various sources of sound through the mixer are all part of this stage.

**POSTPRODUCTION:** This stage generally includes editing. Sounds recorded during production and dubbing if required, are the principal focus of postproduction. Putting together the previously recorded sound and selection of sound are important. The purpose of editing can be summarized as:

- To arrange recorded material into a more logical sequence.
- To remove the uninteresting, repetitive, or technically acceptable portion.
- To compress the material in time.
- For creative effect to produce new juxtaposition of speech, music, sound and even silence.

### **2.2.4 WRITING FOR RADIO:**

We know that script is the backbone of production. So writing is an essential part of it. We write what type of sound would be required at a given situation and what would follow. Sound is the entire means of communication in radio. Sounds help create and enhance mental images.

Sounds have the unique capability of creating an environment for the listener. Through the creative use of various writing and production techniques,

entire worlds can be created in the human mind. Many techniques are available to create an environment with sound.

- *Language*: The primary goal of language is to communicate ideas and information to be easily understood. The selection and using words and the combining of words into meaningful sentences are important for good production.
- *Words*: Words are the primary tools for the expression of thoughts, ideas, and emotions, regardless of the medium. Words have meaning and power. Words need to be selected carefully. Use words that comes close to reality. Informal, rather than formal words are preferred.
- *Sentences*: Sentences are the principal units of organised thought. The keys to construct effective sentences are clarity, simplicity, conversational style and conciseness.

## **2.2.5 DIFFERENT RADIO PROGRAMMES:**

### **NEWS AND SPORTS:**

Newscasts and sportscasts represent a station or network's largest daily commitment of time, effort, personnel and facilities. Several steps are followed to develop news stories.

- The idea for a story is suggested by a reporter,
- The idea is evaluated.
- The logistics governing the story are identified and finalized.
- The story is produced into finished form.

The process of writing and structuring the first version of story should include the following:

- Reading the source material carefully and thoughtfully. What is newsworthy? What is the essence of the story? What impact it might have on the audience?
- Highlighting the main points on the original source material.
- Tell the story informally to a friend or a fellow newsroom reporter
- Determine how the story can best be told.
- Write the first draft.
- Arrange the structure, lead, sentence pattern, ending, etc.
- Check your copy against the original source.
- Revise the copy

### **DOCUMENTARIES AND FEATURES:**

A documentary presents, facts, based on documentary evidence about a relevant subject from real events, persons or places to reflect, interrelate, creatively interpret or comment on current concerns and realities. The feature programme on the other hand need not be wholly true in the factual sense. It may include folk song, poetry & fictional drama to help illustrate its theme.

Reality is the basic requirement for a documentary. Documentaries may be classified as information, interpretation, or persuasion according to the ultimate objective. They may also be combined.

To develop a subject (idea) of a documentary the following process is normally followed:

**Information**  
to  
**Knowledge**  
to  
**Understanding**  
to  
**Expression.**

Some suggestions are given for the production of documentaries.

- Prepare as detailed an advance script as possible.
- Divide programme elements into those that are under your control and those that are not.
- Write narration involving the audience.
- Provide narration that sounds natural and conversational.
- Avoid long lists, unnecessary statistics, complex terms and jargons and hackneyed expressions.
- Make narration clear, precise, and easy to understand.
- Do not inundate the programme with too much narration.
- Do not use narration when a sound will communicate the information or mood more meaningfully.

### **TALK PROGRAMMES (INTERVIEWS):**

The general programme category of public affairs includes the *talk programmes, interviews, newspaper programmes, and discussions*. When regular broadcasting began in the 1920s, among the first types of programmes to appear on radio networks were those of featured interviews. The aim of an interview is to provide facts, reasons, opinions in a particular topic in the interviewee's own words, so that the listener can form a conclusion as to the validity of what the interviewee is saying.

Electronic media interviews are done under a variety of circumstances - live or recorded and edited for later use, in the studio, on the telephone, or on a remote location in the field. Interviews can be divided into three types the information interview, the opinion interview, and the personality interview.

What ever is the type of interview; the following methods of approaching the task can be used.

8. *The style of the interview*

8. *The wishes and comfort of the guest.*

8. *The time available for preparation.*

8. *The nature of the topic.*

8. *The interview policies of the station - some prefer the spontaneous, unrehearsed method while other prefer more structural and predictable interview situation.*

### **2.3 SUMMARY:**

- Radio programmes can be live, pre-recorded or a combination of both. Live production involves the risk of production errors, as there are no "second chances". It has to be right the first which is the only time. However, live production is cheaper than recorded production techniques and sometimes easier and quicker. Recorded productions allow supervision and control over quality. In this method, first recording of programmes is done.
- Studio settings offer personnel control, light control, temperature control, sufficient power supply, and access to supplementary production personnel, equipment accessories and spare parts, and even telephones and change rooms. Production can also be done at a temporary remote location. A unique setting can be achieved by thoughtful selection, planning and full use of a remote outside location.

- *Local live* production employs station's own announcers or newscasters locally and play records and tapes, which they themselves own. In *semi automation* production a local radio station relies on the services of the syndicated programme producer. *Turnkey automation* refers to fully automated radio stations, which consists largely of a satellite dish and a control board.
- The Console is the central control board that processes the sounds and voices during recording, editing, and dubbing. This mixes together the various programme sources to form the broadcast output. This is located in the production control room.
- A microphone converts acoustic energy into electrical energy. Several types of microphones are available with different audio pickup patterns. According to the pickup patterns, microphones can be classified as: Unidirectional, Bi-directional, and Omni-directional.

## 2.4 KEY WORDS:

**Live or Recorded Radio Programmes:** Radio programmes can be live, pre-recorded or a combination of both. Live production involves the risk of production errors, as there are no "second chances". It has to be right the first which is the only time. However, live production is cheaper than recorded production techniques and sometimes easier and quicker. Recorded productions allow supervision and control over quality. In this method, first recording of programmes is done. Editing and postproduction are done at a later time.

**Studio or Remote (outside on location):** Studio settings offer personnel control, light control, temperature control, sufficient power supply, and access to supplementary production personnel, equipment accessories and spare parts, and even telephones and change rooms. Production can also be done at a temporary remote location. A unique setting can be achieved by thoughtful selection, planning and full use of a remote outside location.

**Basic Equipment Audio Programme Production:** The basic equipment to produce audio programme include: *The studio desk (mixer console or control board or control panel), Microphones, Turntable, Compact Discs and Records, and Audiotapes.*

**The Console:** This is the central control board that processes the sounds and voices during recording, editing, and dubbing. This mixes together the various programme sources to form the broadcast output. This is located in the production control room.

**Microphone:** A microphone converts acoustic energy into electrical energy. Several types of microphones are available with different audio pickup patterns.

***Unidirectional Microphones:** These are appropriate for one or two people speaking side by side. Background noise is undesirable. These are also called cardioids microphones because of their heart-shaped pick-up pattern.*

***Bi-directional Microphones:** These are used when two people directly facing each other.*

**Omni-directional Microphones:** These are used for picking up a large number of people and are excellent for gathering background noise.

**Pre-production Stage:** This stage involves planning and development for the programme. This begins with the generation of a script. Unless a script is developed it is difficult and there will be confusion on what type of programme you are producing. The script contains instructions and guidelines for the production of the programme.

**Production Stage:** This is the second stage. All the material for the programme is recorded or organized at this stage. Selecting and positioning of the microphones, the type of tapes to be used, and selection of various sources of sound through the mixer are all part of this stage.

**Postproduction Stage:** This stage generally includes editing. Sounds recorded during production and dubbing if required, are the principal focus of postproduction. Putting together the previously recorded sound and selection of sound are important.

**Editing:** Editing involves: arranging recorded material into a more logical sequence; removing the uninteresting, repetitive, or technically acceptable portion; compressing the material in time, etc.

## **2.5 SELF-ASSESSMENT QUESTIONS (SAQs):**

0. Write a detailed note on radio programme production.
0. Discuss the equipment used for radio programme production.
0. What are the various formats of radio programme production? Discuss in detail.

## **2.6 REFERENCES / SUGGESTED READINGS:**

- **Keith, Michael C & Krause, Joseph M. (1989) — “The Radio Station” published by Focal Press, Boston, London.**
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## **TELEVISION PROGRAMME PRODUCTION**

**Writer: Sh. Sushil K. Singh**

Senior Lecturer, Dept. of C M & T, GJUST, Hisar, (Haryana)

**Vetter: Prof. B. K. Kuthiala**

Dept of Mass Communication, Kurukshetra University, Kurukshetra.

**Converted in to SIM format by: Sh. Rahul Kapil**

Associate Producer, ZEE News, New Delhi

### **LESSON STRUCTURE:**

In this lesson, we shall discuss the basics of television programme production. We shall start with an introduction to television programme production. Then we shall focus on the stages of television programme production, and the different types of video formats. We shall also discuss about the terminology used in television production. The lesson structure shall be as follows:

- 3.0 *Objectives*
- 3.1 *Introduction*
- 3.2 *Presentation of Content*
  - 3.2.1 *Television Production: An Introduction*
  - 3.2.2 *Phases of Television Production*
  - 3.2.3 *Pre Production*
  - 3.2.4 *Production*
  - 3.2.5 *Postproduction*
  - 3.2.6 *Video Formats*
  - 3.2.7 *Terminology used in Television Production*
- 3.3 *Summary*
- 3.4 *Key Words*
- 3.5 *Self-Assessment-Questions (SAQs)*
- 3.6 *References/Suggested Reading*

### **3.0 OBJECTIVES:**

The objectives of this lesson are as follows:

- *To get an Introduction to Television Production*
- *To study about the Phases of Television Production,*
- *To study about the Pre Production Stage,*
- *To study about the Production Stage,*
- *To study about the Postproduction Stage,*
- *To know about some Video Formats, and*
- *To Know Some Terminology Used in Television Production.*

### **3.1 INTRODUCTION**

As an electronic medium, radio has many advantages over the others. Radio can be differentiated from other media in having the following characteristics:

- *Production costs are less than in most other media.*
- *The profile and size of the audience are relatively stable.*
- *Radio is a portable medium and is carried where the listener goes.*
- *It is a friendly, personal medium but not conducive to detailed information.*
- *A "Theater of Mind" can be created using sound only. However, radio has to compete with listeners' inattention.*
- *It does not respect territorial limits. Its potential for communication is very great but the actual effect may be quite small.*

The all-powerful television has the potential for the combination of sight, sound, motion and colours, which offer exciting creative possibilities. In this medium special effects, animation, slow motion picture, etc., are accomplished easily and effectively. Production tends to be complex with sophisticated equipment and technical crews working as a team to produce the finished product.

For long, television and film have had an antagonistic relationship and tried to ignore each other. Television was produced live and was not interested in showing movies. The film industry considered TV as both aesthetically and technically inferior. Many in the film world considered TV as a visual form of radio. However technological developments in both the fields have brought together the two hostile media and both are now intertwined.

Thanks to the invention of videotape recorder in 1956, which facilitated production of high quality image in the field. Video editing became more sophisticated, which enabled electronic editing faster and easier than film editing.



New interface technologies have been developed and transfer of image from TV to film or vice versa are easily carried out.

A growing trend is that programmes are shot in film and the editing is done in videotape. Computer animation, another technological advancement, is extensively used by both film and television. A combination of all the three has started producing seamless effect of elaborate and sophisticated pictures.

### **3.2 PRESENTATION OF CONTENT:**

The content of this lesson shall be presented as follows:

- *Television Production: An Introduction*
- *Phases of Television Production,*
- *Pre Production Stage,*
- *Production Stage,*
- *Postproduction Stage,*
- *Video Formats, and*
- *Terminology Used in Television Production*

#### **3.2.1 TELEVISION PRODUCTION- AN INTRODUCTION:**

The word *television* means "to see at a distance". In TV broadcasting system, the visual information is recorded and converted in to an electric signal, which is transmitted to the receiver. At the receiving end, the video signal is converted back in to the images on the screen of the picture tube (TV set).

Much similar to radio broadcasting, television originally was conceived as another method of broadcasting entertainment and news programmes but with pictures. Commercial broadcasting turned out to be the largest field in the application of television.

The ability to reproduce pictures, text material, graphics, and visual information has become so useful that we can watch a programme from a foreign country relayed by satellite or play back a video cassette recorder (VCR), or a video game can be connected to the TV receiver.

