**Media Management**

**Lesson - 1**

**Importance of Media Management**

## Objectives

- To know about the Importance of media management.
- Personnel management in media specialization.
- Study the influences of government on production and broadcasting.

## 1.1 Introduction

The truth is that nobody really knows – yet. The only thing that's absolutely certain is that the old certainties have gone for good. The BBC was designed in the 1920s on the pattern of the British civil service to run a monopoly. If it had stayed that way, it would now be as dead as the dodo. As will be any broadcasting organisation which fails to adapt to the new media environment.

There's no market more dynamic and fast-moving than that of the media. New technologies – and convergence among existing ones – are causing monumental shifts both in consumer behaviour and in the potential for content providers and distributors. Some will emerge as big winners; but the actual take-up by consumers is by no means universally assured and is constantly changing.

As digital technology brings with it a previously unimaginable proliferation of media outlets, the audience share of any individual broadcaster must inexorably fall. The figures are already a fraction of what they were even ten years ago: programmes once watched by 15 or 20 million viewers are now lucky to attract five million and the figures are still falling. In fact, in this new media world, to speak of broadcasting in its traditional sense may become an anachronism.

Though people are still spending a lot of time in front of their screens, they're devoting much less of it to viewing broadcast schedules. In 2006, internet use in Britain exceeded broadcast television viewing for the first time; at the time of writing, Google's UK advertising revenue has already overtaken that of the terrestrial commercial television channels.

So content providers are increasingly integrating terrestrial transmission with satellite, cable, broadband and telephony. And with print: the web-sites of newspapers are increasingly indistinguishable from those of broadcasters; which raises interesting questions for regulators in countries where, historically, the regulatory regimes for the two means of publishing are significantly different.

For broadband distribution of similar content, which rules should apply? DVDs, video-on-demand, interactive channels and video games are all transforming the traditional

viewing experience. PVR ('every viewer his or her own scheduler') enables the audience to by-pass commercial breaks, with major consequences for conventional advertising revenue. With the spread of broadband, the internet is becoming a distribution network on a scale inconceivable when its only access was by slow and expensive dial-up links. Mobile reception is making significant inroads, suggesting that 'place-shifting' will be the next step-change beyond (now long-established) time-shifting: viewers will be able to watch their own television on a laptop or other device anywhere in the world via the internet.

And the simplification – and the cheapness – of authoring equipment and software means that anyone can now shoot and edit their own material and blog and vlog it world-wide over the net. The use by the professional media of more and more so-called UGC (user-generated content), both on-screen and in print, suggests that the 'citizen journalist' is becoming a reality.

We're seeing a democratisation of the airwaves – a major shift from a channel based to a network-based world, from 'push' to 'pull' consumption. That doesn't mean, of course, that 'linear' broadcasting will disappear; indeed, it's likely to remain the principal content-source for very many people. But it will have to learn how to co-exist with many other competing outlets and to survive with much-reduced audiences.

### 1.2 Importance of Media Management

The right public connections is essential if you are into different kinds of marketing and advertising programs that are developed towards improving the image of your business. As it is, press release is entirely about building the right relationship to promote or advance the reputation of the company, its management as well as employees.

In addition to this, you require the best insider marketing in order to communicate your message to obtain supporters, advocates and allies in the institution and the entire community. By means of the right press exposure, you can even seek the services of people to help you in boosting the image of your company and in improving your organization's image in the unique internet.

However, if you will work with several funding organizations, you will know that you can actually obtain the result that you have always wanted. True enough, it is not that easy for any one to build a company name especially in these modern times when several organizations are currently improving their own reputation so as to convince the group that they have the most popular and top quality offers.

True enough, the best press exposure can also help in the growth of any company and getting it connected to the right establishments as well as economical aid from various departments. The fact remains that press release is not simple advertising or marketing; you also have to include exposing the company to various special events, community relations, social networking, blogging, internal relations, and other important works that are geared towards achieving the best media exposure.

Hence, what is the most excellent way for you to be sure that you are going to get the best possible result?

Public or media connections is very essential especially for a new company; this is applicable to an organization's connection with several press websites and even professionals in the online press release world.

The same as any other type of media consulting, the concept performs through developing connection so as to link the organization's objective, goals, ideas and other newsworthy actions. Notwithstanding the fact that most organizations want to keep their primary focus on creating more highly effective relationships with the group, it's simply essential for any organization to make sure that it has a powerful connection with the press in order to obtain the best results.

True enough, there are times when information launch is seen or considered as a device that is used for boosting certain information experiences, but if you truly evaluate its significance, you will see that it will certainly increase the image of the organization and persuade many people to use the products which are being marketed.

### 1.3 Personnel management

Administrative discipline of hiring and developing employees so that they become more valuable to the organization. It includes (1) conducting job analyses, (2) planning personnel needs, and recruitment, (3) selecting the right people for the job, (4) orienting and training, (5) determining and managing wages and salaries, (6) providing benefits and incentives, (7) appraising performance, (8) resolving disputes, (9) communicating with all employees at all levels.

### 1.4 Media training

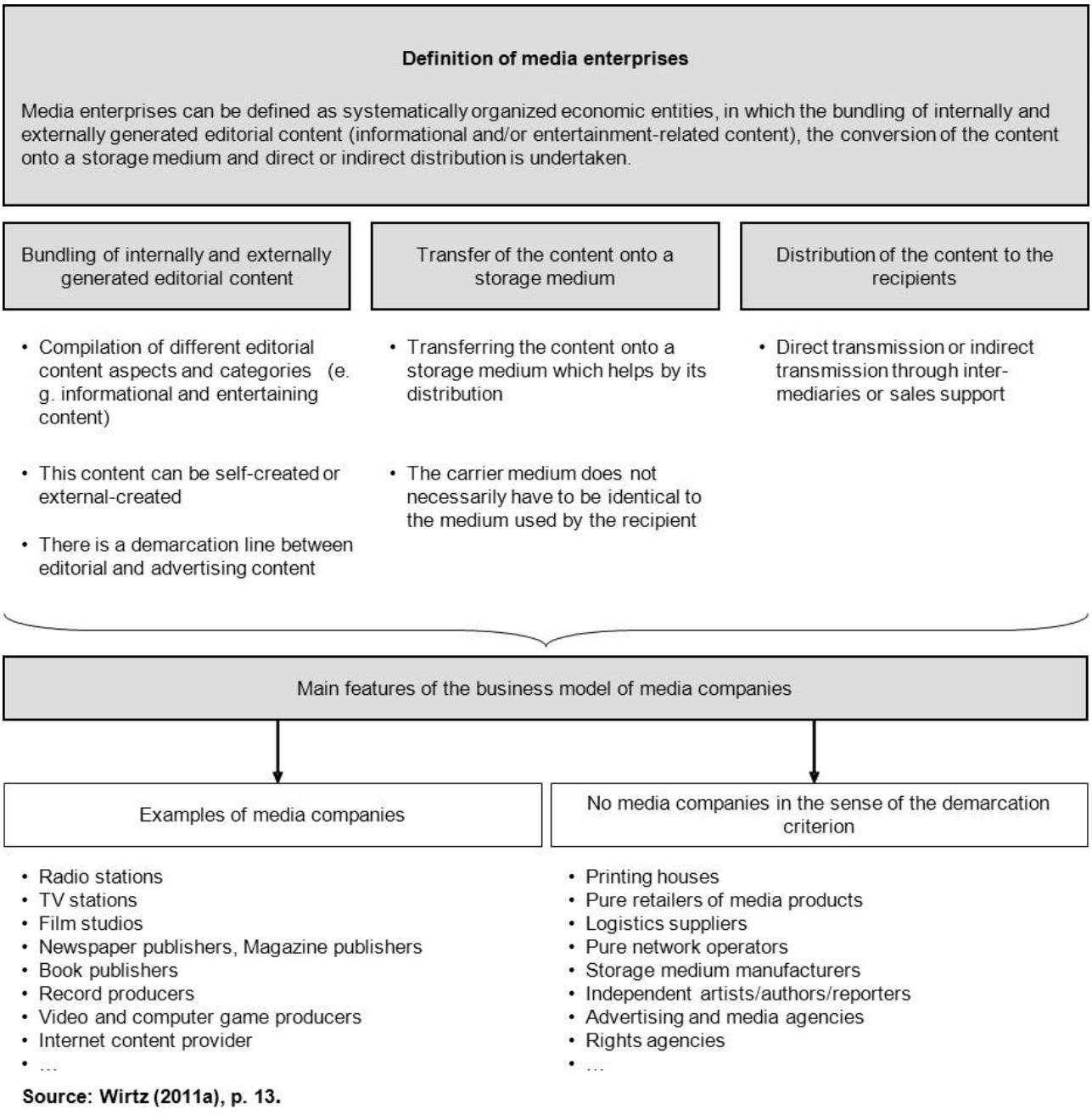
Media Training helping people to understand the media, develop spokesperson skill and the confidence to be effective in interviews with reporters on TV, radio or news stations. The goal of media training should be to ensure that your spokesperson feels a sense of confidence and control when approaching interviews with the news media.

To achieve this confidence, media training should include, but not be limited to, three critical elements:

*Understanding the media:* spokespersons should be taught to think like reporters so they understand reporters' roles, their needs and their tactics. This should include work on messaging to make them clear, substantive and media-friendly.

*Real world practice exercises:* interviewees should be subjected to on-camera interviews with a trainer playing the role of a reporter. The questions asked should be realistic and focused on the industry-specific issues the person is most likely to face.

*Expert evaluation:* the greatest value for spokespeople comes from seeing themselves on screen and being evaluated on their verbal responses, message control, body language and overall presentation. While media training involves much more than this, these are by far the most important parts of effective media training.




**Source: Wirtz (2011a), p. 13.**

## 1.5 Skilled labour problems

The following points highlight the eight major problems faced by labour market in India. The problems are: 1. Surplus Labour Force 2. Unskilled Labour 3. Lack of Absorption of

Skilled Labour 4. Imperfections 5. Work Culture 6. Militant Unionism 7. Unemployment 8. Lack of Labour Reforms.

1. Surplus Labour Force:
Labour market in India is suffering from surplus labour force. A huge number of labourers are rendered surplus due to lack of adequate demand arising out of both primary, secondary and tertiary sector. Due to high rate of growth of population, a huge number of labour forces is continuously being added with the existing labour force leading to a huge surplus in the labour market.

2. Unskilled Labour:
Another major problem of labour market in India is that there is a growing number of unskilled labourers in the country. In the absence of adequate vocational institutes, skill formation among the labour force in the country is very slow. This huge number of unskilled labourers fined it difficult to become self employed and thus create a huge army of unemployed in the country.

3. Lack of Absorption of Skilled Labour:
In India the absorption rate of skilled labour force is also very poor. A huge number of technically educated youths after completing their technical education like engineering, vocational courses etc. are finding it difficult to get themselves absorbed in the secondary sector, leading to a huge problem educated unemployment in India.

4. Imperfections:
Labour market in India is also suffering from some imperfections such as lack of adequate information regarding jobs, lack of suitable agency for the proper utilisation of labour force, child labour practices, lack of proper manpower planning etc. Such imperfections have been resulting in various hurdles in the path of absorption of labour force smoothly.

5. Work Culture:
Work culture among the Indian labour force is not at all good. Whatever work force is absorbed in various productive sectors it is not adhered to healthy work culture. This has been resulting in lesser economic surplus in the production system which restricts indirectly its absorption capacity in future.

6. Militant Unionism:
Labour market in India is also facing the problem of militant unionism. In some productive sectors and that too in some particular states, trade unions are not adhering to healthy practices. This has led to militancy in the union structure and its activities, which is detrimental for the greater interest of the nation.