#### **3.2.2 STAGES OF TELEVISION PROGRAMME PRODUCTION:**

Essentially the production of television programmes encompasses three basic stages or phases. These are:

- *Pre-production,*

- *Production, and*
- *Post production.*

These phases may also be called as: planning, shooting or recording, and editing.

Pre-production is the stage of development and planning that is executed before the actual shooting phase of production. Pre-production begins with the generation of a script without which developing a budget, hiring the crew, planning a shooting schedule, selecting locations are almost impossible.

All the material for the programme is shot in the production stage. Shooting is done as envisaged in the production script. The scenes and shots required for the programme are recorded or obtained at this stage. The various shots are joined in a logical, pleasing and meaningful order during postproduction. Each phase is crucial to the phase that follows. Inadequate pre production almost guarantees a poor production, and a poor production is seldom "saved" or improved upon in the postproduction.

The principal focus of postproduction is editing the images and sounds recorded during production. The phase involves giving finishing touches to the images, sound and special effects. Dialogue that may have been poorly recorded during production may need to be rerecorded or dubbed. If the script calls for voice-over narration or stock footage to complete a particular sequence, these are handled during postproduction.

Eventually, a version of the programme that contains picture, dialogue, music, sound, special effects, and any other necessary elements is put into the final form, which can now be submitted for transmission.

Each of these phases is explained in detail in this lesson.

### **3.2.3 PREPRODUCTION STAGE:**

#### **SCRIPT WRITING:**

**The Concept:** Also called the idea, premise, or synopsis, a script is a written account describing the basic idea of the programme story. It presents a thumbnail sketch of the story and is often used to provide the producer or the director with a quick means of evaluating the overall scope of the programme story. The argument for beginning the productions with a brief story idea is that if a short concept can't catch interest, it hardly makes sense to develop that idea into a full-length script.

### *Example of concept (TV serial Hum Log)*

The average lower middle class family is under great strain of the forces of modernization. Parents and children live under profound generation gap. The society needs to be shown a mirror, thereby making these people aware and conscious of certain problems. At the same time there has to be an attempt to provide options for behaviour and resolution of conflicts. People need some guidelines and what can be better than telecasting an entertaining serial on television.

**The Scene Outline:** *The scene outline is a list in numerical order of all the scenes without dialogues or elaborate descriptions. It is an excellent tool for listing the plot, which is not necessarily the same thing as the story.*

**The Treatment:** The treatment is a prose description of the story. It reads like a story, describing the action in detail and provides the kind of visual imagery. It gives the first indications of where dialogues will be needed and builds on and amplifies the characters, action and motivation suggested in the outline. The treatment is one of the most important stages in script writing.

**The Master Scene Script:** *The master scene script is the translation of the treatment into script form. Using the treatment as a guide, a master scene script creates a heading for each scene (for examples, INTERIOR OF THE CENTRAL HALL - AFTERNOON).*

**The Shooting Script:** The shooting script is the final stage of script writing. The shooting script is usually the director's responsibility. The shots in the shooting script are numbered consecutively. In addition to the scene headings, descriptive material, and dialogue from the master scene script, the shooting script provides specific instructions about camera angles, positions, and movements. The shooting script also contains information about the transitions between shots or scenes.

Some directors supplement the shooting script with drawings called *storyboards*. These are diagrams of the main scenes and tell the entire story in a visual format on paper. Storyboards depict the scenes and also indicate the camera positions.

**The Budget:** Within the professional world the budget is the governing force of all productions. Estimations of what the programme will cost must be accurate. Although the size of the budget can affect the script, the usual procedure is for the budget to be derived from the script.

### **3.2.4 PRODUCTION STAGE:**

#### **PRODUCTION PERSONNEL:**

**Producer:** The producer assumes responsibility for the entire television production. Depending on the type of production and facility involved, these responsibilities are combined with those of the director, the writer, or both.

**The Director:** The director coordinates the efforts of the technical crewmembers and the performance of the television talent. The director executes the production designed by the producer and conceptualized by the writer.

**The Writer:** Basically, the writer conceptualizes and formulates the essential television elements into proper script to accomplish specific objectives.

### **3.2.5 POST PRODUCTION STAGE:**

The need for editing was apparent, even in the early days of the movie image. At first it was done by turning the camera off after one shot, then repositioning and turning it back on for the next shot. The film was processed and then projected with all the scenes in the same order in which they had been shot. Real editing began when they turned the camera off and on several times in one reel, processed the film, and then cut the shots apart and glued material back together in a shorter form or different order. Then video editing started. It too began with physical cutting and splicing of tape.

**On-line and Off-line Editing:** On-line editing is analogous to cutting the film negative whereas off-line editing has been akin to film editing that uses work prints.

Right after tapes are shot, they are dubbed to work print tapes that are then used to make all the editing decision. The work prints are viewed in order to determine the edit-in point and edit-out point. When the points are marked, their time code numbers will be stored in the computer which keeps track of all the changes in what is called an edit decision list (EDL).

**Linear and Nonlinear Editing:** Originally, all video editing consisted of recording shots one after another from the beginning of the programme to the end in a linear fashion. If someone finished editing an entire production and then decided that the second edit should be two seconds shorter, there was no easy way to fix

the problem. This process also suffers from *generation loss* because signal information is lost or contaminated when material is dubbed from one analog tape to another.

Computer based *nonlinear* electronic editing was developed in the mid 1980s. It is also known as *random access* editing. On a computer if you decide to move a paragraph from page 2 to page 152 from a word processing programme, a few key strokes will accomplish the task. Similarly, in nonlinear editing scenes can be trimmed and moved quickly and easily.

**Cuts only Linear Editing:** A cut only system is the most basic and the simplest editing system, which can butt one video image and its dialogue against another. It cannot execute *wipes* and dissolves since it cannot show two pictures at a time.

**Control Track Editing:** This process involves using the video control track. An operator uses the controller to mark the *edit-in* and *the edit-out points* on the tape. Then the controller backs up both machines an equal amount so that they run at same speeds, running frames in sync, counts control pulses to the edit-in points, and then starts the edit.

**Time Code Editing:** Time code is a digital numerical address that includes the hour, minute, second and also the number for each frame. Time code can be recorded on a *linear audio* track, which is referred to as *longitudinal time code (LTC)*. The time code can also be placed in the vertical interval, which is referred to as *vertical interval time code (VITC)*.

This is the retrace area where the scanning stops at the bottom of the frame and returns to the top of the frame. Drop-frame time code is a more advanced system and corrects the error accumulated in LTC and VITC. This system corrects the time code frame counter by systematically dropping just enough frames to match the clock time and the time code address numbers.

#### **EDITING EQUIPMENT:**

Cuts-only video editing involves two video tape recorders, one or two monitors, and an edit controller. One videotape recorder, called the source deck, contains the original camera footage that is to be rerecorded. The other recorder, called the edit deck, is the machine an to which selected materials from the source deck

are edited. One monitor shows the output of the source deck; the other shows the output of the edit deck. The edit controller is used to mark the editing points and cue the decks to execute the editing decisions.

Advanced editing can be achieved by incorporating other equipment like the *switcher*, which can generate transitions. The *A-B roll* uses two sources to supply one edit machine, *special effects generator* (SEG), and *character generator* (CG), which can generate graphics.

*Desktop computer assisted editing* has changed the world of editing. One advantage of using desktop computer for editing is that the same computer can be used for graphic programmes, special effects, audio, shot logging and other production process. This makes postproduction more of a "one stop" process that is less time consuming than postproduction has been in the past.

### **3.2.6 VIDEO FORMATS:**

The production begins with the video camera and recorder. Here you need to know the video camera and recorder (or camcorder), camera mounting equipment and lenses. Different video formats are also studied.

#### **FORMATS:**

Ampex, in 1950s, used a tape that was 2 inches wide. Portable configurations came only in the 1970s with the introduction of U-matic, which consisted of a camera and separate videocassette recorder that used a 3/4-inch tape.

Two 1/2 inch formats introduced two years later by Sony's Betamax and JVC's VHS were not compatible with U-matic due to the difference in tape size; they also were not compatible to each other because the way the tape wound around the recording heads, and the speeds were different.

In the early 1980's came camcorder system-a combination of the camera and the video tape recorder. Sony's Beta-cam and JVC's and Panasonic's M-format though used 1/2 inch tapes were not compatible again. Video-8 introduced by Sony used a tape that was 8 mm wide (about 1/4 inch) became the most portable format.

The formats that came in the 1980s were improved and yielded to new equipment: U-matic SP, Super VHS ((S-VHS), Beta-cam SP, MH-II and Hi-8.

All the formats mentioned above are designed on the analog technology. The latest developments are digital video recorders which give much better results.

#### **LENSES:**

Lenses gather light reflected by a subject and concentrate it on the imaging device. Most lenses on TV cameras and camcorders are zoom lenses (more properly called variable focal length lenses). Other lenses, called fixed lenses (or prime lenses) are capable of capturing visuals only one distance. Lenses, which show shots that appear to be magnified, are called telephoto lenses. Those that show views roughly as the eye sees them a normal lenses. Those with a view wider than the human eyes are called wide-angle lenses.

#### **DEPTH OF FIELD:**

Viewers' attention within the frame can be directed by manipulating the depth of field. A shallow depth of field (a shallow focus) isolates a subject in one plane and throws all other out of focus. A large depth of field allows the viewers eyes to roam throughout every plane of action.

#### **LIGHT AND FILTERS:**

Light is the key to recording an image on videotape. To obtain the correct exposure the amount of light reaching the electronic imaging device is controlled; too much light will result in an overexposed image; too little light to an under exposed image. A light meter is used to measure the amount of light falling on or reflected by the subject.

Light meters may be 'incident light meters' that measure the amount of light falling in a particular talent or area of the set; 'reflected light meters' measure the amount of light reflected by the subject, providing on overall light reading for the entire scene. Best feature of light can be obtained by using a combination of both reflected and incident light meters.

#### **THE COLOUR OF LIGHT:**

In making quality images you need to know the colour of light. Electromagnetic energy is measured according to wavelengths. Our eyes see different wavelengths as different colours. A colour temperature scale was developed to

provide a precise and accurate measurement of different colours of light. The scale is measured in degree Kelvin (K). Human eyes have the ability to compromise for large changes in the colour of light and still see quite realistically. However, film and video cameras cannot do this. Therefore colour correction filters are used for good colour quality of the production.

#### **FILTER:**

Among the most common filters are neutral density filters which reduce the intensity of the light reaching the imaging system without altering the colour of the light in any way. A haze filter is useful for eliminating the bluish cast. The ultraviolet (UV) filter eliminates the ultra violet rays. Diffusion filters have a rippled surface or an extremely fine, netlike pattern that scatters (diffuses) the light and creates a softer, less detailed image.

Fog filters break up the light like diffusion filters but scatter that light from the bright picture areas into the shadow areas. Double fog filters produce a fog effect but without reducing sharpness.

*Basic lighting instruments:* Shooting cannot be done in natural sunlight all the time. So artificial lights are needed. Lighting instruments are classified by the quality of the light they produce and how the light can be shaped and controlled by the lighting instrument itself. A hard light has a narrow angle of illumination and produce sharp, clearly defined shadows, whereas a soft light scatters the light to create much wider angle of gentle diffused illumination.

Lights are also classified as spotlights or flood lights; spotlights illuminate small concentrated areas while floodlights cast a diffused and even beam of light over a fairly large area.

#### **LIGHTING APPROACH:**

The basic three-point lighting uses a key light, fill light and back light. The primary source is the key light, It illuminates the subject. Then there is the fill light. It fills in the shadows created by the key light. Backlight is placed above and behind the subject at enough of an angle to keep the light from coming directly into the camera lens. The backlight helps to outline the subject and separate it from the background.

Additional lights sometimes referred to as separation lights amplify or enhance the three-point lighting. They are: *eye light* which is placed near the



camera to add sparkle to a person's eyes, a *background light* that illuminates the background.

### **SOUND IN TV PRODUCTION:**

Sound is also an essential element and should be given much thought and care. Sound has a number of characteristics that are important to understand in order to select the right audio equipment and record properly.

**PITCH AND FREQUENCY:** Sound waves travel in well-defined cycles. Frequency is the number of times per second that the wave travels from the beginning of one cycle to the beginning of the next, and is measured in hertz (Hz). The sound made by differing frequencies is the *pitch*. Each microphone and tape recorder has its own *frequency response*, the range of the frequencies that it will pick up. Microphones and recorders may not pick up all frequencies equally well. As a result equipment of varying ability to pick up various frequencies with a graph called a *frequency curve* are used.

**LOUDNESS AND AMPLITUDE:** Amplitude is related to loudness. As the amplitude increases, the sound will appear to become louder. Loudness is measured in decibels (dB). A whisper is about 20dB, conversation about 55dB, and a rock concert can get well above 100 dB. The *threshold of pain* starts at about 120dB. The range of quietness to loudness is called *dynamic range*. If something is recorded louder than the system can handle, the result is distortion.

**SIGNAL TO NOISE RATIO (S/N):** Most electronic equipment has inherent noise built into it that comes from the various electronic components. One of the specifications provided for equipment is its signal to noise ratio, usually something like 55:1, which means that for every 55 dB of signal recorded 1 dB of noise is present.

**TIMBRE:** Timbre deals with such characteristics as mellowness, fullness, sharpness and resonance. *Harmonics* and *overtones* contribute to the production of timbre. A sound has one particular pitch, called a *fundamental*, but it has other pitches that are exact multiples of the fundamental frequency (harmonics) and pitches that may or may not be exact multiples (overtones). Timbre can vary for different mics.

**DURATION:** Duration is the length of time a particular sound lasts. Duration has three parts: attack, sustain and decay. *Attack* is the amount of time it takes a sound to get from silence to full volume; *sustain* is the amount of time the sound

is at full volume; *decay* is the amount of time it takes sound to go from full loudness to silence.

**VELOCITY:** Velocity refers to the speed of sound. This speed is 750 miles per hour, which is relatively slow. This can cause *phase* problems. If two microphones pick up the same sound at slightly different times, they can create a signal that is out of phase; one of the mics is receiving the sound when the wave is going up and the other is receiving the sound when the wave is going down. The result is that some or whole of the sound is cancelled, and little or nothing is heard. One way to avoid this problem is the *three to one rule*. No two microphones should be closer together than three times the distance between them and the subject.

### **MICROPHONES:**

Microphones are the instruments that collect the sound and convert it into electrical energy. In addition to differing in frequency response, dynamic range and timbre producing qualities, microphones have particular characteristics that relate to their directionality, construction, and positioning, etc.

**DIRECTIONALITY:** Directionality in a microphone involves its *pickup pattern*. A unidirectional mic is appropriate for one or two people speaking and the background noise is undesirable. It is also called *cardioid mic* because of its heart shaped pickup pattern. Other unidirectional mics in use are: *super-cardioid*, *hyper-cardioid* and *ultra-cardioid* whose patterns are longer and narrower than those of regular cardioid. *Bi-directional mics* are used when two people facing each other directly. The sound is carried from both directions. *Omni-directional* mics are best for picking up a large number of people and are excellent for gathering background noise from all directions.

Stereo recording requires at least two mics or specially designed stereo mics that have several different pickup elements within them. One approach to stereo recording is M-S (mid-side) miking. This uses bi-directional and super-cardioid mics; the bi-directional mic picks sound to the left and the right and the super-cardioid mic picks up sound to the front. The output of both mics is fed through a complicated circuit that makes use of their phase differences to produce left and right channels.

Two cardioid mics are used placing next to each other in another method called *X-Y miking*. One angles 45 degree to the left and the other angles to right at 45 degrees. This way both mics pick up sound from the centre, and primarily

one mic or the other picks up sounds for each side. When the recording is played back through stereo speakers, it yields left and right channels.

**CONSTRUCTION:** Based on construction, mics can be divided in two types. A *dynamic mic* uses a diaphragm magnet and coils of wire wrapped around a magnet. The diaphragm moves in response to the pressure of sound and creates a disturbance in the magnetic field that induces a small electrical current in the coils of wire.

A *condenser mic* has an electronic component called a capacitor that responds to sound. A diaphragm moving in response to sound waves changes the capacitance at the back plate, which then creates a small electrical change.

**POSITIONING OF MIKES:** *Boom* is a device with a long pole with the mic on the end of it that positions the mic above the talents and is moved as each person speaks. Sometimes they consist of a simple pole (called a fish pole), which have a *shock-mount* on the end to isolate the mic from vibrations.

Stands like *floor stand* and *table stands* are also used to hold mics. *Hidden* mics are not desirable if people in the scene move a great deal. Cameras also have in built mics which are not appropriate as they are usually too far from the talent to pick up their sound well. Very small microphones called *lavalieres* attach to clothing.

Some microphones be they lavalier or stand mics do not have cables. They are called *wireless mics*. *Shotgun mic* has very long but narrow pick up pattern, usually super, hyper, or ultra-cardioid. They are almost always covered with windscreen.

**RECORDERS:** Sound travels from a microphone through cable and connectors to recording equipment, which stores it on either audio tape or videotape. The videotape recorder and the audiotape recorder have the same function control as most recorders-play, record, stop, pause, fast forward, rewind.

Most recorders have three audio heads erase, record and play. The erase head lines up the iron particles in a straight manner that contain no audio impulses. The record head rearranges the particles to form representation of the sound. The play head picks up the sound recorded by the record head and reproduces it.

High quality tape recorders have a VU (volume unit) meter, a device that shows how loudly the sound is being recorded. *Equalization* function enables you to cut out or emphasize certain frequencies such as bass or treble. Some

recorders have automatic gain control (AGCs) in which the gain is automatically adjusted so that recording is neither too soft nor too loud.

### 3.2.7 VISUAL TERMINOLOGY:

Several terms describe what the camera sees and the perspective of the scene offered to the viewer. The descriptions of the composition of a shot involves such elements as the distance between the camera and the subject, the amount of the subject shown, and the position or angle of the camera in relation to the subject. But first we should know the following terms:

**Shot:** A shot begins when the camera starts running and ends when it stops. It may be short or long, require a complex camera movement, or be totally static. A shot begins as the Director says **roll camera and action** and ends with the word **cut**.

**Scene:** A scene is usually defined as any unified action occurring in a single time and place. It may be composed of a single shot but normally is made up of a group of shots.

**Sequence:** A sequence is somewhat an arbitrary concept. It consists of a group of scenes linked together or unified by some common theme, time, idea, location or action. A sequence conveys a message.

**The basic shots:** *Establishing shot (ES) / full shot (FS) / cover shot (CS):* The major area of action is to be seen. This type of shot helps establish or re-establish the setting. Ex. the long shot of a building, play ground, the sea with high tides, dark lane with no traffic.

**Long shot (S):** The widest possible view of the scene is to be shown. Defining long shot cannot be precise since a long shot may mean different things to different directors, for example LS of a building may include all the building and its surroundings or only a portion of the building. Showing the full height of the talent with surroundings is a long shot.

**Medium shot (MS):** A smaller portion of the scene is to be shown than in a LS. In effect, a long shot comprises several medium shots. Showing the talent from head to thigh is a medium shot.

**Close-up (CU) / tight shot (TS):** Generally a close-up isolates the subject such as a talent from the surroundings. A smaller portion of the scene is to be shown than might be in a MS. Several close-ups make up a medium shot. Showing the

bust i.e., the head and part of the chest is a close up. But showing only the face is a tight shot.

Some other terms are also used to indicate intermediate designations. Common examples are '*medium long shot*' (MLS), a camera shot showing more than a MS but less than a LS; *medium-close-up* (MCU), an *extremely-close-up shot* (ECU) shows only a small portion of a talent or object like the eyes of a girl or the face of a watch.

A composition is also described according to the number of people in the shot. A "two-shot" indicates that there are two people or items, a "three-shot" includes three people or items, and so on. For example, you can write, "two-shot of Rama and Hanuman".

Some subjective camera terms are also used in scripts.

**Point of view (POV):** The camera shows the viewer the scene from the subject's viewpoint. For example, write "POV" when you want the viewer to see out of a car window, from the driver's perspective.

**Over the shoulder (OS):** The camera is placed behind the shoulder of one of the talents to show what or whom that talent sees.

**Canted shot:** Such a shot shows a scene or talent out of the normal horizontal and vertical orientation. This is done to emphasize distortion, disorientation, and unreality. The canted shot can illustrate the effect of drunkenness, drug use or severe head injury.

**High angle / low angle:** Here size and dimension can be emphasized. The camera could look down from a high angle on a person to stress his or her diminutive size; you could write "high angle on Gulliver", which would show Gulliver looking up into the camera lens, emphasizing his short stature. The low-angle could be used in a reversed way. Thus "low angle on Shaktiman" would indicate that he would be shown from a low angle, emphasizing his size and height, as a small subject, like a child, would see her.

#### **CAMERA MOVEMENTS:**

Some camera movements can be used not only to follow moving people or objects but also to provide different psychological effects.

**Follow:** The camera follows the character's actions while maintaining approximately the same image size and perspective.

**Zoom in / Zoom out:** In a zoom the elements of the lens move, magnifying (zoom in) or reducing (zoom out) objects in a way that the human eye cannot. It can present shots ranging from a CU to a LS and any composition in between.

**Dolly in / Dolly out:** An effect similar to zoom in/out can be achieved by having the entire camera move toward (dolly in) or away from (dolly out) the talent or the scene.

**Pan right / Pan left:** The panoramic view of the scene can be shown by having the camera mount remain stationary but pointing the lens of the camera to cover the scene. "Pan right" indicates that the camera is to cover or show the scene beginning at the left and continuing to the right. "Pan left" provides the opposite perspective.

**Tilt up / Tilt down:** The camera can show or setting a talent going from a low to a high angle (tilt up) and from high angle to low angle (tilt down).

**Truck right / Truck left:** The term "truck" is used when you want to follow the panoramic action but maintain the same distance between the camera and the action on the talent. In this case the camera is mounted on a trolley that moves on rails.

**Pedestal / Boom / Crane-up or down:** Here the camera is placed on a crane. The scene can be obtained as in case of tilt, but it provides extra visual perspective for the viewer. The camera shot would be continuous from a normal angle to a unusually high or low angle.

#### **VISUAL TRANSITION:**

Moving from one shot to another shot is called *transition*. The following terms are used to describe transitions or the visual adjustments between composed shots.

**Fade in / Fade out:** At the beginning or end of a scene or an act, or a major division of production. Gradual appearance of the visual on the screen is fade-in and gradual disappearance is fade-out. Both fade-in and fade-out can be quick or slow depending upon the requirement. There is no overlapping of scenes.

**Cut:** This is an instantaneous change from one shot to another. Since this is the most common visual transition between shots, it is not written in the scripts.

**Dissolve:** A shot gradually fades out as another gradually fades in. The two images overlap. It can be a "quick dissolve", or a "slow dissolve". The image obtained by stopping a dissolve midway is known as *super*. A "match dissolve" is

made from one shot to another that is closely related in picture size and appearance.

**Key:** It essentially means placing one image into the background picture of another. A "*chroma key*" is an electronic effect that eliminates a specific colour in a picture and replaces that colour with another visual.

**Wipe:** A "Wipe" is a visual transition made by gradually replacing portions of one picture with the corresponding portions of a new picture. During a wipe, a new picture moves the current picture of the screen vertically, horizontally, in a circular pattern or from any corner of the picture. Many patterns for wipe are available.

### **3.3 SUMMARY:**

- Television has the following characteristics: Production costs are higher than in most other media. The profile and size of the audience are relatively unstable. It is a friendly, personal medium. It does not respect territorial limits.
- Television programmes are produced in three basic stages or phases. These are: Pre-production, Production, and Postproduction (also be called as: planning, shooting or recording, and editing).
- The shooting script is the final stage of script writing. The shooting script is usually the director's responsibility. The shots in the shooting script are numbered consecutively. In addition to the scene headings, descriptive material, and dialogue from the master scene script, the shooting script provides specific instructions about camera angles, positions, and movements. The shooting script also contains information about the transitions between shots or scenes.
- The producer assumes responsibility for the entire television production. Depending on the type of production and facility involved, these responsibilities are combined with those of the director, the writer, or both.
- The director coordinates the efforts of the technical crewmembers and the performance of the television talent. The director executes the production designed by the producer and conceptualized by the writer.

### **3.4 KEY WORDS:**

**Characteristics of Television:** The characteristics of TV include: higher production costs, relatively unstable profile and size of the audience, a friendly, personal medium, no territorial limits, etc.