7. Unemployment:
Labour market is also facing a serious problem of unemployment. A huge number of work forces of our country remain partially or wholly unemployed throughout the year or

some part of the season. This has led to the problems like disguised unemployment, seasonal unemployment, general unemployment and educated unemployment.

In the absence of adequate growth of employment avenues, unemployment problem in the country is gradually becoming much more alarming day by day.

Moreover, due to the policy of downsizing followed both in public and private sector and also in government administration and services sector, the problem of unemployment is becoming much more acute. This has also been putting much pressure on the labour market of the country.

8. Lack of Labour Reforms:
Labour market in India is also suffering from lack of adequate labour reforms provision. Economic reforms introduced in the country during the 1990s have changed economic scenario of the country. But the country is lagging behind in adopting necessary labour reforms which are rational and important under the present context.

We have seen that the labour market in India has been suffering from the aforesaid serious problems. Thus the Government should chalk out proper policy for bringing necessary reforms in the labour market for the greater interest of the country as well as for the interest of labour force (both working and non-working) in general.

**1.6 Trade Unions**

1. Concept: The trade union came in to being as an agent of workers and working class. Over the years workers struggled hard to achieve an adequate measure of their protection against exploitation. With the growth of modern industrial establishment, involving the employment of large no. of workers under the condition of poor bargaining power at individual level, the growth of trade union became necessary.

2. A continuous association of wage earners for the purpose of maintaining and improving the condition of their working lives. A continuous long term association of employees formed and maintained for the specific purpose of advancing and protecting the interests of members in their working relationship. A trade union is any combination, whether temporary or permanent, formed primarily for the purpose of regulating the relation between workmen and employer, or between workmen and workmen, and between employer and employer or for imposing restrictive conditions on the conduct of any trade or business. Thus as a whole trade union is an instrument of defense against exploitation and provide a forum for collecting the forces of working class.

3. Characteristics: Trade union is voluntary association of either employee or employer or independent workers. Trade union is generally permanent combination. Trade union formed by collective actions of workers. Basic objective of any trade union is to promote and protect the economic, social and vocational interest of workers / members. Trade union are adoptable to the changing socio-economic- legal - political environment.•

Trade union are designed to eliminate the exploitation of the workers through workers participation in the management.

4. Trade union emerged due to group psychology. Trade union is an organizing centre, it provide the locus for collecting the forces for working class. Trade union provides job security to the employees. Trade union can negotiate with management on the industrial conflicts. Right of workers i.e. wages and condition of work are protected by the trade union.

**1.7 External forces in management.**

Media Managers must recognize and respond to all factors that affect their organizations. This lesson describes how the internal and external environments of an organization drive change within the company. Navigating in today's chaotic business environments is much like trying to steer a tiny boat back to shore while caught in the center of a hurricane.

There are many forces at work that a person will need to respond to in order to make it safely back to port. Just like this tiny ship, today's organizations and their media managers are faced with a significant amount of factors that require an immediate response, often in the form of organizational change. The forces that drive this change in business are known as the internal and external environments. This lesson will discuss how both the internal and external environments of an organization induce change.

An organization refers to events, factors, people, systems, structures and conditions inside the organization that are generally under the control of the company. The structure of the organization also influences the business decisions. The organizational structure like the composition of board of directors, influences the decisions of business as they are internal factors. The structure and style of the organization may delay a decision making or some other help in making quick decisions.

Those factors that occur outside of the company that cause change inside organizations and are, for the most part, beyond the control of the company. Customers, competition, the economy, technology, political and social conditions and resources are common external factors that influence the organization.

*Sociological:* Includes; the demographic status and trends, work ethics and personal values, and general cultures. This factors influences differently on how management accomplishes its jobs. The social environment presented by each country is unique and as the business becomes international, management s ought to understand these unique environments. This understanding assists the management to plan for the future and design products for particular groups of people.

*Economic and Political:* Includes; all the essential factor such as competitors, suppliers and customers in an open model of business the management must study the economy

and political environment for a continual and dynamic relationship. In this system the management assumes that the business or company has both input and output. By studying the companies' suppliers', competitors and customers as well as current political factors, the management are capable of making effective managerial and decisions. The products designed under this should possess place, form and time utility to succeed in the mark place.

*Technology:* Technology has the most dramatic effect on business as changes in this external environment are often quickly felt by firm. As the market can change overnight the management should be in a position to make decisions that will put the company in a flexible poison to adapt with the technological changes.

**1.8 Co-ordinations between various branches of a medium.**

Media management is seen as a business administration discipline that identifies and describes strategic and operational phenomena and problems in the leadership of media enterprises. Media management contains the functions strategic management, procurement management, production management, organizational management and marketing of media enterprises.

A uniform definition of the term media management does not yet exist, and "the field of media management in its present form is neither clearly defined nor cohesive." Notwithstanding this fact, among existing definitions there is a shared base concerning the business administrative character of media management and the functional understanding of management. In the following a number of definitions are provided.

"Media Management consists of (1) the ability to supervise and motivate employees and (2) the ability to operate facilities and resources in a cost-effective (profitable) manner."

"The core task of media management is to build a bridge between the general theoretical disciplines of management and the specifities of the media industry."

"Media and internet management covers all the goal-oriented activities of planning, organization and control within the framework of the creation and distribution processes for information or entertainment content in media enterprises."

**1.9 Inter-Relations between various media**

Media enterprises are strategically organized economic entities whose central work is generating and marketing of media. The generation of media is the bundling of internally and externally generated content and its transformation into a medium. The marketing is the direct or indirect distribution of media. The term media in this connection is restricted to one-to-many-communication with one sender and a large number of consumers. More precisely, the focus is on newspapers, magazines, books, music, television, films, internet and games. More details can be drawn from the graphic illustrating the definition of media enterprises.

In order to understand management in media enterprises it is crucial to build a larger picture of the media marketplace. The characteristics of media markets differ from markets of other economic sectors in several ways.

One characteristic of media markets is the multidimensional competition. Media enterprises operate in three different markets. They sell their services in form of content like information and entertainment, as well as in form of advertising space. These services are offered for different business markets. The content is offered to the consumer markets which differ depending of the type of media and the way it is used by consumers. The advertising spaces are traded on advertisement markets.

The third markets are procurement markets. They are needed as media enterprises generally do not produce all their offered content themselves but buy service packages of both, information and entertainment, from procurement markets. For example, authors and artists contracts or license and copyright deals can be acquired. But procurement markets can turn to business markets if, for example, complete rights to an event are purchased and then resold by a media enterprise in the form of secondary utilization rights. The described market structure is shown in the second image.

Image gives an overview of different media markets.
In fact, the three described media markets each media enterprise can be active in are strongly interdependent. But the intensity of their relationships differs. For example, there is a strong relationship between advertisement and consumer markets as the success among consumers drives advertising revenues. All possible inter-dependencies are pictured in the third graphic.

Furthermore, there are geographic media markets. Media enterprises operate in specific geographic markets. Some firms operate in a national market while other companies, for example, local radio stations operate in a regional area. So the marketplace of a media enterprise consists of the product media markets (consumer market, advertisement market and procurement market) and the geographic media market.

### 1.10 Security arrangements in Media Centres

The precautions taken to prevent the possibility of accidents is called “Media Centres Security Arrangements”. In this lesson you will know about the arrangements which are made at the construction site for various types of security. The aim of this lesson is not only to let you know as to what measures should be taken to prevent the accidents at media site such as what to do and what not to do, rather it is also to let you know as to how such good habits can be inculcated among all the workers starting right from top officers to ordinary workers, which minimizes the chance of accidents, that may cause loss of life/ any of the body parts and also creates hindrances in the construction work.

At the time of first appointment each employee will be got acquainted with the basic principles of media security fully. In this segment following things will be explained in detail:

1. Who should comply with the media security requirements.
2. Role and responsibilities of media security supervisor.
3. General requirement of media security during work.
4. Symbols of different types of security alerts and their observance.
5. Self Protection Equipment and their use.
6. Security Boards for machines, wire mesh, guard etc. their importance and use.
7. Special security zones.

### 1.11 Problems of Quality control

Security officer is required to be alert at all the times during working hour and also after the working hour and see that no lapses occur in the security system at the construction site. If required the employee, who is lax and unaware of the security requirement should be alerted by him and any ignorance on the part of the employee about the security requirement should be removed at once. It is the responsibility of the security supervisor to train the worker about security directives and about the Personal Protective Equipment.

He has the further responsibility to:
• Impart training at the work site about the security requirements.
• Procure all types of general and personal security devices for each and every employee.
• Untrained and unauthorized person should not be allowed to run any equipment or machinery.

Your QC Department Looks Like a Firehouse

Those of us who work in quality control can easily fall into the pattern of fire fighting—running from one issue to the next, solving each problem in the near-term as it crops up. This can work okay for a time, but it’s not a great long-term strategy. When you only focus on solutions and never get down to the root causes that are creating your issues, you will find that the same types of issues keep occurring. “An ounce of prevention is worth a pound of cure” should be the mantra of every QC department. It’s worth the extra time up front to get at the root causes of an issue.

Your Quality Folks Aren’t Talking Cents

The universal language of business is dollars and cents, so if your quality control department isn’t translating your issues into actual cost to the business, they might not be heard. For example, you might calculate the cost of the time it takes to close different types of exceptions and add that information to your efficiency evaluations.

There Is a Veil Over the QC Department

Sometimes the quality department is treated differently than manufacturing, engineering, or facilities when it comes to accountability. But it's very important that QC personnel and their equipment are held to certain standards, too. While QC is often responsible for finding solutions, they also need to be held responsible for their share of the causes—for instance, the impact to the supply chain if raw materials or final product testing is not completed effectively. If there has never been an evaluation of your QC department's process, it's definitely time to QC your QC.

Your QC Department Sits in an Ivory Tower

Quality folks can do a much better job if they receive training in other areas, including manufacturing, validation, and project management. When a quality person is too specialized, it can prevent them from seeing the whole picture and finding more comprehensive solutions. If your QC department tends to be resistant to change, that might be a sign that it's time to expand their horizons with some additional training outside their primary field of expertise.

Anything Short of Total Failure Is Considered Success

Let's say you work for a chemical plant that manufactures plastic bags. You make a polymer that requires water, but the water you're using has a bad bacteria in it. There is a corporate requirement that the water be clean, so the bacteria is a problem. However, the finished material passes the test even though there was a deviation earlier in the manufacturing process. So is it really a problem after all? If your client sees a pattern of failure within your process, they will begin to believe that you aren't truly concerned with quality, even if the final product technically meets the specifications. Make sure that you're taking all issues seriously, even if they don't seem to affect the final outcome at first glance.

## 1.12 Influences of Government on production and broadcasting

Publications Division is a repository of books and journals highlighting subjects of national importance and India's rich cultural heritage. The mandate of the organisation is to preserve national heritage and disseminate the same through the production and sale of quality reading material at affordable prices. It is publishing books in Hindi, English and other regional languages and marketing them through its nation-wide sales network..

Publications Division is preserving and presenting diverse aspects of Indian panorama. The organisation is one of the major publishers of Gandhian Literature and has preserved all written words of the Mahatma in its prestigious 100-volume series- the Collected Works of Mahatma Gandhi. Its books on art, culture, Buddhist literature, paintings, dance and music are sought after by experts in respective fields. Its

publications on Indian History and Freedom struggle, national and cultural leaders are considered valuable reading material for serious scholar of Indian history and culture.

The tradition of publishing quality books on diverse areas has been continuing since last seven decades. The forward march of India in science and technology, flora and fauna, geographical, sociological, literary and economic aspects keep finding expression in the Division's books

Publications Division is also publishing magazines and journals on various aspects of Indian life. Yojana, with its 13 language editions, is the flagship magazine on development-related issues. Kurukshetra, in English and Hindi, is devoted to rural development. Ajkal, in Hindi and Urdu, is a prestigious literary magazine.

Gvernment of India, Ministry of Information and Broadcasting established Electronic Media Monitoring Centre with the aim to have effective monitoring of content of various TV channels beaming over Indian Territory for any violation of:

Programme Code
Advertisement Code
Various provisions of Cable Television Networks Regulation Act, 1995

The Centre has been entrusted with the work of monitoring the contents of (a) All TV channels up linking and down linking in India to check the violation of Programme and Advertisement Codes enshrined in Cable TV Networks (Regulation) Act 1995 and Rules framed there under, (b) Any other such work relating to monitoring of contents of broadcasting sector assigned by the Government from time to time.

At present, EMMC records and monitors around 600 TV channels round the clock. EMMC monitors and carries out a scrutiny of violations by electronic media in accordance with Codes framed under the Cable Television Networks Regulation Act, 1995. EMMC puts out reports on violations along with the recorded clips to the Scrutiny Committee, which examines and goes into the purported violations and forwards its findings to the Inter-Ministerial Committee and other bodies for further action.

Different media wings.

Press Information Bureau, Directorate of Advertising & Visual Publicity, Registrar of Newspapers for India, Publication Division, Electronic Media Monitoring Centre, Photo Division, Films Division, Directorate of Film Festivals, Directorate of Field Publicity, New Media Wing.

### 1.13 Review by public and Service Organisations

Directorate of Field Publicity (DFP): It has been mandated to undertake field programmes to create awareness amongst the masses, particularly in rural areas about

government's Policies, Programmes and Schemes for their welfare through interpersonal communication with its network of 207 Field Publicity Units under the control and supervision of 22 Regional Offices.Directorate of Field Publicity came into existence in 1953 with 32 Field Publicity Units under the control of four Regional Offices.

The Press Information Bureau (PIB): It is the nodal agency of the Government of India to disseminate information to the print and electronic media on government policies, programmes, initiatives and achievements. It functions as an interface between the Government and the media and also serves to provide feedback to the Government on peoples reaction as reflected in the media.

PIB disseminates information through different modes of communication viz. press releases, press notes, feature articles, backgrounders, photographs, database available on Bureaus website. Information disseminated is released in English, Hindi and Urdu and subsequently translated in other Indian languages to reach out to about 8,400 newspapers and media organizations in different parts of country.

In addition PIB organizes Press Conferences, Press Briefing, Interviews of the Ministers /Secretarys and other senior officers for sensitizing media persons on important policy initiatives of the Government. The Bureau also conducts Press Tours to successful project sites to enable media to have first hand account of developmental activities going on in the country.

The Directorate of Advertising & Visual Publicity (DAVP): It is the nodal agency to undertake multi-media advertising and publicity for various Ministries and Departments of Government of India. Some of the Autonomous Bodies also route their advertisements through DAVP. As a service agency, it endeavours to communicate at grass roots level on behalf of various Central Government Ministries.

The origin of DAVP can be traced to the times of World War-II. Immediately after the out-break of Second World War, the erstwhile government of India appointed a Chief Press Advisor. Besides other things, advertising was also the responsibility of the Chief Press Advisor. A post of Advertising Consultant was created in June 1941 under the Chief Press Advisor. This is where DAVP has its roots. On March 1, 1942, the Advertising Consultant Office became the Advertising Branch of the Department of Information & Broadcasting. Following the expansion in its scope, functions and activities, this Advertising unit was declared an Attached Office of the Ministry of Information & Broadcasting on October 1, 1955. The office also assumed the name of Directorate of Advertising & Visual Publicity(DAVP). DAVP was further declared as Head of a Department on April 4, 1959. By virtue of this declaration, financial and administrative powers were delegated to DAVP.

## 1.14 International arrangements in broadcasting radio and television

International broadcasting is broadcasting that is deliberately aimed at a foreign, rather than a domestic, audience. It usually is broadcast by means of longwave (LW), mediumwave (MW) and in shortwave radio (SW), but in recent years has also used direct satellite broadcasting and the internet as means of reaching audiences.

Although radio and television programs do travel outside national borders, in many cases reception by foreigners is accidental. However, for purposes of propaganda, transmitting religious beliefs, keeping in touch with colonies or expatriates, education, improving trade, increasing national prestige, or promoting tourism and goodwill, broadcasting services have operated external services since the 1920s.
All India Radio: As India's National Broadcaster and also the premier Public Service Broadcaster, All India Radio (AIR) has been serving to inform, educate and entertain the masses since it's inception, truly living up to its motto – 'Bahujan Hitaya : Bahujan Sukhaya'. One of the largest broadcasting organisations in the world in terms of the number of languages of broadcast, the spectrum of socio-economic and cultural diversity it serves, AIR's home service comprises 420 stations today located across the country, reaching nearly 92% of the country's area and 99.19 % of the total population. AIR originates programming in 23 languages and 146 dialects.

All India Radio entered the realm of external broadcasting shortly after the outbreak of the Second World War on 1st October, 1939 when it started a service in Pushtu for listeners across the country's then North West Frontier. The service was designated to counter radio propaganda from Germany, directed at Afghanistan, Iran and Arab countries. After the end of the War, the equipment was presented to AIR, which took over active control. The need of continuing certain services was assessed and the number of services was rearranged.

With the dawn of Independence, the External Services of All India Radio assumed greater importance and significance as a medium for the expression of India's attitude to world events and problems. As a result, the single organization - the Central News Organization, which was dealing primarily with News and also with the External Services, was split in 1948 into two, the News Services Division and the External Services Division. All activities connected with the broadcast of news were taken over by the News Services Division while all programmes in Indian and foreign languages directed at listeners abroad became the responsibility of the External Services Division.

Today, the External Services Division (ESD) of All India Radio broadcasts daily in 57 transmissions with almost 72 hours covering over 108 countries in 27 languages, out of which 15 are foreign and 12 Indian. The foreign languages are Arabic, Baluchi, Burmese, Chinese, Dari, French, Indonesian, Persian, Pushtu, Russian, Sinhala, Swahili, Thai, Tibetan and English (General Overseas Service). The Indian languages are Bengali, Gujarati, Hindi, Kannada, Malayalam, Nepali, Punjabi, Saraiki, Sindhi, Tamil, Telugu and Urdu.

ESD has five major services namely, Urdu (non-stop 24 hours), GOS/English (8 hours 15 minutes), Hindi (5 hours 15 minutes), Bengali (6 hours 30 minutes), and Tamil (7 hours 15 minutes).

External Services Division projects to the world India's viewpoint, progress and policies along with its art and culture. With the changing scenario, its role has been further expanded due to an increasing number of Indian Diaspora, both PIOs and NRIs as well as foreigners interested in knowing India. ESD endeavors to provide them with information, education and entertainment with programmes on India's varied and multifaceted society.

ESD prioritizes its broadcasts on the following factors: 1. Political Relations, 2. Economic Compulsions, i.e. India's trade with other countries, 3. Social Relations: Broadcasts for NRIs and PIOs living in other countries.

The programmes project, Emerging India abroad, The country's democratic institutions and policies, Indian art and culture, India's point of view on major issues, A link with the Indian Diaspora.

Presently ESD is broadcasting to: 1. West, North, East and Southeast Asia, 2. North, West and East Africa, 3. Australia and New Zealand, 4. United Kingdom and some other European countries, 5. Indian Sub-continent.

Since 25th October, 1984, a special weekly capsule is being prepared and despatched for ethnic Indians in USA, Canada and U K through the Ministry of External Affairs.

**Doordarshan**

It is an Indian public service broadcaster, a division of Prasar Bharati. It is one of the largest broadcasting organisations in the world in terms of the studios and transmitters. Doordarshan has started replacing its analogue transmitters to digital transmitters, which will allow up to 8 channels to be carried from a single transmitter. Doordarshan has a three tier programme services – National, Regional and Local.

The National programmes emphasises on events and issues of interest to the entire nation. These programmes includes news, current affairs, magazine programmes and documentaries on science, art, culture, environment, social issues, serials, music, dance, drama and feature films. The regional programmes are beamed on DD National at specific time and also on the Regional Language Satellite Channels, which caters programmes for interests of a particular state in the language and idiom of that region. The local programmes are area specific and cover local issues featuring local people.

**Beginning**

Doordarshan celebrates its anniversary on 15th September, every year as Doordarshan had a modest beginning with an experimental telecast starting in Delhi on 15 September

1959, with a small transmitter and a make shift studio. The regular daily transmission started in 1965 as a part of All India Radio. Doordarshan began a five-minute news bulletin in the same year in 1965. Pratima Puri was the first newsreader. Salma Sultan joined Doordarshan in 1967 and later became a news anchor.

The television service was extended to Bombay (now Mumbai) and Amritsar in 1972. Up until 1975, only seven Indian cities had a television service and Doordarshan remained the sole provider of television in India. Television services were separated from radio on 1 April 1976. Each office of All India Radio and Doordarshan were placed under the management of two separate Director Generals in New Delhi. Finally, in 1982, Doordarshan as a National Broadcaster came into existence. Krishi Darshan was the first program telecast on Doordarshan. It commenced on 26 January 1967 and is one of the longest running programs on Indian television.

**Conclusion**

The value chain analysis by Michael Porter can be adapted for the analysis of value creation in media enterprises. Although the media sector is very heterogeneous and has different branch-specific features, the presented value chain of the media industry form the basic principles.

Like for business companies in general, for media enterprises their core assets and core competencies are decisive for the long-term success. Core competencies considerably contribute to the perceived customer benefit of a product and ensure the competitive advantage of an enterprise. Competencies which are crucial to successful media management can be classified as technical skills, human skills, conceptual skills, financial skills and marketing skills. Core competencies of media enterprises are, for example, an exceptional editorial ability or cross-media marketing competence. There are six subgroups of core competencies of media enterprises: content-sourcing competence, content-creation competence, product development competence, promotion competence, cross-media utilization competence and technology competence.

**Exercise:**

- What makes a personal management important in Media?
- Describe the External forces in management.
- What are the problems of Quality Control?
- Explain the inter-relations between various media.
- Describe the public service broadcasters in India.

**Media Management**

**Lesson - 2**

**Management Systems in Press**

## Objectives

- To know about the management systems in media.
- To find out the types of press in India.
- Study the news print policies.

## 1.1 Introduction

Many presses are finding it very hard to manage their business effectively and efficiently. For many publishers a decline in print profitability means that they no longer have the budget to rebuild or replace their old presses like before. However as presses get older registration becomes more difficult to achieve – yet advertisers as well as readers demand an ever-higher color quality. Every advertiser and reader has to be satisfied with the printed product or ad revenue and circulation is likely to decline further – it can potentially become a vicious spiral.

Mis-registration on a web press is mainly a result of mechanical wear and tear, paper stretch and press calibration. By in large, the amount of registration error observed depends mainly on the paper type and many other issues related to the press. The most common solutions to the mis-registration problem on a web are tedious and lengthy calibrations and the Bustle wheel (or air pressure from nozzles). Most solutions affect the image registration on the paper in a way that minimizes the mis-registration. However, those solutions are expensive and not stable during the print run.

## 1.2 Management System in Press

In today's world there are solutions that correct all mis-registration on the printing press without the need to touch or modified the press. This is done by reading the registration deviations on the printed media (for each color) and applying the corrections to the digital files which are to be exposed on the plate. By this, the registration correction process practically covers all possible errors starting from plate cut, exposing device (CtF or CtP), punch, bender, plate gripping system and any other mechanical alignment on the press.