**Stages of Television Production:** Essentially the production of television programmes encompasses three basic stages or phases. These are: Pre-production, Production, and Postproduction. These phases may also be called as: planning, shooting or recording, and editing.

**Pre-production Stage:** It is the stage of development and planning that is executed before the actual shooting phase of production. Pre-production begins with the generation of a script without which developing a budget, hiring the crew, planning a shooting schedule, selecting locations are almost impossible.

**Production Stage:** All the material for the programme is shot in the production stage. Shooting is done as envisaged in the production script. The scenes and shots required for the programme are recorded or obtained at this stage.

**Postproduction Stage:** The various shots are joined in a logical, pleasing and meaningful order during postproduction. Each phase is crucial to the phase that follows. Inadequate pre production almost guarantees a poor production, and a poor production is seldom "saved" or improved upon in the postproduction.

**On-line and Off-line Editing:** On-line editing is analogous to cutting the film negative whereas off-line editing has been akin to film editing that uses work prints. Right after tapes are shot, they are dubbed to work print tapes that are then used to make all the editing decision. The work prints are viewed in order to determine the edit-in point and edit-out point.

**Linear and Nonlinear Editing:** Originally, all video editing consisted of recording shots one after another from the beginning of the programme to the end in a linear fashion. If someone finished editing an entire production and then decided that the second edit should be two seconds shorter, there was no easy way to fix the problem. This process also suffers from *generation loss* because signal information is lost or contaminated when material is dubbed from one analog tape to another.

**Cuts only Linear Editing:** A cut only system is the most basic and the simplest editing system, which can butt one video image and its dialogue against another. It cannot execute *wipes* and dissolves since it cannot show two pictures at a time.

**Control Track Editing:** This process involves using the video control track. An operator uses the controller to mark the *edit-in* and *the edit-out points* on the



tape. Then the controller backs up both machines an equal amount so that they run at same speeds, running frames in sync, counts control pulses to the edit-in points, and then starts the edit.

**Time Code Editing:** Time code is a digital numerical address that includes the hour, minute, second and also the number for each frame. Time code can be recorded on a *linear audio* track, which is referred to as *longitudinal time code (LTC)*. The time code can also be placed in the vertical interval, which is referred to as *vertical interval time code (VITC)*.

### **3.5 SELF-ASSESSMENT QUESTIONS (SAQs):**

5. Write a detailed note on the various stages of TV programme production.
5. Discuss the process of television programme editing in detail.
5. Write a detailed note on the pre production stage of TV programme production.
5. Write a detailed note on the postproduction stage TV programme production.

### **3.6 REFERENCES / SUGGESTED READINGS:**

- **Keith, Michael C & Krause, Joseph M. (1989) — “The Radio Station” published by Focal Press, Boston, London.**
- **Chatterji, P.C. (1993) — “ Indian Broadcasting”.**
- **Dilliard (190) — “Television Journalism and Broadcasting”.**
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## **EDITING FOR RADIO AND TELEVISION**

**Writer: Prof. Chandra Bhushan**

Former Professor, NCERT, New Delhi

**Vetter: Sh. S. K. Singh**

Senior Lecturer, Dept. of C M & T, GJUST, Hisar, (Haryana).

**Converted in to SIM format by: Sh. Rahul Kapil**

Associate Producer, ZEE News, New Delhi

### **LESSON STRUCTURE:**

In this lesson, we shall discuss the basics of radio and television editing. We shall start with an introduction to editing of radio and television programmes. Then we shall focus on the stages of television programme production, and the different types of video formats. We shall also discuss about the terminology used in television production. The lesson structure shall be as follows:

- 4.0 *Objectives*
- 4.1 *Introduction*
- 4.2 *Presentation of Content*
  - 4.2.1 *Process of Electronic Editing*
  - 4.2.2 *Equipment and Software of Electronic Editing*
- 4.3 *Summary*
- 4.4 *Key Words*
- 4.5 *Self-Assessment-Questions (SAQs)*
- 4.6 *References/Suggested Reading*

### **4.0 OBJECTIVES:**

Editing is an essential step in any kind of media production. The aim of this lesson is to familiarize you with the process of editing both for radio and television programmes. After going through this lesson carefully, you should be able:

- *To get familiar with the Process of Audio-video Editing*
- *To Know about the Editing Equipment and Software*

### **4.1 INTRODUCTION:**

In all kinds of media production, whether for radio or television or film or even for computer, EDITING is considered to be an integral part. Essentially, it is the process of assembling and rearranging already recorded audio-video materials in it a continuous and meaningful story.

These days, most radio and television are often recorded in film style with little regard for sequential order of audio sequence or video shots at the recording on production stage.

Editing process enables the producer to physically assemble these audio/video fragments into a coherent message on audio or videotape.

Since the editing process takes place after (post) production (and not during production as it happens in the case of live/studio production), it is also called “Post-Production Editing”.

Post-production editing provides the producer an opportunity to look at and manipulate the prerecorded audio or video materials in a more careful and patient way. Of course, it may sometimes take even more time than actual recording.

## **4.2 PRESENTATION OF CONTENT:**

The content of this lesson shall be presented as follows:

- *To get familiar with the Process of Audio-video Editing*
- *To Know about the Editing Equipment and Software*

### **4.2.1 PROCESS OF AUDIO-VISUAL EDITING:**

The basic purpose of editing is to put an audio or video programme together with clarity, continuity and impact, and in an interesting manner. To achieve this end, the following suggestions may be useful:

- Preview your prerecorded audio or video materials carefully and patiently once, twice and even more if you have time.
- Make a proper log sheet and note down all important points and precise details that come to your mind.
- Take some time to ponder over recorded materials and re-clarify your ideas about the overall shape of the programme - its central theme, its objectives, style, music, pace, its organization, its beginning and end etc.
- Take a decision about what is important and relevant to the purpose of your programme and what is not.
- Discard all such portion or footage, however beautiful, as does not contribute to the theme of your programme. Select only most effective and good quality sequences and shots for your final version.
- Look for any missing gaps and re-record or re-shoot some more essential material, if it can fill the gaps and can add to the quality and purpose of your programme.
- Now, have a clear idea about the final shape or overall story of your programme and develop the final edit-script. That is: the precise order and continuity of audio bits, video shots, of sound and music, use of transitions, cut-aways and reaction shots that can achieve a smooth flow and desired effect.

- You are now ready to edit actually. Estimate how much time you need for editing. Try to finish it in one go. While editing, stick to your final editing-script as far as possible. Avoid abrupt cuts, and remember the basic rule of progression of shots: LS, MS, then CU. Make good use of cut-aways and reaction shots for television programme.

These are only some guidelines to enable you to follow a smooth procedure. In fact, there are many more things that you will learn when you get an opportunity to edit an audio or video programme either independently or with the help of a professional audio or video editor.

### **STAGES OF EDITING:**

The editing process takes place in several steps or phases both for radio and television. These are:

- *Recording or shooting phases.*
- *Review (Listening and Viewing) Phase*
- *Decision - Making Phase*
- *Final or Operational Stage (Post Production)*

**RECORDING OR SHOOTING STAGE:** In a way, the bulk of audio or video editing is largely predetermined by the way the material is recorded or shot. For example, to allow for convenient edits at the post-production stage, it is advisable to let an audio or video shot to continue silent for just a few seconds.

This will facilitate to bring in a designed transition and proper audio/video continuity while joining it to the next shot or sequence.

It is always wise to get some cut aways on the video-tape and/or to record wild track both for audio and video and video clipping a reaction shot or a cut aways in very useful in providing between two shots and helps you to avoid a jump cut.

Similarly, some additional shots of the location must be recorded such as crowd shots, wide shots of streets, traffic, etc. These will provide excellent editing facility and good transition, if and whenever required. Recording ambient sound on the audio track is also very important to provide continuity and transitions.

**REVIEW PHASE:** This phase is essentially concerned with the listening and viewing of the prerecorded audio/video materials for their quality and suitability. In this phase the producer is required to listen, view and time the audio or video programme from beginning to end and prepare a detailed 'LOG SHEET', giving a brief description of end shot or portion and marking 'Good' or 'NG' (No Good). The review of intervals automatically leads you to the next phase i.e. the decision making phase.

**DECISION-MAKING PHASE:** At this stage, the whole programme story lies bare before you of course in disconnected sequences. Now you have a little more time to think and contemplate on the course of your editing in a rather patient way. Often you are forced to look at the log sheet or review the raw materials again and again to make your final editing decisions.

Studying, listening and viewing the raw materials-individual shots and sequence-you begin to decide on the final shot sequence. It is at this stage that you re-clarify your ideas about the programme. Discard all that is not required or does not contribute to your story, look for missing gaps and re-record or re-shoot, if necessary.

Finally prepare an 'EDIT SCRIPT' - indicating the order and continuity of shots, mixing of sound and music, use of transition - cut aways, reaction shots to ensure smooth flow. With a complete edit script; you are now ready for the final editing.

**FINAL OPERATIONAL STAGE:** The operational phase refers to the process in which the planned edits are actually performed using the edit script as a reference. Editing audio or video - can be best learnt during the actual process with hands on the materials and the machines. Today, a variety of models and types of editing equipment, including computerized and digital control units are available.

These modern machines can perform the editing job with great speed, accuracy and precision. It is difficult to prescribe standard operation for all types of machines, because actual editing operation slightly varies from machine to machine.

Depending on the particular editing technique followed, some of the steps shown here can be skipped. For example, if edit preview is not required, step 4 and 5 can be skipped. Remember that the initial portion of about 10 seconds of the tape is left blank.

In actual editing phase, it is always important to estimate your editing time in advance. Book for all facilities and machines you need and all tapes, log sheets and edit scripts must kept ready by your side. Ideally, the editing task for a programme must be so planned that it can be accomplished in one go, without interruption.

Editing should not be noticeable. When final editing, the programme must appear to be quite natural preserving its rhythm, continuity, flow and flavour.

## **VIDEO EDITING PROCEDURE**

### **PLAY (ER) MACHINE**

\* Turn on Power for Player.

\* Turn Monitor Power On.

### **RECORD (ER) MACHINE**

\* Turn on Power for Recorder.

\* Turn Monitor Power On.

\* Insert MASTER TAPE in the player and set counter after FFD/RWD and CUE.

\* Check audio level.

\* Reset counter before editing.

\* Insert BLANK TAPE (Edit Tape) in the recorder and CUE.

\* Check audio level.

\* Reset counter before editing.

#### FOR COPYING

\* Cue both tapes and PLAY

#### FOR ASSEMBLY EDIT

\* Cue both tapes at the desired IN and OUT points

\* Press REVIEW and observe for correctness

\* Press EDIT and STOP after required edit is recorded

\* Review EDIT and proceed to next EDIT

#### FOR INSERT EDIT

\* Cue both tapes at the desired IN and OUT points and press VIDEO, AUDIO- I or AUDIO- II, etc

\* Press EDIT and stop after required edit is recorded

\* Review EDIT and proceed to next EDIT

### **4.2.2 EDITING EQUIPMENT & SOFTWARE:**

Cuts-only video editing involves two video tape recorders, one or two monitors, and an edit controller. One videotape recorder, called the source deck, contains the original camera footage that is to be rerecorded. The other recorder, called the edit deck, is the machine on to which selected materials from the source deck are edited. One monitor shows the output of the source deck; the other shows the output of the edit deck. The edit controller is used to mark the editing points and cue the decks to execute the editing decisions.

Advanced editing can be achieved by incorporating other equipment like the switcher, which can generate transitions. The A-B roll uses two sources to supply one edit machine, special effects generator (SEG), and character generator (CG), which can generate graphics.

Computer assisted editing has changed the world of editing. One advantage of using desktop computer for editing is that the same computer can be used for graphic programmes, special effects, audio, shot logging and other production process. This makes

postproduction more of a "one stop" process that is less time consuming than postproduction has been in the past.

#### **VIDEO EDITING SOFTWARE:**

Video editing software handles the editing of video sequences on a computer. It has the ability to import and export video, cut and paste sections of a video clip, add special effects and transitions.

**Lightworks**, **Avid** and more recently, **Apple's Final Cut Pro** are pioneers in video editing software and have a great influence on how films and TV programmes are edited. These systems use custom hardware for video processing (video editing).

With the availability of video processing hardware, specialist video editing cards, and computers designed specifically for non-linear video editing, many software packages are now available to work with them. Some other video editing software are **Velocity** and **Adobe's Premier Pro**.