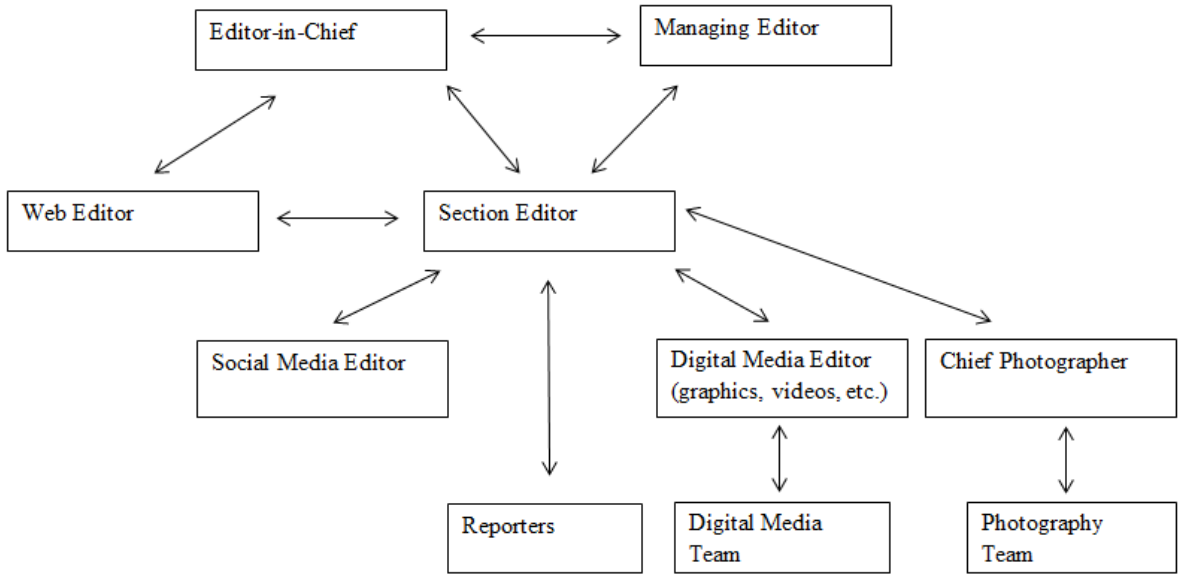
Cost Optimization by saving overall ink consumption

In most printing companies, the cost of printing inks is a significant part of the total cost of printing. Additionally, color separations produced by different prepress suppliers can lead to instability in grey balance on the press when the complete job is printed. Some of them supports the use of Gray Component Replacement (GCR) technology. In the recent past, advanced 4D gamut mapping algorithms for color-managed, intelligent ink reduction have brought down ink consumption. Cost savings of 20% are common and the savings can be significantly greater in some cases. These software solutions typically pay for themselves in about 8 months.

One-step, automatic processes can significantly reduce the CMY components for all printed elements and optimize the black separation – while maintaining visual and colorimetric integrity. Because less total ink is used and because the image contains more of the inexpensive black ink and less of the expensive colors, ink costs are reduced. Apart from the ink cost savings, there are other benefits. Since there is less total ink coverage, there is less show-through; and the standardization resulting from converting images to optimized CMYK provides more color stability on press.

### 1.3 Organization

The term "media organization" means “a person or entity engaged in disseminating information to the general public through a newspaper, magazine, other publication, radio, television, cable television, or other medium of mass communication.”




A newspaper company is an organization which owns a newspaper and publishes it for the people. A newspaper publishing company has several divisions and departments, each handling its own set of designated tasks and duties. For example, the editors are responsible for editing the content written by the writers while the publisher is the one

who has the right over the newspaper. Similarly, there are many other job positions, hierarchy or order of work of which is given below:

**Publisher**

The position of the publisher comes at the top on the chain of hierarchy of a newspaper company. A publisher is basically the one who is in charge of the paper and more often than not, owns it. Publishers are the ones who sign pay checks and have the final say on the administration and working of the paper. The following job positions all lie under the position of the Publisher

**A) Managing Editor**

A managing director reports to the publisher only and is responsible for handling the day to day tasks of the company. He suggests stories after proper research and holds the right to kill the stories that are not required too. Within the position of a managing editor lie the positions of all the other editors.

City Editor - A city editor is that editor for a newspaper who concentrates on the hard news stories of the city and writes the entire editorial for this section of the paper. City editor is also responsible for reading all the stories that are to be published and suggests changes.

Lifestyle Editor - A lifestyle editor is an editor who writes for the lifestyle section of the paper. This section can include articles about music, food, entertainment, fashion and movies. These individuals report to the managing director, just like the city editor.

Sports Editor - Every newspaper has a section of sports related news which is handled by the sports editor. He is responsible for writing sports editorials and receives all sports related articles from correspondents.

Front page Editor - A front page editor is one of the most important and qualified editor as he is the one who gets to write the most important news covering all the sections mentioned above in such a way that they can feature on the front page.

Special sections Editor - An editor who works primarily for the special sections (if any) of a newspaper is the special sections editor.

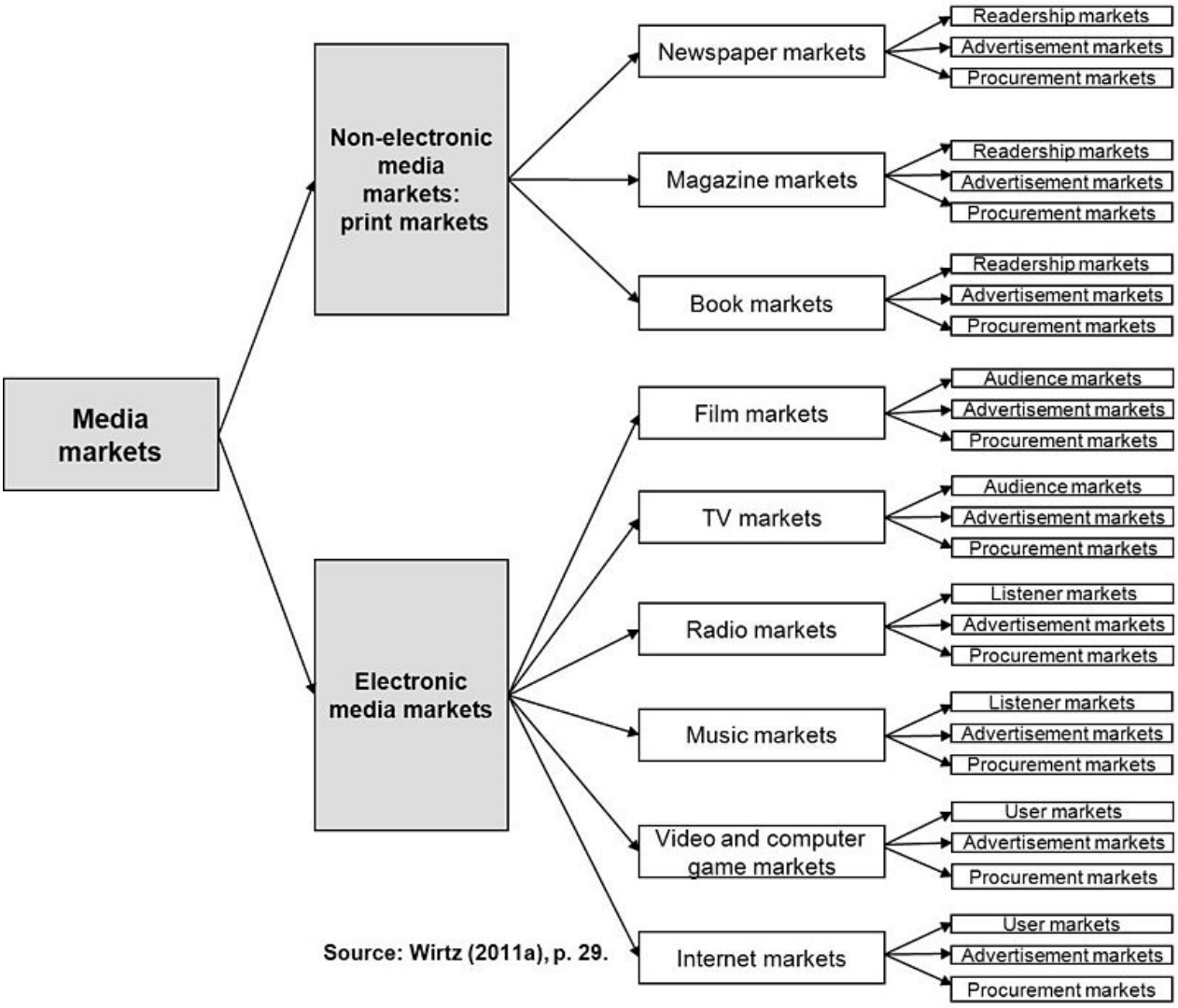
After the position of editors, there are many other job titles and they are given as follows:

B) Reporters – These are the ones who conduct interviews and get news pieces. The following are some categories of reporters-education reporter, sports reporter, front page reporter, crime reporter, city reporter, lifestyle reporter.

C) Photographer – A photographer is another important employee of a newspaper and is the one who clicks photographers fitting for all the news pieces. There can be multiple photographers working for a newspaper company.

D) Cartoonists – These individuals sketch cartoons for the newspaper company.

E) Graphic Designers - All newspapers have graphic designers to handle the graphic department




**1.4 Modern News paper establishment system**

Indian print media is at a massive business in the media world and its newspapers are said to offer majority of national and international news. The history of newspaper in India began in 1780, with the publication of the Bengal Gazette from Kolkata.

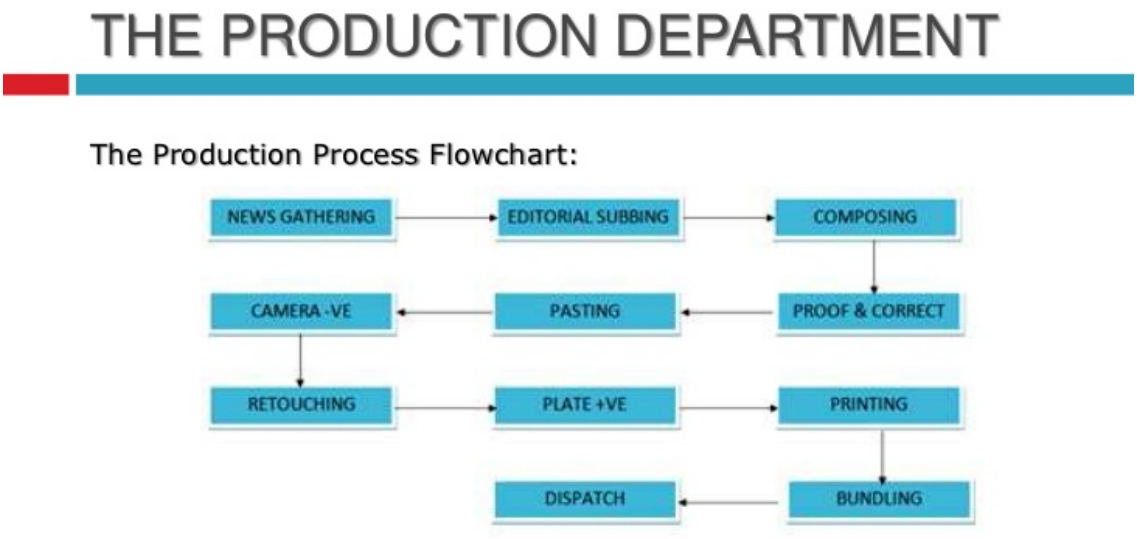
The advent of the first newspaper in India occurred in the capital city of West Bengal, Calcutta (now Kolkata). James Augustus Hickey is considered the "father of Indian

press" as he started the first Indian newspaper from Kolkata, the 'Bengal Gazette' or 'Calcutta General Advertise' in January, 1780. This first printed newspaper was a weekly publication. In 1789, the first newspaper from Bombay (now Mumbai), the 'Bombay Herald' appeared, followed by the 'Bombay Courier' in the following year. Later, this newspaper merged with the Times of India in 1861. These newspapers carried news of the areas under the British rule.

The first newspaper published in an Indian language was the Samachar Darpan in Bengali. The first issue of this daily was published from the Serampore Mission Press on May 23, 1818. Samachar Darpan, the first vernacular paper was started during the period of Lord Hastings. In the same year, Ganga Kishore Bhattacharya started publishing another newspaper in Bengali, the 'Bengal Gazetti'. On July 1, 1822 the first Gujarati newspaper, the Bombay Samachar, was published from Bombay, which is still in existence. The first Hindi newspaper, the Samachar Sudha Varshan started its circulation in 1854. Since then, the prominent Indian languages in which newspapers had been published over the years are Hindi, Marathi, Tamil, Malayalam, Telugu, Urdu and Bengali languages.

Newspapers in India have almost created a huge industry in the nation. It publishes the largest number of 'paid-for titles' in the world. In 1997, the total number of newspapers and periodicals published in India was around 41705, which include 4720 dailies and 14743 weeklies. However, in the last one decade the news media in India has changed rapidly. All the major news media outlets have an accompanying news website. A new class of newspapers in India is entirely internet based.

### 1.5 Various branches in press operation



THE TIMES OF INDIA (BCCL): The Times of India (TOI) is an English daily newspaper of India. It has the largest circulation among all English-language newspapers in the world, across all formats (broadsheet, tabloid, compact, Berliner and online). It is owned and managed by Bennett, Coleman & Co. Ltd. which is owned by the Sahu Jainfamily.

THE DEPARTMENTS: The Business & Commercial Department, The Finance Department by the media group Bennett, Coleman & Co. Ltd, The Production Department, The Results & Market Development Department, The Response Department do the collective effort of the various departments working together. The Human Resource Development Department, The Editorial Department.

THE BUSINESS & COMMERCIAL DEPARTMENT: It is the department that handles Supply Management for the BCCL. "Supply Management" correctly suggests expertise in identifying, monitoring, and improving the performance of responsible and responsive external resources of an organization and managing materials used by it efficiently and effectively. Function is to keep costs lower than competition without losing quality and supply reliability is the key to value growth. It is also responsible for any contracts and agreements signed on behalf of the company.

THE FINANCE DEPARTMENT: The department that handles all the finances of the company. Any transaction that is made, any salary that is to be paid, goes through this department.

The services provided by this department include:
• Processing/Disbursing of Salary and Reimbursements. Issuance of Payslip/Tax Worksheet through email. Salary/ Reimbursements are disbursed two days before the last working day of the month.
• Processing/Disbursing of Salary Advances / Loans / Travel Advances and their settlement.
• Travel Expense Statement processing and settlement.

THE FINANCE DEPARTMENT:
• Handling and dispensing of PF (Provident Fund).
• Statutory compliance including payments such as Income Tax, ESIC, Professional Tax, LIC, Labour Welfare Board etc.
• Processing of Full & Final Settlements on Resignation and Retirement.
• Providing assistance with regards to Leased Cars as per the Scheme.

THE PRODUCTION DEPARTMENT: The Production Department handles the actual creation, composition and production of the newspaper. The functions of the department are divided into two major categories vis-à-vis : Pre-Press This part handles the functions that are involved in the creation process of the newspaper. All the process of designing, writing, arranging of news articles right upto the point where the final template reaches the press, is known as pre-press. Press As the name states, the actual process of printing of the newspaper in the press is referred to as the press part of production.

RESULTS & MARKET DEVELOPMENTDEPT: The RMD Department, usually known as the Circulation Department, handles the delivery of the newspaper and magazines to the customers via various channels of vendors, dealers and salesmen. It achieves this through its network of 200 dealers who handle the 2 editions of the newspaper – 1. Which leaves at 11:00 pm for Patna-upcountry markets 2. Which leaves at 3:00 am for Patna readers.

RESULTS & MARKET DEVELOPMENTDEPT: There are basically three types of Sales: Line Sale, Cash Sale, Bulk Sales. When a substantial number of copies are being delivered to a single location/address/destination it is referred to as a bulk sale. Subscription Sales - When a prepaid subscription of at least 6 months or more is applied for, it is called a subscription sale.

THE RESPONSE DEPARTMENT: “It is our job to make people unhappy with what they have." The Response department handles the sale of advertisement spaces on the newspaper. Since advertising is the most important source of revenue for the Times of India, the importance of the department is exponential. Brands, companies or individuals can apply for purchase of ad space on the newspaper charged on the basis of location on newspaper, the size of the space and the number of prints. Some of these ads are sold by people known as inbound telemarketers (or inbound inside salespeople), who wait for people to call them, such as an individual who wants to sell his car.

HUMAN RESOURCE DEVELOPMENT DEPT: The Human Resource Department handles, maintains, retains, develops, enhances an expert HR and manages the resource people have. Management is to extract the maximum Sociology output from the limited supply of the Economics human resource.

THE EDITORIAL DEPARTMENT: The editorial section is the department that handles the contents of the newspaper. The editorial department is responsible for pretty much everything that appears in your publication that isn’t advertising. Its main goal is to report the news accurately and in a reader-friendly way. A collection of reporters, journalists, writers, sub-editors, editors, graphic designers & photographer work together to assemble the newspaper.

### 1.6 Co-ordination between various branches

Organizations have a coordinating relationship when they modify their activities so that together, they provide better services to their constituents. If a school and community counseling center modify their services so there are more counselors available to youth during the hours services are needed, that is coordination. Another example of coordination is if organizations not only shared their calendars of major public events, but also changed the dates of some events, so there would not be major conflicts. In both cases, coordination helps fill in the gaps and also helps prevent service duplication.

Coordination is important because it gives people a better chance to get the services they need. It can be highly exasperating for someone to deal with institutions that don't coordinate their efforts. For example, if a four-year college does not coordinate its class sequences to facilitate an easy transition for incoming students completing a two-year community college program, then those students may have to wait a term or even a year to begin their new required classes. Or if a person who qualifies for health care benefits has to go through a screening process at several different health centers before she can access her benefits, that is an unnecessary barrier.

A coordinating relationship requires more organizational involvement, time, and trust than a networking relationship. However, the results can significantly improve people's lives.

## COOPERATION

When organizations cooperate, they not only share information and make adjustments in their services - they share resources to help each other do a better job. In a cooperative relationship, organizations may share staff, volunteers, expertise, space, funds, and other resources. For example, if the school and the community counseling center share physical space for evening services in order to better meet the needs of neighborhood youth, they are in a cooperative relationship. Another example would be if community organizations in a town shared staff time to put out a yearly calendar of major events for the whole community.

Cooperating requires more trust and a greater investment in time than either networking or coordination. In order to enter into a cooperative relationship, organizations also have to let go of some turf issues. Organizations have to be willing to share the ownership and the responsibility, to risk some hassles, and to reap the rewards of their efforts together.

## COLLABORATION

In a collaborative relationship, organizations help each other expand or enhance their capacities to do their jobs. For example, a school and community counseling center may jointly apply for a grant to train the staff of both organizations. In another example, several grassroots organizations in a town may co-sponsor a large public event, in an effort to expand the memberships of all the organizations involved.

As Arthur Himmelman says, "Collaboration is a relationship in which each organization wants to help its partners become the best that they can be." In collaborative relationships, people begin to see each other as partners rather than competitors. This shift in view is profound in a society that has had so much emphasis on individualism.

Himmelman goes on to say that when organizations collaborate they have to, "share risks, responsibilities, and rewards." In sharing risks, each organization is, to some extent, throwing its lot in with another organization. For example, when the school and

community counseling center jointly apply for a training, they are both risking their time and credibility in an effort to raise money to improve the capacity of each organization.

In a collaborative relationship, each organization must also carry its share of the responsibilities. Just like in the "Little Red Hen," if one group "plants the wheat, harvests it, takes it to the mill, and bakes it," then that one group will also "eat the bread" by itself. On the other hand, if everyone does the work all the way through, "everyone can eat the bread together."

Additionally, all the organizations can and should share the credit and recognition. For example, if a news reporter comes to the Winter Hill Community Corporation to do a story on the highly successful affordable housing program it is sponsoring, then Winter Hill's representative should tell the reporter all about the three other organizations collaborating in the effort and give them appropriate credit.

Collaboration is a much bigger enterprise than networking, coordinating, and cooperating; but the potential for change can also be greater. It implies a much higher level of trust, risk taking, sharing of turf, and commitment. Collaboration can give people hope, because it demonstrates that people from different groups can overcome their mistrust and other obstacles to accomplish larger goals together.

### 1.7 Types of management

When considering career success, tangible qualities often come to mind, such as the type of work and salary. But one critical factor to your success is leadership style, both in how you manage people and how you like to be managed. Effective media managers can improve productivity and employee morale and reduce turnover.

There are six widely agreed-upon types of management styles commonly used in today’s business world. Each of these styles has their own strengths and weaknesses, and a person can use more than one style, depending on the situation. Read on to find out which style resonates the most with you.

Autocratic

Autocratic media managers make decisions unilaterally, without much (or any) input of subordinates. This unilateral format can be perceived as a good management technique if the right decisions are made, and it can lead to faster decision-making, because only one person’s preferences need to be considered. However, this style of management can drive away employees who are looking for more ownership of decisions, and more autonomy. In times of crisis where time is limited, use of autocratic management is permissible, but extended periods could lead to high turnover.

Consultative

This form allows for more discussion than an autocratic method, but is essentially dictatorial. As the name suggests, a leader in this form consults his or her employees, but ultimately the leader makes the final decision. Decisions attempt to take the best interests of the employees in account but also focus on the business. This type of management style often leads to loyalty from employees included in decision-making processes, but those who are left out are more likely to move on. It can also lead to a dependency of the employees on the leader.

Persuasive

Also similar to autocratic management styles, a persuasive leader maintains the final decision-making control. However, he or she makes choices based on the persuasion of subordinates. Employees will convince their manager of the benefits of a decision and the manager will make the final decision. This is a great option for media managers who need input from experts, but still can keep the final decision-making up to them. This does not work when employees do not support management and choose not to provide input or do not trust decisions that have been made.

Democratic

As its name suggests, democratic media managers offer employees an opportunity to engage in decision-making. This means all decisions are agreed upon by the majority. The communications go from both the manager down to employees and from the employees up to the media managers. This style works when complex decisions must be made that have a variety of outcomes. However, democracy does slow down decision-making and could be inefficient at times.

Laissez-faire

This style is the complete opposite of autocracy; employees are allowed to make the majority of decisions, with management providing guidance when needed. The manager in this case is considered a mentor rather than a leader. This style of management is popular in startups and technology companies, where risk taking is encouraged. However, it can lead to difficulties in making decisions.

**1.8 Chain Publication**

**Case Study:1**

Sun TV Network, India's largest media conglomerate has power packed Thirty Three TV Channels with the reach of more than 95 million households in India. Sun TV Network's channels can be viewed in 27 countries including U.S.A, Canada, Europe, Singapore, Malaysia, Srilanka, South Africa, Australia and New Zealand.