#### **4.3 SUMMARY:**

- Editing is the process that enables us to convert the raw audio and video material into finished programmes. It includes assembling and rearranging material-both while it is being recorded or already recorded material - in a continuous and meaningful flow. Good editing needs a lot of advance planning and sometimes takes more time than actual shooting or recording.
- Both for radio and television the editing process takes place in several steps - recording or shooting stage, review stage, decision-making stage, and the final operational stage. These days very sophisticated computerized and digital editing machines are available. These machines make the editing task easy, sleek, and precise. The basic purpose of editing is to put a radio or television programme in a proper shape with clarity and continuity.
- Lightworks, Avid and more recently, Apple's *Final Cut Pro* are pioneers in video editing software and have a great influence on how films and TV programmes are edited. These systems use custom hardware for video processing (video editing). Some other video editing software are Velocity and Adobe's *Premier Pro*.
- The purposes of editing are: to arrange recorded material into a more logical sequence; to remove the uninteresting, repetitive, or technically acceptable portion; for creative effect to produce new juxtaposition of speech, music, sound and even silence.

- Simply speaking, video editing involves two video tape recorders, one or two monitors, and an edit controller. One videotape recorder, called the source deck, contains the original camera footage that is to be rerecorded. The other recorder, called the edit deck, is the machine on to which selected materials from the source deck are edited. Advanced editing can be achieved by incorporating other equipment like the switcher, which can generate transitions. Computer assisted editing has changed the world of editing. One advantage of using desktop computer for editing is that the same computer can be used for graphic programmes, special effects, audio, shot logging and other production process.
- Video editing software generally also allows for some limited editing of the audio clips that accompany the video or, at least, the ability to sync the audio with the video.
- Lightworks, Avid and Apple's *Final Cut Pro* are pioneers in video editing software. These systems use custom hardware for video processing (video editing). With video processing hardware, specialist video editing cards, and computers designed specifically for non-linear video editing, many editing software packages are now available. Some other video editing software are Velocity and Adobe's *Premier Pro*.

#### 4.4 KEY WORDS:

**Editing:** Editing is the process that converts recorded audio and video material into finished programmes. It includes assembling and rearranging material-both while it is being recorded or already recorded material - in a continuous and meaningful flow. The basic purpose of editing is to put a radio or television programme in a proper shape with clarity and continuity.

**Editing Process:** Both for radio and television the editing process takes place in several steps - recording or shooting stage, review stage, decision-making stage, and the final operational stage. These days very sophisticated computerized and digital editing machines are available.

**Purposes of Editing:** The purposes of editing are: To arrange recorded material into a more logical sequence; To remove the uninteresting, repetitive, or technically acceptable portion; To compress the material in time, and For creative effect to produce new juxtaposition of speech, music, sound and even silence.

**Stages of Editing:** The editing process takes place in several steps or phases both for radio and television programmes. These are: *Recording or shooting phase, Preview (Listening and Viewing) Phase, Decision - Making Phase, and Final or Operational Stage (Post Production Editing)*



**Recording or Shooting Stage:** Majority of audio or video editing related decisions are largely predetermined. These decisions are reflected in the way the material is recorded or shot. For example, to allow for convenient editing at the post-production stage, audio or video shots are recorded for just a few seconds longer than required. This helps in facilitating a desired transition and proper audio/video continuity while joining one shot to the next shot.

**Preview Phase:** This phase is essentially concerned with the listening and viewing of the prerecorded audio/video materials for their quality and suitability. In this phase the producer prepares a detailed 'log sheet'. A log sheet provides brief description of the shots and these are marked 'Good' or 'NG' (No Good).

**Decision-making Phase:** Studying, listening and viewing the raw materials including the individual shots and sequences, the editor decides on the final shot sequence. Editors take such decisions in consultation with the director. Finally an *edit script* is prepared. This indicates the order and continuity of shots, mixing of sound and music, use of transition - cut aways, reaction shots to ensure smooth flow. With a complete edit script; you are now ready for the final editing.

**Final Operational Stage:** The operational phase refers to the process in which the planned edits are actually executed using the edit script as a reference. Today, a variety of models and types of editing equipment, including computerized and digital control units are available. These modern machines can perform the editing task with great speed, accuracy and precision.

**Editing Equipment:** Cuts-only video editing involves two video tape recorders, one or two monitors, and an edit controller. One videotape recorder, called the source deck, contains the original camera footage that is to be rerecorded. The other recorder, called the edit deck, is the machine on to which selected materials from the source deck are edited. Advanced editing can be achieved by incorporating other equipment like the switcher, which can generate transitions. Computer assisted editing has changed the world of editing.

**Video-Editing Software:** Video editing software generally also allows for some limited editing of the audio clips that accompany the video or, at least, the ability to sync the audio with the video. **Lightworks**, **Avid** and more recently, **Apple's Final Cut Pro** are pioneers in video editing software and have a great influence on how films and TV programmes are edited. Some other video editing software are **Velocity** and **Adobe's Premier Pro**.

#### **4.5 SELF-ASSESSMENT QUESTIONS (SAQs):**

1. What are the basic equipment for editing? Discuss in detail.
2. What kind of preparation is required for editing? Discuss in detail.

3. What are the stages of editing? Discuss in detail.

#### **4.6 REFERENCES / SUGGESTED READINGS:**

- **Keith, Michael C & Krause, Joseph M. (1989) — “The Radio Station” published by Focal Press, Boston, London.**
- **Chatterji, P.C. (1993) — “ Indian Broadcasting”.**
- **Dilliard (190) — “Television Journalism and Broadcasting”.**
- **Bhatt, S.C. (1995) — “Broadcast Journalism”.**

**AIR & DOODARSHAN:  
STRUCTURE & SERVICES**

**Writer: Prof. Manoj Dayal**

Dept of C M & T, GJUST, Hisar.

**Vetter: Prof. Sushma Gandhi**

Chairperson, Dept of C M & T, GJUST, Hisar.

**Converted in to SIM format by: Sh. Rahul Kapil**

Associate Producer, ZEE News, New Delhi

**LESSON STRUCTURE:**

In this lesson, we shall discuss the organizational structure of All India Radio and Doordarshan. We shall start with an introduction about what is organizational structure. Then we shall discuss the organizational structure of All India Radio. We shall finally discuss the organizational structure of Doordarshan. The lesson structure shall be as follows:

- 5.0 *Objectives*
- 5.1 *Introduction*
- 5.2 *Presentation of Content*
  - 5.2.1 *Organizational Structure of All India Radio*
  - 5.2.2 *Organizational Structure of Doordarshan*
- 5.3 *Summary*
- 5.4 *Key Words*
- 5.5 *Self-Assessment-Questions (SAQs)*
- 5.6 *References/Suggested Reading*

**5.0 OBJECTIVES:**

Every organization is structured in a particular way. The organizational structure plays an important part in the functioning of any organization. The aim of this lesson is to familiarize you with the organizational structure of AIR and Doordarshan. After going through this lesson carefully, you should be able:

- *To Know about the Organizational Structure of All India Radio*
- *To Know about the Organizational Structure of Doordarshan*

## 5.1 INTRODUCTION:

Organizational structure refers to the systematic arrangement of the component parts and positions of an organization. This relates to the timely execution of the allocated work. An electronic media's organizational structure specifies its division of work activities, and shows how different activities are linked. To some extent, it shows the level of specialization of work activities. It also indicates the hierarchy, authority, structure and relationships in the electronic media organizations.

The various components of organizational structure include the following:

- *Specification of activities,*
- *Standardization of activities,*
- *Coordination,*
- *Centralization and decentralization of decision-making, and*
- *The size of the work unit*

*Specification of activities* is simply related to the specification of individual and group work tasks throughout the organization and the aggregation of these tasks into work units.

*Standardization of activities* can be achieved through job description, operating instructions, rules and regulations, formal programmes, plans and control systems. Then there is *coordination*. It is related to interlinking and integration of activities in organization. The next important aspect of organizational structure is both *centralization and decentralization of decision-making*. *Size of the work unit* refers to the determination of personnel in a work group.

In this lesson, we shall discuss the organizational structure of All India Radio and Doordarshan.

## 5.2 PRESENTATION OF CONTENT:

The content of this lesson shall be presented as follows:

- *Organizational Structure of All India Radio*
- *Organizational Structure of Doordarshan*

### 5.2.1 ORGANIZATIONAL STRUCTURE OF ALL INDIA RADIO:

All India Radio comes under the Ministry of Information and Broadcasting, Government of India. The Minister of Information and Broadcasting heads this ministry. A Secretary and four Joint Secretaries assist the Minister of Information and Broadcasting, in dealing with the following:

- *Policy,*
- *Broadcasting,*
- *Financial Advisor, and*
- *Film.*

In order to help the joint secretaries in the execution of above jobs, there are deputy secretaries and under secretaries also.

Radio stations come in all sizes and generally are classified as being either small, medium or large market outlets. The size of the community that a station serves usually reflects the size of its staff. That is to say, the station in a town of five thousand residents may have as few as six full-time employees. It is a question of economics. However, some small market radio outlets have staffs that rival those of rival market stations because their income warrants it.

However, a few small stations earn enough to have elaborate staffs. But the key word at the small station is flexibility, since each member of the staff is expected to perform numerous tasks.

Medium markets are set up in more densely populated areas and in this type of station; there are twelve to twenty employees. While an overlapping of duties does occur even in the larger station, positions usually are more limited to specific areas of responsibility.

Large market stations employ as many as fifty to sixty people and as few as twenty depending on the nature of their format.

As far as All India Radio is concerned, Director General is the head of the organization. This being a sensitive post, the requirements include: a wide cultural background, initiative, tact, administrative ability, sound judgement of men and matters, a deep commitment to broadcasting and qualities of leadership of a high order.

Sometimes, Indian Administrative Service Officers are assigned an additional task of Director General of All India Radio. This is somehow not considered to be a healthy trend. However, since independence, there have been around many I.A.S. officers who have performed the task of Director General of All India Radio.

There are Additional Director General and Deputy Director Generals also who help the Director General in the discharge of his vast duty. Director of Programmes assists the Deputy Director General.

Other than that a Director whose rank is equivalent to Deputy Director General heads the News Division. Chief News Editor, News Editor, and Joint Director etc assist the Director. Moreover, there are Translators, News Readers and Announcers also to help the News Division.

The Engineering Division of AIR is looked after by Engineer-in-Chief and is assisted by Chief Engineer and Regional Engineers.

The Regional Stations of AIR is under the control of Station Director who is assisted by Assistant Station Directors and Programme Executives.

In addition to that B. G. Verghese Committee has also proposed an organizational structure for AIR, which is given below: The committee proposed the creation of the following posts of General Managers:

- *GM Legal Services*
- *GM Planning*
- *GM Information*

The committee also proposed a Central News Room consisting of following:

- *General Manager*
- *Editor, Akashvani*
- *Editor, Doordarshan*
- *Foreign Editor*
- *Editor Monitoring*

It also proposed the five Zonal Executive Boards, which are following:

- *Zonal Director*
- *Controller Doordarshan*
- *Controller Personnel*
- *Controller Engineering*
- *Controller Finance*
- *Controller Akashvani*
- *Regional Controller*

Moreover, this committee also proposed the creation of the posts of Station Manager, Accounts and Personnel Officer, Programme Officer, Extension Officer, etc.

### **5.2.2 ORGANIZATIONAL STRUCTURE OF DOORDARSHAN:**

The organizational structures of Doordarshan and All India Radio are more or less the same. But Doordarshan these days are growing bigger in terms of number of sections, sub-sections and staff of various kinds.

The overall head of all the departments in Doordarshan is the Director General. The rank of the Director General of Doordarshan is equivalent to that of the Director General of All India Radio, while earlier it was not the case.

Now as far as Doordarshan organizational services are concerned, it is crystal clear from chart-I and chart-II that there are mainly two departments — Department of Programme and Administration and Department of Engineering.

The Director General heads the Department of Programme and Administration. His main job is to supervise, guide, govern and control the entire functioning of the department. Those who work under the Director General include the *Additional Director General and Deputy Director General (Development)*, *Deputy Director General (News and Current Affairs)*, *Deputy Director General (Communication and Film)*, *Deputy Director General (Production and Transmission)*, and *Director (Finance and Personnel Control)*.

The Additional Director General looks after News and Current Affairs, Programme Policy, Programme Coordination, Planning, Public Relations, etc. The rank of Additional Director General is equivalent to that of Joint Secretary, Govt. of India. He is assisted by the Controller of Programme (Policy), Controller of Programme (Coordination), Controller of Programme (Development), Public Relations Officer, etc.

The Deputy Director General (Development) looks after the proper and sequence-wise development of the programme and is supported by Director, Audience Research, Controller of Programme (Development) and Deputy Controller of Programme.

The Deputy Director General (News and Current Affairs) looks after the administrative part of current newsgathering, news selection, news processing, news evaluation and news presentation. He is supported by Chief Editor News, Chief Producer News and News Editor (Teletex).

The Deputy Director General (Communication and Film) monitors the entire communication process of the organization. He is assisted by Controller of Programme (Communication) and Deputy Controller of Programme (Films).

The Deputy Director General (Production and Transmission) looks after the entire activities of Production and Transmission and is supported by Deputy Director Administration in the discharge of his vast duties.

The Director (Finance and Personal Control), guides, governs and controls the financial activities and personnel works and in the discharge of his vast duties, Deputy Director Administration and Senior Analyst support him.

The Department of Engineering is headed by Engineer-in-Chief who is answerable to the Director General. The Engineer-in-Chief is responsible for the growth and maintenance of all the engineering and technical activities. In the discharge of his enormous duties, he is assisted by Chief Engineer (Project and Budget) and Chief Engineer (Maintenance and INSAT).

The Chief Engineer (Project and Budget) supervises and prepares various projects and budgets and is supported by Director Engineering (Study Design Coordination with ISRO and P&T), Director Engineering (Teletext), Director Engineering (Purchase), Director Engineering (Progress and Budget), Director Engineering (Estimates and NLF) and Director Engineering (Transmitter Design).

In addition to that there is a large number of staff in Doordarshan which are directly associated with pre-production, production and post-production. These staff members are: Programme Producer, Programme Executive, Video Engineer, Vision Control Operation, Lighting Engineer, Cameraman, Vision Mixer, Studio Engineers, Make up Supervisors, Script Designer, Programme Assistant, Production Assistant, Audio Control Manager, Mic Boom Operator, and Script Writer.

### **5.3 SUMMARY:**

- Specification of activities is simply related to the specification of individual and group work tasks throughout the organization and the aggregation of these tasks into work units.
- Standardization of activities can be achieved through job description, operating instructions, rules and regulations, formal programmes, plans and control systems. Coordination is related to interlinking and integration of activities in organization. Then there has to be both centralization and decentralization of decision-making.
- Radio stations come in all sizes and generally are classified as being either small, medium or large market outlets. The size of the community that a station serves usually reflects the size of its staff. That is to say, the station in a town of five thousand residents may have as few as six full-time employees.
- A large number of staff in Doordarshan are directly associated with pre-production, production and post-production. These staff members are — Programme Producer, Programme Executive, Video Engineer, Vision Control Operation, Lighting Engineer, Cameraman, Vision Mixer, Studio Engineers, Make up Supervisors, Script Designer, Programme Assistant, Production Assistant, Audio Control Manager, Mic Boom Operator, Script Writer

### **5.4 KEY WORDS:**

**Aspects of Organizational Structure:** The various aspects of organizational structure are specification of activities, standardization of activities, coordination, centralization and decentralization of decision-making, and the size of the work unit.



**Staff Members in Doordarshan:** The staff members of Doordarshan are: Programme Producer, Programme Executive, Video Engineer, Vision Control Operation, Lighting Engineer, Cameraman, Vision Mixer, Studio Engineers, Make up Supervisors, Script Designer, Programme Assistant, Production Assistant, Audio Control Manager, Mic Boom Operator, Script Writer

### **5.5 SELF-ASSESSMENT QUESTIONS (SAQs):**

4. What do you mean by organizational structure and services? Discuss briefly the organizational structure of an TV channel.
4. Discuss the organizational structure and services of All India Radio.
4. Discuss the organizational structure and services of Doordarshan.

### **5.6 REFERENCES AND SUGGESTED READINGS**

- Keith, Michael C & Krause, Joseph M. (1989) — “The Radio Station” published by Focal Press, Boston, London.
- Chatterji, P.C. (1993) — “ Indian Broadcasting”.
- Dilliard (190) — “Television Journalism and Broadcasting”.
- Bhatt, S.C. (1995) — “Broadcast Journalism”.

### **ANNEXURE (SOME FACTS ABOUT AIR)**

#### **IMPORTANT MILESTONES SINCE INDEPENDENCE**

August 15,1947	There were Six Radio stations at Delhi, Bombay, Calcutta, Madras,Tiruchirapalli and Lucknow.
July 20, 1952	First National Programme of Music broadcast from AIR
July 29. 1953	National Programme of Talks (English) from AIR.
1954	First Radio Sangeet Sammelan held.
October 3, 1957	Vividh Bharati Services started.
November1,1959	First TV station in Delhi started (as part of AIR).
July 21, 1969	Yuvavani services started at Delhi.
August 15, 1969	1000 KW Superpower MW Transmitter at Calcutta(Mogra).
January 8, 1971	1000 KW Superpower MW Transmitter at Rajkot
1974	Akashvani Annual Awards instituted.

July 23, 1977 First ever FM service was started from Madras.

September 14, 1984 Two High Power 250 KW SW transmitters at Aligarh.

October 30, 1984 First Local Radio Station at Nagercoil started.

1985 All AIR stations get 5 channel satellite receiver terminals.

May 18, 1988 Introduction of National Channel.

April 8, 1989 Commissioning of Integrated North East Service.

March 2, 1990 The 100th station of AIR commissioned at Warangal (AP)

March 10, 1990 Two 500 KW shortwave transmitters at Bangalore.

October 2, 1992 Commissioning of FM Channel at Jalandhar.

April 1, 1993 The 150th station of AIR at Berhampur (Orissa).

August 15, 1993 Introduction of Time slots on FM Channel to private parties

September 1, 1993 Time slots on FM Channel to private parties at Chennai.

January 24, 1994 FM Channel at Panaji.

July 25, 1994 Time slots on FM channel to private parties at Calcutta.

September 10, 1994 Multi-track recording studios commissioned at Mumbai.

September 28, 1994 Four 500 KW Superpower Shortwave transmitters at Bangalore inaugurated.

October 31, 1994 The 175th station of AIR commissioned at Nasik.

November 13, 1994 Time slots on FM channel to private parties at Panaji.

August 5, 1995 Multi-track recording studios commissioned at Chennai.

February 1, 1996 Foundation stone for New Broadcasting House at Delhi.

May 2, 1996 Launching of AIR on-line Information Services on Internet.

January 13, 1997 Started Audio on demand on Internet Service.

April 1, 1997 Digital Audio Broadcasting (DAB) introduced at Delhi

January 26, 1998 'Radio on Demand' service on 2nd FM Channel.

February 25, 1998 AIR 'News on Telephone' and AIR 'live on Internet'.

August 15, 1999 Radio station commissioned at Kokrajhar in Bodo Land.

August 15, 1999 Second FM Channels at Delhi and Calcutta with Yuvavani.

July 17, 2000 Regional Staff Training Institute at Bhubaneswar (Orissa)

Sept 1, 2001 AIR launched Infotainment channel known as FM-II.

Nov 12, 2001	Museum of Radio and Doordarshan was inaugurated.
Feb 27, 2002	AIR launched its first ever-digital satellite home service.
July, 2002	Celebrated 75 years of Broadcasting.
April, 2003	Marketing Division of Prasar Bharati Inaugurated.
Jan 26, 2004	Bhasha Bharati Channel of AIR launched at Delhi and Classical Music Channel launched at Bangalore.
Apr 01, 2004	Launch of Kisan Vani Programme from 12 Stations of AIR.
Dec 16, 2004	DTH Service of Prasar Bharati, with 12 AIR Channels.

When India attained Independence in 1947, AIR had a network of six stations and a complement of 18 transmitters. The coverage was 2.5% of the area and just 11% of the population. Rapid expansion of the network took place post Independence.

*AIR today has a network of 223 broadcasting centres with 143 medium frequency (MW), 54 high frequency (SW) and 161 FM transmitters. The coverage is 91.42% of the area, serving 99.13% of the people in the largest democracy of the world. AIR covers 24 Languages and 146 dialects in home services. In External services, it covers 27 languages; 17 national and 10 foreign languages.*

**Narrow Casting:** The National level programme is centrally produced and telecast from Delhi at 6.30 A.M. through Satellite and on terrestrial transmitters of DDI National.

The Regional level programme is produced and telecast from 18 Regional Kendras at about 6.30 P.M. and the terrestrial transmitters within the coverage zone of the Kendras relay the programme from the respective regional Kendras.

The Regional programme has repeat telecast in satellite mode on the next morning at 6.30 A.M.

The local level or narrowcast programme is produced and telecast locally from 36 narrowcast clusters (180 transmitters) at about 6.30 P.M.

## **M. A. Mass Communication (1<sup>st</sup> year) / PGDMC**

**ELECTRONIC MEDIA      MMC 104 / PGDMC 104      Lesson: 6**

### **RADIO AND TELEVISION BROADCASTING**

**Writer: Sh. Sushil K. Singh**

Senior Lecturer, Dept. of C M & T, GJUST, Hisar, (Haryana)

**Vetter: Sh. M. R. Patra**

Senior Lecturer, Dept. of C M & T, GJUST, Hisar, (Haryana)

#### **LESSON STRUCTURE:**

In this lesson, we shall discuss about radio and television broadcasting. We shall first discuss about the *basic concepts of broadcasting*. Then we shall focus on *signal processing*. The lesson structure shall be as follows:

- 6.0 *Objectives*
- 6.1 *Introduction*
- 6.2 *Presentation of Content*
  - 6.2.1 *Basic Concepts of Broadcasting*
  - 6.2.2 *Signal processing*
- 6.3 *Summary*
- 6.4 *Key Words*
- 6.5 *Self-Assessment-Questions (SAQs)*
- 6.6 *References/Suggested Reading*

#### **6.0 OBJECTIVES:**

The objectives of this lesson are as follows:

- *To Understand the Basic Concepts of Broadcasting, and*
- *To Study Signal Processing*

#### **6.1 INTRODUCTION:**

A Danish Scientist Professor Hans Christian discovered in 1819 that current created magnetic waves. Ten years after Professor Alessandro Volta recorded the production of electricity by chemical means. Nearly six decades later James Clark Maxwell published his *theory of electromagnetism*.

*Maxwell's* theory predicted the existence of radio waves. German Physics *Professor Heinrich Hertz* worked on this in 1880s and proved that variations in electrical current could be projected into space as radio waves similar to light waves. The theory of modern radio transmission is based on a paper published by *Hertz* in 1888.

*Guglielmo Marconi* worked further on *Hertz's* research. Until this time the transmission of *Morse code* (telegraph) had required the laying of strings of wires from one reception point to another. *Marconi* set his radio waves in motion using *Hertz's* method. Thus wireless communication was born. Transmission of voice became possible with the development of *vacuum tube* by *John Fleming* in 1904. *Reginald Fessenden* and *Lee De Forest* later developed the *vacuum tube* further. *De Forest's audion tube* was an improved version of *Fleming's vacuum tube*. This became the most crucial key to voice transmission.

In this lesson, we shall discuss about the various concepts and equipment related to broadcasting of radio and television programmes.

## **6.2 PRESENTATION OF CONTENT:**

The content of this lesson shall be presented as follows:

- *Basic Concepts of Broadcasting*
- *Signal Processing*

### **6.2.1 BASIC CONCEPTS OF BROADCASTING:**

Broadcasting means making audio or audio-visual programmes reach far and wide. Such programmes are generated, processed, and stored in either analogue or digital form. The only problem here is that these cannot be transmitted in the analogue or digital form. For transmitting these programmes, we first have to convert them into electro-magnetic waves. Here we shall discuss about some basic concepts related to transmission and broadcasting.

#### **FACSIMILE AND FIDELITY:**

Sounds from a speaker are merely a copy (i.e., representations) of their original form. This is called *facsimile*. For transmission purpose, attempt is made to make exact copies of the original sounds. *Fidelity* is the reproduction of any sound with nearly or exactly the original quality. *High-fidelity* audio, or "*hi-fi*" is a close approximation of the original sound it represents. In fact much of the technical development of radio and television has been in search for *high fidelity*, i.e., finding better ways to make facsimile of the original sound or images.