The channels are - Sun TV, Sun TV HD, K TV, K TV HD, Sun Music, Sun Music HD, Sun News, Chutti TV, Adithya TV, Sun Life, Gemini TV, Gemini TV HD, Gemini Movies, Gemini Movies HD, Gemini Music, Gemini Music HD, Gemini News, Gemini Comedy, Kushi TV, Gemini Life, Udaya TV, Udaya TV HD, Udaya Movies, Udaya Music, Udaya News, Udaya Comedy, Chintu TV, Surya TV, Surya TV HD, Surya Movies, Surya Music, Surya Comedy & Kochu TV.

**Print media**

Sun Group owns two daily newspapers and five magazines in Tamil. Dinakaran was founded in 1977 by K. P. Kandasamy and was acquired from K. P. K. Kumaran by Sun Network in 2005. It is the second largest circulated Tamil daily in India after Dina Thanthi. Tamil Murasu is an evening newspaper. The group owns magazines Kungumam, Kumguma Chimizh, Kungumam Thozhi, Aanmigam, Mutharam and Vannathirai.

**Radio stations**

The group owns 48 FM radio stations across India broadcasting under the names Suryan FM and Red FM.

**Case Study: 2**

Dainik Jagran is an Indian Hindi-language daily newspaper. It is the largest read newspaper in India and the second-largest newspaper in India by circulation as per Audit Bureau of Circulations (India). Dainik Jagran has now been the most read daily newspaper in India for the 25th consecutive time. It has also been declared by the World Association of Newspapers (WAN) as one of the most read newspapers in the world. It was named the most credible newspaper source in India in a survey commissioned by BBC-Reuters. The newspaper is owned by Jagran Prakashan Limited, a publishing house listed on the Bombay Stock Exchange and the National Stock Exchange of India. Jagran Prakashan Limited also acquired Mid Day in 2010 and Naiduniya in 2012.

Jagran Prakashan Ltd (JPL) is India’s leading media and communications group, with its main interests across Newspapers, Outdoor, Internet, Magazines, Below the Line marketing solutions, and Mobile Value Added Services.

Dainik Jagran is the flagship brand of the company. In today’s dynamic media world , where consumers have an unprecedented array of choices, Dainik Jagran stands out as a brand that is the choice of millions of Indians as they start their day. With a readership of 5.59 cr, it has been the largest read daily of India for the last consecutive 21 rounds of the Indian Readership Survey (IRS). With 37 editions, Dainik Jagran covers 11 states of India. It has also been declared by the World Association of Newspapers (WAN) as the Largest read daily in the world. Not just the largest read, Dainik Jagran has also been voted as the Most Credible Source of News in a BBC-Reuters survey.

**Case Study: 3**

Ananda Vikatan is the Tamil language weekly magazine published from Chennai, India. Ananda Vikatan was started by Pudhoor Vaidyanadhaiyar in February 1926 as a monthly publication. The issue for December 1927 was not published due to financial difficulties. In January 1928 S. S. Vasan bought the rights from Vaidyanadhaiyer and relaunched the publication from February 1928 in a new format He paid 200 at the rate of 25 per alphabet in the Tamil language name of the publication to buy the rights. He built it up into a weekly and sales soon rose. Ananda Vikatan is still running successfully after ninety years.

Veteran journalist and media personality S. Balasubramanian served as editor, managing director and publisher of the magazine for nearly 50 years till 2006. Balasubramanian also mentored generations of journalists and writers. He also started the "Manavar Thittam" or student journalism scheme that is active for the last 30 years and counting. He also launched Junior Vikatan, a bieweekly Tamil investigative journal in the 1980s in addition to his many accomplishments as Vikatan's publisher. He was the son of S. S. Vasan and continues to be Chairman Emeritus of the group after handing over the reins to his son B. Srinivasan.

Vikatan has now evolved as Vikatan group in the Tamil Nadu magazine industry. Vikatan over the years has provided the opportunity for many great Tamil writers such as Kalki Krishnamurthy, Devan, Sujatha Rangarajan, Gnani, Madhan, and Nadodi. Cartoons and illustration also flourished, producing work from artists Maya, 'Mali' Mahalingam, Madhan, Sridhar, Silpi, Thanu and Gopulu.

It is part of Vasan Publications, the Vikatan magazine group, which also publishes Junior Vikatan, Chutti Vikatan, Aval Vikatan, Naanayam Vikatan, Sakthi Vikatan, Motor Vikatan, Pasumai Vikatan, Doctor Vikatan, TimePass, Aval Manamagal, Aval Kitchen and Vikatan Deepavali Malar.

Vikatan Televistas was launched by Vasan Publications in the late 1990s starting with weekly tele-serials on Sun TV. Since, they have become one of the most successful producers of serials in the channel with popular daily soaps Kolangal, Thendral, Thirumathi Selvam, Deivamagal, Azhagi and Priyamanaval on Sun TV is the most viewed South Indian TV program during their broadcast.

The company ventured into film production as Vikatan Talkies, and successfully made the comedy Siva Manasula Sakthi starring Jiiva and Anuya that launched the career of the director Rajesh. They then followed this with the commercially unsuccessful Valmiki.

## 1.9 Problems of Small papers

**Size of India's print industry**

Values in INR billion

| Segments | 2011 | 2012 | 2013 | 2014 | 2015 | 2016 | Growth in 2016 | CAGR % 2011 – 2016 |
|---|---|---|---|---|---|---|---|---|
| Advertising | 139.4 | 149.6 | 162.6 | 176.4 | 189.3 | 201.3 | 6.3% | 7.6% |
| Circulation | 69.4 | 74.5 | 80.6 | 87.0 | 94.1 | 102.0 | 8.4% | 8.0% |
| **Total** | **208.8** | **224.1** | **243.2** | **263.4** | **283.4** | **303.3** | **7.0%** | **7.8%** |

**Note** – above numbers exclude the revenue from digital mediums
**Source:** KPMG in India's analysis, 2016-17

**Segment-wise size of India's print industry**

Values in INR billion

| Segments | 2011 | 2012 | 2013 | 2014 | 2015 | 2016 | Growth in 2016 | CAGR % 2011 – 2016 |
|---|---|---|---|---|---|---|---|---|
| Newspaper revenue | 196.7 | 211.1 | 229.6 | 249.2 | 269.0 | 289.9 | 7.8% | 8.1% |
| Magazine revenue | 12.1 | 13.0 | 13.6 | 14.2 | 14.4 | 13.4 | -6.9% | 2.1% |
| **Total print market** | **208.8** | **224.1** | **243.2** | **263.4** | **283.4** | **303.3** | **7.0%** | **7.8%** |

**Note** – above numbers exclude the revenue from digital mediums
**Source:** KPMG in India's analysis, 2016-17

Small newspapers are often criticized for ignoring ethical values, for using the paper as a tool for settling personal scores or for blackmailing. It is never correct to generalize. There are of course always some black sheep and 'fly by night' newspapers but that is no reason to loose sight of the very important vacuum being filled by the small papers in the information communication chain. The Press Council believes that there is indeed a need to protect and promote the genuine small and medium newspapers in keeping with the country's commitment to establish a socialist society and to encourage plurality of opinion and sources of information to strengthen democracy.

About a decade ago, the Press Council had conducted an in- depth study into the problems of small and medium newspapers and came out with as many as 22 specific recommendations to encourage the small papers to play their role efficiently and to ameliorate their conditions. Highlights of these recommendations were additional advertisement support to these papers by the government; cheaper newsprint; machinery and equipment at concessional rates; transparency in advertisement empanelment and release, quick clearance of advertisement bills by the DAVP and other advertising authorities, making separate arrangements for input of information, news materials and visuals through Press Information Bureau (PIB) of the Government of India. To this, I would add offering them subscription support and organizing workshops to nurture local journalistic talent.

However, the most important recommendation of the Council was that, "A small and Medium Newspaper Development Corporation (or a small and Medium Newspaper Advisory Committee) should be set up as an autonomous body sufficiently representative of all medium and small newspapers with a view to promote and ensure

the development of small and medium newspapers. It may have its branches at appropriate places. It may start with sufficient fund to be provided by the Government. It should keep the small and medium newspapers right from the stage of filing of declaration and act as a forwarding agency for applications for telephone facilities, to procure land on concessional rates, to procure, newsprint and to storage and distribute it to recommend postal facilities, telecommunication facilities, travel concessions to journalists etc." In the alternative, the small and medium newspapers be encouraged to form a co-operative society for the above purpose.

A small newspaper is a written publication containing news and ads, usually printed on low costs newsprint often published on a daily and weekly basis. Small newspapers focus solely on one particular geographical area where most of the readers live.

FINANCIAL PROBLEMS: Since Small get few/no government advertisements and they are forced to rely on private ads. Subscriptions in small news papers generate a very meager revenue and is insufficient to run a newspaper efficiently. The lack of ads thus makes it hard for small and medium newspaper to run for a very long time

LACK OF ADVERTISEMENTS: The boom in Electronic media has affected the number of a newspaper gets. Since ads generate a major amount of the organization's revenue, the dearth of the ads greatly affect a small newspaper's finance.

ADMINISTRATION: With a limited revenue, small newspapers cannot maintain a large staff. So, they depend on a few people to do all of the work. The administration is also unable to pay their few staff members their monthly salaries. The administration also finds it hard to pay for the basic utilities like phone and electricity for its employees.

PRINTING COSTS: Small newspapers with their restricted finances, cannot afford to print on high quality newsprints. They also use low cost printing which is of much lower quality, giving the newspaper a very cheap look. The papers use rotary print.

NEWSPRINT: The availability of newsprint is very less to suite the current demand. The costs are also very high. Small newspapers cannot afford to use the best newsprint available in the market and are then forced to use newsprint of lower cost which makes the paper look of very low quality.

LOW QUALITY: Since small newspapers use low cost print methods, and low cost newsprint, the overall presentation of the newspaper is shabby and unattractive. They rarely use color print. Printing is not clear.

NETWORK: Small newspaper has a very limited network because they employ very few reporters. Due to time constraints, these few reporters are often forced to work out of their offices. They do not have time to go tout and widen their networks.

FACILITIES: A small newspaper cannot afford to provide a lot of hi-tech facilities for its employees. They do not have or have very few computers and internet facilities. The organization often finds it hard to even pay for their basic utilities.

DELIVERY: Small newspapers are forced to depend on delivery boys to distribute the papers. The number of delivery boys present at any given time can suddenly increase or decrease. The paper faces a major problem in delivering newspapers when there are no delivery boys available..

CIRCULATION: The circulation figures of a small newspaper is very less since small newspaper are subscribed by people of only one locality. It is a major problem for the small newspaper and there is less or no scope for the expansion of the organization also.

COMPETITION: Due to the technological advancements in the field of print media there is a very hectic competition among the big newspapers which are engaged in price wars. Small newspaper with their limited circulation figures cannot afford to participate in this price wars.

OTHER PROBLEMS: Small newspapers find it very difficult to offer bonuses and fringe benefits for their employees. They also do not have the resources to organize professional workshops for their journalist and other employees to update their knowledge about technological advancements and break through.

**1.10 Competition between various types of press**

The political traditions, legal doctrine, and regulatory policy of the India have all been heavily influenced by the proposition that competition in news markets promotes truth. In colonial India, the idea that truth would prevail in a competitive “marketplace of ideas” was “used continuously.... Puritans, printers, and politicians among others used the concept to justify their assaults on authority” (Smith, 1981). In US this proposition has been called “one of the earliest and most influential contributions to First Amendment doctrine” (Williams [2002] 2006, p. 627) and “one of the basic tenets of our national communications policy” (Federal Communications Commission, 2003). Allusions to it appear in 126 Supreme Court opinions (Hopkins, 1996) and in 87 policies documents of the Federal Communications Commission (Napoli, 1999). It has also been used as a central justification in the promotion of press freedom abroad (Islam, 2002).