## **TRANSDUCTION:**

Transduction may be defined as the process of changing one form of energy into another. Transducers are devices, which can convert one form of energy into another. For transmission, we need to convert audio or audio-visual signals into electro-magnetic waves. For example, a microphone converts physical (sound) energy into electrical energy. Most of the sounds or pictures we are getting at are homes through electric media involve at least three or four transducers. Say when a speech is recorded by using a microphone. The microphone converts our speech into electrical signals. The electrical signal thus converted goes to the loud speakers, which can convert the electrical signals back to sound. In between the microphone and the speakers the signal is processed through other transducers like the recorders. However, at each phase of transduction loss of fidelity is possible.

## **MODES OF TRANSDUCTION:**

Broadcast transmission till 1980s used analogue signals. In this process, the broadcast information (audio or audio-visual signals) is converted from one form of energy to another. This means that to change the energy from physical to electrical impulses. To put it simply, the electrical impulses are analogous or very similar to that of the physical energy recorded.

These signals, known as analogue signals, tend to decay over time and space. This is because they merely represent the original signal and can never include all of the information present in the original sound. This problem is drastically reduced in *digital technology* in which each element of the audio and video signal is translated into its digital equivalent. Here each element of the audio or audio-visual signals is represented by a binary code. A binary code is one with only two values such as 0 and 1. This is called "on-off", "Yes-No" or "open-shut". The sound or pictures are transduced with the help of laser beams.

As the signal goes through many transducers, there is a possibility of losing some information. This is called *signal loss*. During multiple transductions, there is a possibility of addition of some unnecessary data, and unwanted interferences or noises. The *signal to noise (S/N) ratio* is a numerical representation of the amount of noise associated for any amount of signal recorded. Thus a signal-to-noise ratio of 55:1 means that for every 55dB of signal recorded 1dB of noise is present. *Decibel* or dB is the unit of measuring loudness of sound. Analogue recordings have very low S/N ratio whereas it is very high for digital technology and therefore better quality recordings.

## **SOUND WAVES:**

We hear sounds as variations, fluctuations, or variations detected by our ears and interpreted our brain. Similarly, we see images as variations, fluctuations, or variations detected by our eyes and interpreted our brain.

The vibration of air produced by sound source and the vibration of light is known as *oscillation*. And through *oscillation* only, we hear sounds or see images. Oscillation means the signals are traveling in a waveform.

*Frequency* is the number of waves that pass a given point in a given time. *Frequency* is measured in *hertz (Hz)* after the radio pioneer *Heinrich Hertz*. This is also measured in *cycles per second*. The human voice is capable of producing sound of a range of about 10,000 *hertz*, from the lowest bass voices at less than 100 *hertz* to the highest all voice at a frequency approaching 10,000 *hertz*.

Amplitude, which characterizes to loudness of a sound, is the height of the sound waves. The use of the terms frequency and amplitude is important since AM (amplitude modulation) and FM (frequency modulation) are two modes of radio broadcasting.

Amplitude Modulation signals use the "surfboard" method. Here the signal is placed atop the rest of the wave. There's a lot of *going off course* and *crashing* (static). However, AM transmissions travel over considerable distances.

FM radio stations use frequency modulation in which the radio signal travels like a torpedo, just under the outer surface of the wave. In this case, the oscillations emanate powerfully, and in a straight line, in the form of an excellent noiseless sound in the receiver. FM signals, like in television, are a line of short signals and have relatively short range because of the earth's curvature. It also has remarkable clarity of tone. Edwin H. Armstrong developed FM.

### **6.2.2 SIGNAL PROCESSING:**

The following steps are involved in the signal processing of radio broadcasting:

- *Signal generation*
- *Signal amplification*
- *Signal transmission, and*
- *Radio reception*

#### **SIGNAL GENERATION:**

This step involves the creation of the necessary oscillations of electrical energy, which corresponds to the frequencies of the original physical (sound) energy. It may be obtained by using phonographs or microphone.

Inside the microphone, the spoken word, sound, or music is mechanically recreated to produce electrical signals. Microphones, based on the construction, can be of three types:

- *Dynamic or moving coil,*
- *Velocity or ribbon, and*
- *Condenser or capacitor*

In a *dynamic or moving coil microphone*, the *diaphragm* is suspended between two electromagnets. In the centre of the microphone is *voice coil*. This is a coil of electrical wire, which moves up and down between the magnetic poles as sound pressure vibrates the diaphragm. This results in an electrical pattern in the mike wire coil analogous to the frequency of the sound.

Like the voice coil in the dynamic microphone there is a *metal ribbon* in *velocity microphones*. There is no diaphragm in velocity mic. The electrical signals are produced by the oscillations of the ribbon suspended between the electromagnetic poles.

In *condenser microphones*, an electrical device called *capacitor* replaces diaphragm. The capacitor, which is an electrically charged plate, produces electronic equivalent of sound. The pattern of electricity in the plate varies in relation to its distance from its back plate.

#### **TAPE RECORDER:**

The transduction of sound signals into electrical oscillations takes place in the shape of grooves on a record. Vibration formation on a diaphragm or coil in a microphone is also a similar process. In recorders, the audiotape consists of metal fillings suspended inside a plastic covering. When the tape moves in the recorder, the metal fillings pass the electromagnetic tape head where a hole called the *head gap* is located. The electromagnetic energy sent by the microphone reaches this hole through a wire. The head now emits a signal that is a facsimile of the original sound and now it is in the form of a magnetic field. As the tape passes the gap, its microscopic metal fillings are charged and thus an analog signal is created.

Most tape recorders contain three different heads. First the tape passes the *erase head*, which returns the metal fillings to a noise free pattern. Erase head is an electromagnet charged with a neutral signal. Then the tape passes the *recording head*, which stores the



new signal and finally passes the *playback head*, which "hears" the recorded signal by reversing the recording process.

The *playback head* sends a neutral signal through the gap, which is modulated by the signal on the tape. The electromagnetic patterns on the tape create oscillations in the gap and then they are sent for amplification in the form of electrical energy.

Professional audio facilities such as multi-track recorders are capable of handling *eight, twelve or even thirty-two separate sets of signals*. Radio stations use *open-reel machines* (or *reel-to-reel machines*), which employ two sets of *supply reels* and *the take-up reels*. Stations also use *audiotape cartridge players* or "*carts*" with only one reel. The tape winds past the heads and back onto itself.

Digital audio discs (or compact discs, CD) use a different means of signal generation known as *pulse code modulation* (PCM). Here the message is in the form of a series of charges according to the number of time it occurs in one second, that is the frequency.

### **SIGNAL AMPLIFICATION:**

The audio signals are transduced or converted from physical energy to electrical energy. This is an analogue or digital facsimile. This facsimile has lesser resolution than the original sound. Thus this needs to be intensified by the special process. This process is called *amplification*. Amplification is done by an amplifier, which is a device that boosts electrical signals. Typically in electrical circuitry, drawing on an external power source increases the voltage of the current of an input signal. Such sources include transformers that produce more powerful output signals. Vacuum tubes and modern transistors are other devices used for this purpose. Amplifiers perform functions beyond increasing the power of sound source.

An *equalizer* is a *frequency dependent amplifier*. This can work within a specified range of frequencies to adjust the amplification. *Equalization* enables a sound signal to be fine-tuned for its best tonal quality. An equalizer can also be used to boost vocal sections out of the sound of an orchestrated passage. Equalizers can also be used to isolate and diminish, or remove poor sounding values of music. Simply put, unwanted noises in the high frequencies, such as whining from the equipment, can be filtered out through equalization so that they are not recorded. Of course, anything else at the frequency range will be filtered out, too. Therefore, equalization should not be used to get rid of frequencies in the voice area while recording dialogues.

*Automatic gain controls* (AGCs) automatically adjust the *gain* in certain recorders so that the recording is neither too soft nor too loud. If the automatic gain control is not on, the operator should adjust the volume control manually to change the degree of loudness. The

inherent noise or distortion in audio can be monitored and eliminated through volume unit meters, which indicate the changes in amplitude of the sound wave. The meter peaks or "pegs" at the point of highest amplitude.

Compressors, limiters, and expanders process the signal to allow for the maximum loudness possible without introducing noise or distortion. Compressors are used to decrease the sibilance (hissing sound). Limiters are utilized to record sound with very high but momentary peak periods (like crashing cymbals). Expanders make loud signals softer and vice versa to allow for an acceptable mix.

Amplification circuitry also allows adding electronic special effects like reverberation. Special amplifiers can create all sorts of effects from echoes to "sing along" doubling or tripling or even artificial choruses and deep echo chambers.

Some other devices are available to amplify audio signals. Phasers manipulate frequencies to create the illusion of stereo from mono signals. Pitch changers can turn an out-of-time musician into an accomplished soloist, and tape recorder motors can be manipulated to record sounds backward and to speed up or slow down recordings.

### **MIXING CONSOLES:**

The audio console or the audio board is the mixing board. It is the mixing link in audio production, which is the central nervous system of the audio facility. Various sound signals are input, selected, controlled, mixed, combined, and eliminated by the audio console.

To input a sound source is the first function of the audio console which usually consists of an even number of *sliding bars* called *inputs*. Common are eight, ten, twelve, twenty-four, and thirty-two input boards. Some inputs correspond to one and only one sound device. Others use select switches and patch-bays to allow for a single input to control as many as four or five different sound signals. A rotating dial controls each input. This dial is called a *pot* (short for *potentiometer*). A more commonly used control on an audio console is a *sliding bar* called a *fader*. More elaborate boards allow for equalization and special effects. Boards also allow for echo source to be measured and for the output of various signals to be amplified.

### **TRANSMISSION OF SIGNAL:**

The electromagnetic spectrum consists of the electromagnetic radiation present throughout the universe. This spectrum has made possible the process of transmission of signals. And with the process of modulation the generated electrical signals are superimposed or attached "piggyback" on natural waves. The signal produced by a radio station on an assigned

frequency is called a carrier wave. The radio signal is created by varying the carrier wave slightly, in correspondence with frequencies of the signals the station meant to transmit.

A tuner tuned to the precise middle of the carrier interpretes these oscillations and reproduces them as sounds in the speaker system. The radio waves, which are utilized for broadcasting and related transmissions is only a small part of the electromagnetic spectrum. The electromagnetic spectrum consists of the *Radio waves* (up to 300, 000 MHz), the *Infrared rays* (up to  $10^7$  MHz) the *visible light spectrum* (up to  $10^{13}$  MHz), *Gamma rays* ( $10^{16}$  MHz) and Cosmic rays ( $10^{18}$  MHz).

In the beginning, radio broadcasting was done using the low end of the wave spectrum known as medium waves in an area ranging from 0.3 to 3 megahertz (1 megahertz, MHz is equal to one million Hz i.e. cycles per second). The frequencies raging from 3 to 30 megahertz are known as the high frequencies and are used for long-range military communications etc. Since high-frequency waves can be used to transmit signals over greater distances. International short wave stations such as BBC, the Voice of America and Radio Moscow have been using this part of the spectrum for many years.

The *very high frequency or VHF band* ranges from 30 to 300MHz and is utilized for telecommunications applications. The *ultra high frequency (UHF) band* is used for TV stations, weather satellites, etc. UHF band spans from 300 to 3000 megahertz. Microwave ovens which be used for to cook on food are modulated by UHF radiation.

*Super high frequencies (SHF) band* range from 3000 to 30,000 MHz and extremely high frequencies (EHF) range from 30,000 to 300,000 megahertz. Commercial satellites, news satellite, and many other new applications utilize these.

The use of the above waves must be policed or controlled for effective worldwide communication. This is because the spectrum is a physical entity that crosses national boundaries. Nations meet in international platforms to decide on the proper allocation of the spectrum space. The International Telecommunication Union (ITU) lays down radio regulations as well as technical and operating standards. In 1959, the World Administrative Radio Conference (WARC-59) in Geneva evolved a detailed procedure for coordination of frequencies in the high frequency brands for broadcasting. However, with the increase in the number of high power transmitters, coordination of medium frequencies has become rather complicated.

In India, sound broadcasting and related transmission are carried out in a low frequency range of 150 to 280 MHz (kilohertz); medium frequency of 525 to 1605 MHz; high frequency of 3 to 30 MHz and 98 to 102 MHz and 106 to 108 MHz.

**Electromagnetic spectrum:**

	<u>Spectrum</u>	<u>Megahertz</u>
1.	Radio waves EHF SHF UHF VHF Short Medium Long	300,000
2.	Infrared range	$10^7$
3.	Visible light Violet Indigo Blue Green Yellow Orange Red	$10^8$
4.	Ultraviolet rays	$10^9$ - $10^{10}$
5.	X-ray	$10^{13}$
6.	Gamma rays	$10^{16}$
7.	Cosmic ray	$10^{18}$

**Radio waves:**

	<u>Radio wave</u>	<u>Megahertz</u>
1.	Very low Very long range Military communication	0.03
2.	Low Navigation signals Long wave	0.3
3.	Medium AM channels Ham radio	3
4.	High Short-wave Ham radio	30
5.	Very high FM channels VHF television Air navigation	300
6.	Ultra high UHF television Radar Weather satellite	3,000
7.	Super high Radar	30,000

- |    |  |         |
|----|--|---------|
|    | Ku and CL and communication satellites |         |
|    | Air navigation                         |         |
| 8. | Extremely high                         | 300,000 |
|    | Military communication                 |         |
|    | Developing technologies                |         |

Radio transmitters can generate three types of waves:

- *Sky waves*
- *Ground waves, and*
- *Direct waves*

Sky waves radiate upward from the transmitter and either go into space or bounce off a part of the *ionosphere* (the *Kennelly-Heaviside* layer-which is a part of the atmosphere) to a distant spot on the Earth, a process called *skipping*.

Ground waves are conducted by soil and water and follow the curvature of the Earth until they dissipate, or attenuate.

Direct waves travel in a line of sight from the transmitter to the receiver. Their range is limited by the straight-line formed from the top of the antenna to the horizon, which can be interrupted by tall buildings, mountains, etc.

Certain propagation methods work better in different portions of the electromagnetic spectrum, enabling stations to vary their power and antenna angles for maximum coverage with minimum interference.

The medium-wave band is particularly suited to ground and sky wave propagation. AM stations have generally located their transmitters in low land area. They bury part of their transmitters in the ground to use the conductivity of the ground wave, and may use three or four antennas arranged in a geometrical grid pattern to make sure the signal radiates throughout their coverage area. AM stations also beam a signal upward to make use of the sky wave. That is why some AM stations can be heard over great distances at night.

The primary coverage area of AM station is the range of that station's ground wave. The secondary coverage area is the limits of an acceptable sky wave. Wet soil, more power, etc, allows greater coverage for AM stations.

*High frequency response* and *high signal-to-noise ratio* are the advantages of FM stations. However, they require more bandwidth, higher power, and taller towers to perform their noise-free magic. But the higher bandwidth of FM allows the FM stations to transmit more than one signal through their channel. Such signals use the area above and below the

stations carrier frequency, known as *sideband*. It is called *multiplexing*. *Multiplexing* is one of the most common use of FM which is use to disseminate separate signals for the left and right channel to broadcast in stereo.

### **RECEPTION OF RADIO WAVE:**

The reception of the audio signal is the step after transmission. During reception, the radio waves are picked up by the radio sets and transduced by the speaker into sound waves. The characteristics of the electromagnetic spectrum and the different modulation techniques have led to the development of different types of radio receivers. The various types of receivers may be classified as:

- *AM receivers*
- *FM receivers*
- *Multi-band receivers*

### **AM Receivers:**

- Tall and telescopic antennas are not required due to the effectiveness of the ground waves.
- Good signal may be received even when the radio is in motion.
- The phenomenon of the sky wave enables listening over long distances.

However AM receiver are not free from limitations.

- AM radio is prone to interference and noise.
- There is limited frequency response.

### **FM Receivers:**

- The noise free dynamic range of FM makes it a natural choice for the hi-fi enthusiasts.
- FM receivers do not have amplifiers or speakers attached to them; there are separate tuners, which need to be plugged into the hi-fi system.

FM receivers are limited by:

- The FM signal requires a clear path or *line of sight* from the transmitter to the receiver.
- Requires a long antenna.
- FM signals tend to be blocked by buildings, mountains and moving objects.

### **Multi-band Receivers:**

Today most radio receivers have both AM and FM bands. In addition, many radios offer access to a range of other bandwidths that provide various radio services. More popular are *Radio with TV*. Sound digital tuner is an exciting and useful feature of many radio receivers. Digital tuners display a station's frequency in real numbers. The numbers may be presented on a *liquid crystal display* (LCD) or on a *light emitting diode*. Digital tuners perform impressive functions. When equipped with a numeric keypad, they enable the listener to programme specific frequencies. They enable clock radios and radio-tape recorder combinations to operate with up to the minute accuracy.

### **SIGNAL STORAGE:**

This stage is the concluding or final stage. The audio signals that were generated, transduced, modulated and transmitted are stored for playback or rebroadcast by sound studios, radio stations, and the public.

There are many storage devices. Most of these are recorders. *Wire recorders*, which are similar in design and look to tape recorders, store signal on a length of special wire. *Magnetic tapes* are suitable for quality broadcast and are easy to edit.

The three most common tapes in use today are *open reel (reel-to-reel)*, *cassette* and *cartridge*. *Phonograph recording* has been around since the turn of the century with various record formats including 33-1/3 rpm (revolution-per-minute) and 45 rpm 7-inch "donuts".

Compact Disc (CD) recording has become a common phenomenon today. Digital audiotapes (DAT) are also used in professional audio facilities. In the coming years DAT will play an increasing role in radio and other audio programmes.

### **6.3 SUMMARY:**

Radio and TV programmes are generated, processed, and stored in either analogue or digital form. However, these cannot be transmitted in the analogue or digital form. For transmission these programmes need to be converted into electro-magnetic waves.

*Frequency* is the number of waves that pass a given point in a given time. *Frequency* is measured in *hertz (Hz)* after the radio pioneer *Heinrich Hertz*. This is also measured in *cycles per second*. The human voice is capable of producing sound of a range of about 10,000 *hertz*, from the lowest bass voices at less than 100 *hertz* to the highest all voice at a frequency approaching 10,000 *hertz*.

*Amplitude* characterizes to loudness of a sound. This is the height of the sound waves. The use of the terms frequency and amplitude is important since AM (amplitude modulation) and FM (frequency modulation) are two modes of radio broadcasting.

Amplitude Modulation signals use the "surfboard" method. Here the signal is placed atop the rest of the wave. There's a lot of *going off course* and *crashing* (static). However, AM transmissions travel over considerable distances.

FM radio stations use frequency modulation in which the radio signal travels like a torpedo, just under the outer surface of the wave. In this case, the oscillations emanate powerfully, and in a straight line, in the form of an excellent noiseless sound in the receiver.

The steps involved in the signal processing of radio broadcasting are: signal generation, signal amplification, signal transmission, and radio reception.

#### 6.4 KEY WORDS:

**Facsimile and Fidelity:** Sounds from a speaker are merely a copy (i.e., representations) of their original form. This is called *facsimile*. For transmission purpose, attempt is made to make exact copies of the original sounds. *Fidelity* is the reproduction of any sound with nearly or exactly the original quality.

**Transduction:** Transduction is the process of changing one form of energy into another. Transducers are devices, which can convert one form of energy into another. For transmission, we need to convert audio or audio-visual signals in to electro-magnetic waves. For example, a microphone converts physical (sound) energy into electrical energy. Most of the sounds or pictures we are getting at are homes through electric media involve at least three or four transducers.

**Frequency:** This is the number of waves that pass a given point in a given time. *Frequency* is measured in *hertz (Hz)* after the radio pioneer *Heinrich Hertz*. This is also measured in *cycles per second*. The human voice is capable of producing sound of a range of about 10,000 *hertz*, from the lowest bass voices at less than 100 *hertz* to the highest all voice at a frequency approaching 10,000 *hertz*.

**Amplitude:** This characterizes to loudness of a sound, is the height of the sound waves. The use of the terms frequency and amplitude is important since AM (amplitude modulation) and FM (frequency modulation) are two modes of radio broadcasting.



**Amplitude Modulation:** Here signals use the "surfboard" method. Here the signal is placed atop the rest of the wave. There's a lot of *going off course* and *crashing* (static). However, AM transmissions travel over considerable distances.

**Frequency Modulation:** FM radio stations use frequency modulation in which the radio signal travels like a torpedo, just under the outer surface of the wave. In this case, the oscillations emanate powerfully, and in a straight line, in the form of an excellent noiseless sound in the receiver. Edwin H. Armstrong developed FM.

**Stages of Signal Processing:** The steps involved in the signal processing of radio broadcasting are: *signal generation, signal amplification, signal transmission, and radio reception.*

**Dynamic or Moving Coil Microphones:** Here the *diaphragm* is suspended between two electromagnets. In the centre of the microphone is *voice coil*. This is a coil of electrical wire, which moves up and down between the magnetic poles as sound pressure vibrates the diaphragm. This results in an electrical pattern in the mike wire coil analogous to the frequency of the sound.

**Velocity Microphones:** There is a *metal ribbon* in *velocity microphones*. There is no diaphragm in velocity mic. The electrical signals are produced by the oscillations of the ribbon suspended between the electromagnetic poles.

**Condenser Microphones:** Here an electrical device called *capacitor* replaces diaphragm. The capacitor, which is an electrically charged plate, produces electronic equivalent of sound. The pattern of electricity in the plate varies in relation to its distance from its back plate.

## 6.5 SELF-ASSESSMENT QUESTIONS (SAQs):

2. Write a detailed note on the basics of broadcasting.
2. Describe in detail how signals are processed?
2. Write a detailed note on amplitude modulation and frequency modulation.

## 6.6 REFERENCES / SUGGESTED READINGS:

- Keith, Michael C & Krause, Joseph M. (1989) — “**The Radio Station**”.
- Chatterji, P.C. (1993) — “**Indian Broadcasting**”.
- Dilliard (1990) — “**Television Journalism and Broadcasting**”.
- Bhatt, S.C. (1995) — “**Broadcast Journalism**”.

## **Annexure 1**

When India attained Independence in 1947, AIR had a network of six stations and a complement of 18 transmitters. The coverage was 2.5% of the area and just 11% of the population. Rapid expansion of the network took place post Independence.

AIR today has a network of 223 broadcasting centres with 143 medium frequency (MW), 54 high frequency (SW) and 161 FM transmitters. The coverage is 91.42% of the area, serving 99.13% of the people in the largest democracy of the world. AIR covers 24 Languages and 146 dialects in home services. In External Services, it covers 27 languages; 17 national and 10 foreign languages.

### **Radio & TV - Broadcasting Facilities**

#### **All India Radio**

Broadcast Centres: 207

Transmitters: 321

External Services Transmitting Centres: 19

Studios: 193

Studio to Transmitter Links: 122

Satellite Up-linking Captive Earth Stations: 20

Receive Radio/TV Networking terminals: 350

#### **Doordarshan**

Programme Production Centre: 49

Transmitters: 1223

Satellite uplink stations Mobile uplink and News Gathering Vans: 21

## **ANNEXURE 2**

### **Satellites Covering India**

#### **INSAT 3E**

DD 16 - Uttar Pradesh, DD Rajasthan, DD Himachal Pradesh, DD Madhya Pradesh, and DD Mizoram.

#### **INSAT 3C 74° E**

DD News, DD National, DD Bharti, DD North East, DD Hissar, DD Gyan Darshan, Ekalya Tech, UGC TV, Kisan Channel, UGC TV, DD Chattisgarh, and DD Ranchi.

#### **TELSTAR 10 76.5° E**

TV Lanka, Hallmark India, The Disney Channel India, The Disney Channel India (Hindi), The Disney Channel Asia, AXN India, Animax SouthEast Asia, AXN Taiwan, AXN Philippines, HBO Asia, Cinemax Asia, TV Maldives, NRI TV, NTV Bangladesh, Thaicom, Channel Nepal, Tara Bangla, Sanskar TV, Care TV, SS Music, God Channel, RR Sat, Star Vijay, Balle Balle, Channel 7, and Daystar TV.

**INSAT 2E, 3B-83°E**

Sky Bangla, Total TV, ETV Uttar Pradesh, ETV Madhya Pradesh, ETV Rajasthan, ETV Bihar, Maa TV, TV 9, Headlines Today, Aaj Tak, Jaya TV, CNBC Aawaz, DD Oriya, DD News, ETV Telugu, ETV Urdu, ETV Oriya, DD National.