However, many have questioned whether press competition is so obviously beneficial. Increased market pressure is sometimes associated with cutbacks in reporting and editorial quality (Zaller, 1999). Firms such as the BBC that are insulated from traditional product market competition are sometimes viewed as especially informative (Prat and Stromberg, 2005). Falsehoods can persist for long periods despite high levels of press competition (Schauer, 1986), and consumers may be unable to distinguish accurate and inaccurate reporting (Ingber, 1984). In the view of one legal scholar: “The assumptions

on which the classic marketplace of ideas theory rests are almost universally rejected" (Baker, 1978).

### 1.11 Role of Government in press media management

In our Indian democracy, almost all citizens get their news and information from the media. Media shape how we interpret and observe political information, such as election coverage and other political events. In India, the media play an important role in the campaign and election processes.

In fact, the media play many different roles. Let's first take a look at the media's most obvious role. We all use the media to inform us. Here, the media report news and information to the general public. This is the most significant role of the media in a democracy because citizens play a crucial role in the political process and must be informed in order to make educated political choices. The media, therefore, must do a thorough and impartial job when informing the public on all government activities and political events.

Elections pose a special challenge for the media in this area. The media must remain neutral and objective in order to properly educate the public. Media coverage should be unbiased rather than favoring any one candidate or point of view in order for the voters to make informed decisions.

Political journalists can be especially helpful in this role. Many cover candidates and the elections as a full-time assignment but can provide both positive and negative glimpses into the candidate's life.

These journalists often use Twitter and other forms of social media to send personal, up-to-the-second campaign updates.

#### Media as a Watchdog

These political journalists also facilitate the media's watchdog function. In this role, the media function to protect the public from incompetent or corrupt political officials by exposing illegal or unethical practices to the public. As a watchdog, the media act as the public's protector or guardian. The public is then able to make informed decisions regarding the ouster of officials or changing of inept practices.

Think for a moment about the Benghazi, Libya, attacks and ensuing investigation. In September of 2012, U.S. diplomatic offices were attacked, leaving four Americans dead. The coverage regarding what Secretary of State Hillary Clinton knew and when she knew it continually overshadowed her possible presidential candidacy. This is an example of watchdog media.

Even when not exposing corruption, the media provide information on the successes and failures of candidates, officials and government practices. The media educate and inform the public on how they've performed, which helps hold the parties accountable.

**Media as a Platform and Public Voice**

Now let's examine the media's role as a platform. In this role, the media provide an outlet for political parties and candidates to communicate their messages to the public.

When acting as a platform, the media provide a forum for candidates to debate one another and present their ideas to the public. In this role, media impact our political views and opinions.

**1.12 Official control over building maintenance**

An independent media is a vital feature of any liberal democracy. If the government was able to control all the information regarding its own actions then it could most certainly escape all accountability and even have an unacceptable level of influence over its citizen’s actions. This is why the importance of a free press cannot be under-estimated. In a liberal democracy, the aim of a free press is to continually scrutinize the government and provide people with accurate and impartial information so that they can act on it accordingly.

Thus, the media acts as an effective check on government power and influence over its citizens. In the last few decades, there has been an unprecedented growth in mass media accompanied by the falling costs of radio, TV, satellite and Internet services. This phenomenon has helped bring political information to a much wider audience. On the other hand, the boom in media services has also allowed various organizations from all over the political spectrum to quickly and effectively reach their target audiences.

A common charge against the media is that it increasingly seems to lack the principles of objective and impartial reporting. Instead, many major organizations seem to be taking one side of the political spectrum and at best provide relatively biased coverage or at worse act like virtual propaganda machines for a particular political party. Certainly, some issues are subjective, hence there can be no universal line of thought, and requiring all news organizations to passively report only what they see and not include an analytical perspective, would to a certain degree, defeat the purpose of having a free press.

While some of the general problems regarding the media and liberal democracies today can be easily identified, it is much harder to come up with an effective remedy. It is very difficult to completely remove political influence and enforce a perfectly neutral position. Indeed, this would be counterproductive. The media today does not just report the news but also represents the views of certain segments of society. As such, many news organizations cater to liberal or conservative lines when it comes to political information.

In theory, this could provide healthy debate because at any given point of time some news organizations will be supporting or opposing government policies. However, sometimes there is a thin line between healthy debate and active intervention and it is common for media organizations to often cross this line. In the process, a negative consequence would be the degradation of accurate political information. Therefore, some issues that can be objectively reported are often distorted to a point that it causes more confusion than clarity to the general audience.

A major concern in many liberal democracies is the emergence of media empires, where a few individuals have managed to concentrate vast amounts of media assets and use them to actively influence political opinion. Thus, these individuals, from whichever point of the political spectrum, can deliver a powerful political message on behalf or against a political establishment through their respective media empires. This is especially damaging if parts of the general public are more exposed to one particular media empire either due to its high popularity or the lack of alternative media sources.

Furthermore, these individuals possess the ability to provoke people or interest groups into mobilizing, simply by highlighting a particular issue. For example, horrific images from the battlefield or a controversial medical study can invoke a massive response. Therefore, even if it could be argued that the media cannot exactly influence people directly, they can most certainly have a strong influence on what issues people are made aware of or exposed to.

The danger in all of this is that it could distort the quality of information that people receive and that in turn could distort their decisions. If positive issues are reported in a negative manner then at least some voters will vote against them even if it is contrary to their own interests, and vice versa. This is made worse when there is a high level of voter apathy, which means people will be less interested in taking part or learning about particular issues that could affect them. However, these concerns are nothing new. In fact, with the emergence of the first TV and Radio networks, governments in the Europe and America put forward legislation that forced broadcast media to adopt a neutral position. In Europe, in particular, the state often intervened to nationalize major broadcasting networks.

Furthermore, the rise of media corporations, whose owners were enthusiastic to express their political opinions, seemed to herald the end of the media empires of yesteryear. Yet, nationalizing major broadcast networks or heavy-handed regulation can open up the media to government intervention or censorship, which is highly damaging as well. Even with such efforts, owners of media empires have adapted by swiftly embracing new technology and expanding to different broadcast media such as private terrestrial and satellite TV. Today media empires continue to dominate much of the mainstream broadcast networks in many liberal democracies.

## 1.13 Energy crisis

Government it would seem, has taken the first tentative step towards a newsprint policy. Till now, what was called a newsprint policy consisted largely of allocations of available newsprint, imported and indigenous, among the newspapers. Since 1958, this has been done partly on the basis of the average number of pages of a newspaper in 1957, and partly on the basis of its latest circulation. The allocations, thus, allowed for some increase in circulation of the different newspapers. This year, however, newsprint allocations to the large newspapers do not allow for such increase.

## 1.14 News print policies and problems

There have inevitably followed the customary noises from the major newspapers complaining of inconsistency in policy, the freeze that the new allocations put on their circulation and expansion, and the discrimination involved since the allocations to small papers have allowed for expansion.

Inspired editorials have made the serious but tenuous claim that this restriction ism will damage the constitutional right of 'freedom of expression'. Yet it would be un business-like for Government to take the screws off the newspaper industry. It is clear that the newspaper giants of this country want not so much one of the necessary freedoms of civilised life, viz, freedom of expression, as cheap newsprint without having to exert their own entrepreneurial and financial resources.

Imported newsprint can be had at nearly half the price of NEPA newsprint, the only indigenous source, and imports still account for more than 80 per cent of total newsprint allocation (50 per cent for the large newspapers). In 1967 there were 138,000 tonnes of imported newsprint against 30,000 tonnes of indigenous newsprint.

True, the NEPA product is of inferior quality, and that small indigenous business has generally shied off the newsprint industry which is capital intensive and the technology of which is not common in India. But why have the giants of the newspaper industry (44 of the 2,000-odd newspapers in the country account for the major share of newsprint and circulation, and a handful among them have been known for their promotional and financial initiatives in other fields) kept off this field, the fruits of which would benefit them the most? There is an assured market here. Also, precisely to attract private entrepreneurs and capital to the industry Government delicensed it in June 1966.

The reason for the reluctance must lie in the fact that the major newspapers and groups have had an easier way out through the pressures they, as the Press, can put on Government for imports. And Government in the past has been content, as a rule, to carry the weight of such imports as one of the economic constraints of a political democracy. It even took on itself the onus of expanding the newsprint industry. Against 30,000 tonnes of capacity and production in 1968-69, it had planned in the original Outline of the Fourth Plan to expand to 300,000 tonnes. Sights have been brought down

in the subsequent Draft to 165,000 tonnes, with NEPA's contribution after expansion scheduled to be 75,000 tonnes.

### 1.15 Financial management

A Pulp and Paper Development Corporation was to see the programme through. Even assuming that the feat of an expansion on this scale is implemented in the " Fourth Plan, newsprint will nevertheless have to be imported and constraints on the larger newspapers may, therefore, yet be relevant.

What Government may be aiming at in its latest principle of allocations is to push the many industrial and financial interests that hold the major newspapers in this country into this newsprint industry by putting counter pressures on them. A successful newsprint industry in India is feasible both on grounds of raw material resources and general technological competence.

A recent study by a technical team from the UN carried out over two conscientious years, bears witness to this fact. The rapid development in the five years since 1959 of Pakistan's newsprint industry and the export of quality newsprint by it indicates, to our shame, what could be within our reach. It would be unfortunate if Government were to go back on what seems the most rational step forward in newsprint policy.

### 1.16 Advertisement and survival of press

**Value chain of the media industry**


- Purchase of text contributions
- Purchase of film contributions
- Procurement of advertisement contributions

- Production of text contributions
- Production of film contributions
- Converting advertisement contributions

- Selection of the product components
- Editorial work

- Print
- Provision of infrastructure and transmissibility

- Sale
- Transmission
- Portals
- Allocations of end devices

**Source: Wirtz (2011a), p. 62.**

India is one of the fastest growing nations in Asia, as well as in the world. India, a land of more than one billion people and enormous opportunities has a unique personality. The personality of this country is depicted through its art, culture, industries, etc. and here dialects, culture, even cuisine changes every 8-10 miles as one goes by.

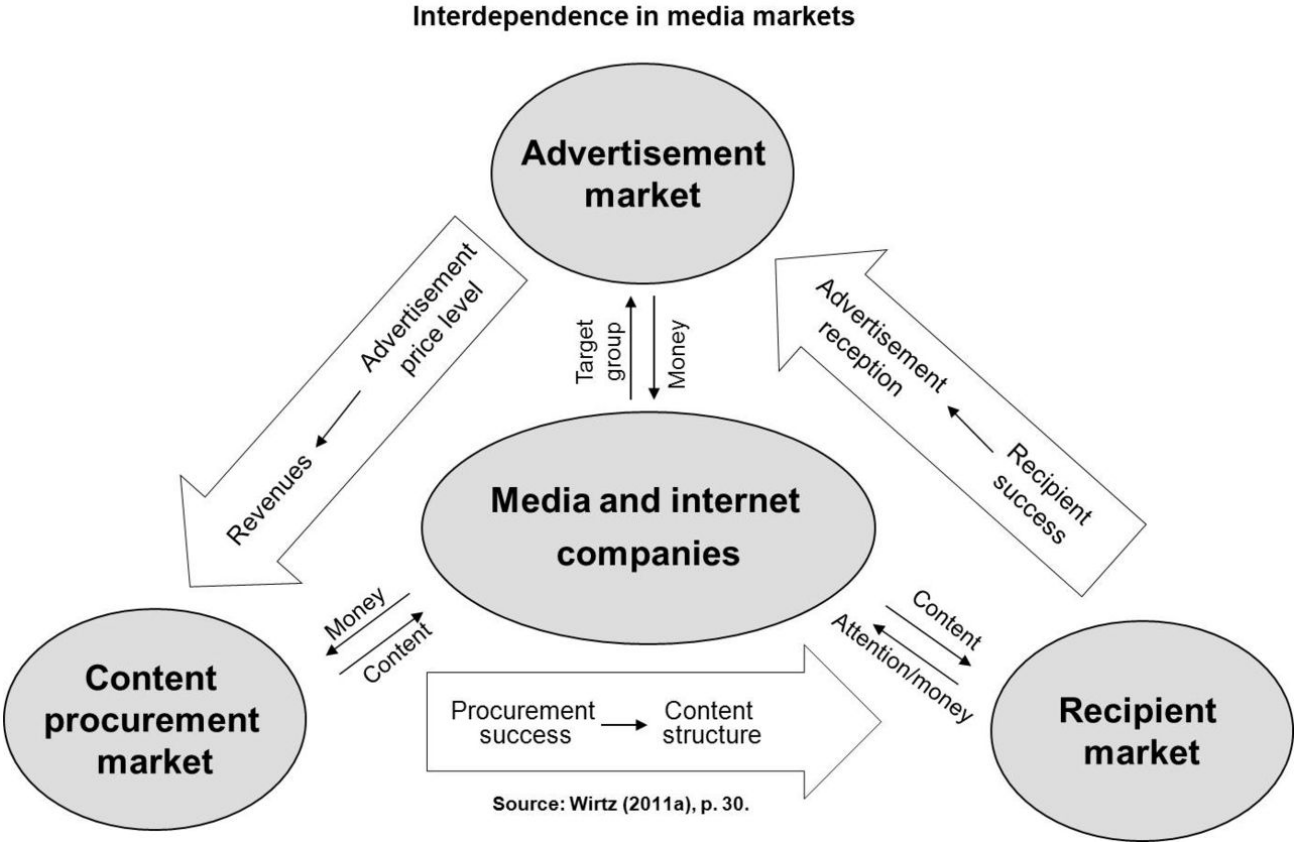
The triple mantra of liberalization, globalization and privatization in Indian economy has opened the doors of a number of multi national companies in the Indian market. The

new entry of multinational companies coupled with the struggle of traditional Indian corporate to survive in the market resulted in increased volume of advertisement and now the Medias are flooded with advertisements. In context to increasing advertising clutter, media fragmentation and emergence of new media, the biggest problem among marketer is to the selection of appropriate media.

Marketing Gurus have defined Advertising as: “Any paid form of nonpersonal presentation and promotion of ideas, goods, or services through mass media such as newspaper, magazine, television or radio by an identified sponsor.”( Kotlar, Armstrong, Sounder and wong) Advertising, in its non-commercial guise, is a powerful educational tool capable of reaching and motivating large audiences. "Advertising justifies its existence when used in the public interest - it is much too powerful a tool to use solely for commercial purposes." – ( Howard Gossage by David Ogilvy)

**ROLE OF MEDIA IN ADVERTISING**

In advertising the term media refers to communication vehicles such as newspapers, magazines, radio, television, billboards, direct mail, and the Internet. Advertisers use media to convey commercial messages to their target audiences, and the media depend to different degrees on advertising revenues to cover the cost of their operations. While the media are valued for their informational and entertainment functions, they also provide an important business function as a vehicle for advertising.



The media are usually classified into either mass or niche media. Newspapers, magazines, television and radio are considered mass media because they deliver messages to a widespread, anonymous audience. The wide coverage of the mass media makes them ideal vehicles for advertisers who need to reach a large audience.

Advertising media such as cable television and direct mail are often viewed as “niche” media because they reach a narrowly defined audience with unique demographic characteristics or special interests.

Television accounts for the majority of world advertising expenditure, and is undoubtedly powerful enough to generate a return-on-investment on that expenditure, but the notion of it being the most powerful kind of advertising is only true when certain demographics and contexts are considered.

**Advantages:**
a) It is most effective as it has an audio-visual impact.
b) With catchy slogans, song and dance sequences, famous personalities exhibiting products, TV advertising has a lasting impact. For example, who can forget Aamir Khan saying Thanda Matlab Coca-Cola or Sachin Tendulkar in Pepsi advertisement.
c) With varieties of channels and programmes advertisers have a lot of choice to select the channel and time to advertise.
d) With regional channels coming up any person even illiterates can watch the advertisements and understood it by seeing and hearing.

**Limitations:**
a) TV advertisements are usually expensive to prepare as well as to telecast.
b) With almost every manufacturer trying to communicate their message through TV advertising the impact among the viewers is also reducing. Now-a-days people are switching on channels whenever there is a commercial break.

## 1.17 Modernization of Press

Convergence: New technology should be taken not as an enemy but an ally. Newspapers are earning revenue from their online editions. Tathagata Satpathy, editor of an Oriya daily Dharitri says ‘I never expected my online edition to earn the kind of money it is doing now.’

Multimedia platform: Print media companies should now adopt multi-media platform. In fact almost all large and successful print media companies have now become multi media companies.

Niche market: According to a study titled “There’s life in the old dog yet” by consulting firm Roland Berger Strategy Consultants, print media can grow despite digital competition if they apply various success factors. As Alexander Mogg, Partner in the InfoCom Competence Center at Roland Berger Strategy Consultants, say, We see

growth potential in the premium reader segment and in other niches. The ability to fill a niche, strengthen the brand and improve competence in innovation will be the decisive factors." Rigorous orientation toward the target group and the alignment of the medium, the reader market and advertising strategy as part of an overall publishing concept have a positive effect on sales. That's because premium customers are ready to pay good money for high-quality offers. And premium customers are especially attractive to advertisers. "Especially for image ads and premium segments, print media will continue to be an attractive environment in spite of online competition."

Bottom of the Pyramid model: This refers to targeting the masses. Print media in India, especially mainstream newspapers have been doing that for ages. There can be further attempts to reach the masses and improve revenue collection by turning the number as strength.

Find unexplored market: As stated earlier there are hundreds of thousands of literate people, who can afford to buy newspapers and periodicals and not doing so. Attempts have to be made to make them buy and patronize print media.

Catch them young: Young people especially need to be introduced to print media. Investing in brands therefore pays off, because strong brands are becoming more and more important in an increasingly diverse media landscape. Possible ways to do this include "worlds of experience" and events such as conventions, seminars and trips. They not only spark interest, but also represent the next level for profitable sidelines after the first generation of tie-in product business from books, CDs, DVDs, etc.

Blue Ocean strategy: Blue ocean strategy is about creating and capturing uncontested market space, thereby making the competition irrelevant. Creating Blue Oceans is a way to make the competition irrelevant by creating a leap in value for both the company and its customers.

**Conclusion**

The Internet has emerged as a medium for marketing and advertising since 1994. The Internet is different from conventional advertising media in several respects. Like It can serve as not only a communications channel but also a transaction and distribution channel. Consumers can get information and make purchases and payments all through the Internet. No other medium can accomplish these marketing functions instantly, without resorting to other means.

The Internet is by nature interactive. Users can initiate a shopping process by visiting a Web site and then clicking on hyper-linked text for more information. It is a two-way communication, with the Internet serving as a provider of customized content that meets an individual's needs.

It has the capacity for multimedia content. It can carry not only text and graphics but also audio and video content. The multimedia nature of the Internet is suitable for high-

impact advertising. It is a convergent medium for all other media, that is, a hybrid of television, radio, newspapers, magazines, billboards, direct mail, and so forth (Miller 1996).

Compared with traditional media, however, the Internet is believed to be a more goal-, task-, interactivity-, and/or information-oriented medium (Chen and Wells 1999; Eighmey 1997; Korgaonkar and Wolin 1999; Li, Edwards, and Lee 2002). A significant addition to the increasing list of communication carriers, is that of SMS (short Messaging Service) i.e. advertising by mobile. SMS has become the fastest, easiest and the most convenient way to communicate today. The most recent application of SMS has been to reach out to the consumer offering him products and services just as any of the other mass media would.

**Exercise:**

- Explain the management systems in press?
- Describe the types of management.
- Enumerate is the competition between various types of the press?
- Explain the new print policies and problems.
- Describe the modernization of the press.

**Media Management**

**Lesson - 3**

**Radio Management**

## Objectives

- describe the working of a radio station;
- explain the role played by different functionaries of a radio / TV station;
- describe the functioning of All India Radio;
- classify the different types of radio stations.

## 1.1 Introduction

The Communication has existed in various forms since man appeared on Earth. The methods, however, consisted of a disorganized set of signs that could have different meanings to each human using them. Speech, gestures and graphical symbols were the media for the early men. With the evolutions of civilizations, methods of long distance communications were devised. Drums, smoke signals, light beams, carrier pigeons became the medium of communication amongst the people.

As India‘s National Broadcaster and also the premier Public Service Broadcaster, All India Radio (AIR) has been serving to inform, educate and entertain the masses since its inception, truly living up to its motto – ‗Bahujan Hitaya : Bahujan Sukhaya‘. One of the largest broadcasting organisations in the world in terms of the number of languages of broadcast, the spectrum of socio-economic and cultural diversity it serves, AIR‘s home service comprises 414 stations today located across the country, reaching nearly 92% of the country‘s area and 99.19 % of the total population. All India Radio covers 24 languages & 146 dialects in home services. In external services, it covers 27 languages. India has different types of Religions, classes, Castes and languages. All India Radio provides information and knowledge to the people of the country irrespective of Religion, Class, Caste, and Language, rich and poor.

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.

At the time of Independence the All India Radio network had six radio stations and 18 Transmitters in India. AIR, Madras is one among the six stations. The city of Madras had witnessed the conception of broadcasting through Radio Clubs in 1924. AIR Madras was inaugurated by H.E.Lord Erskine, the Governor of the then Madras province on the 16th June 1938 to cater to the needs of the Madras Presidency. Sixteenth June 1938 was a red letter day for the people of Madras, the inauguration of

the radio station on independent basis with 250 W Medium Wave Transmitter added festive look at Madras. Madras was the fourth AIR station started in India. During that time, the station and studio were functioning in a small bungalow at Egmore. A 10 KW Philips Short Wave Transmitter was installed in Guindy and a receiving centre was also setup at Egmore with 4 nos. of communication receivers in 1940. During that time, the station had only three hours transmission and educational broadcast was started in 1938 itself. All India Radio came under the Department of Information & Broadcasting on the 24th October 1941.

The First FM channel broadcast was introduced in the country at Madras on the 23rd July 1977. After realizing the important role of AIR in promoting green revolution in the country 'Farm & Home' unit was started in the major AIR stations. Farm & Home unit was started on the 2nd October 1977 at AIR, Madras.

The radio scenario was on the latest in the country as All India Radio Chennai had to compete with the Private FM channels. On the 5th May 2003, Chennai witnessed the introduction of Suriyan FM, the first private FM radio service in the state. AIR FM channels were branded as 'FM Rainbow' and 'FM Gold' from 6th April 2003 to maintain specific identity all over the country among the listeners. Change of frequency in Chennai 'B' from 1395 KHz/215 meters to 1017KHz/294.4 meters was took place on the 14th April 2003. The Direct to Home (DTH) satellite Radio channel service was launched by Prime Minister on the 16th December 2004 and AIR Chennai programmes are one among the 20 radio satellite channels in the DTH platform.

**1.2 Radio Management**

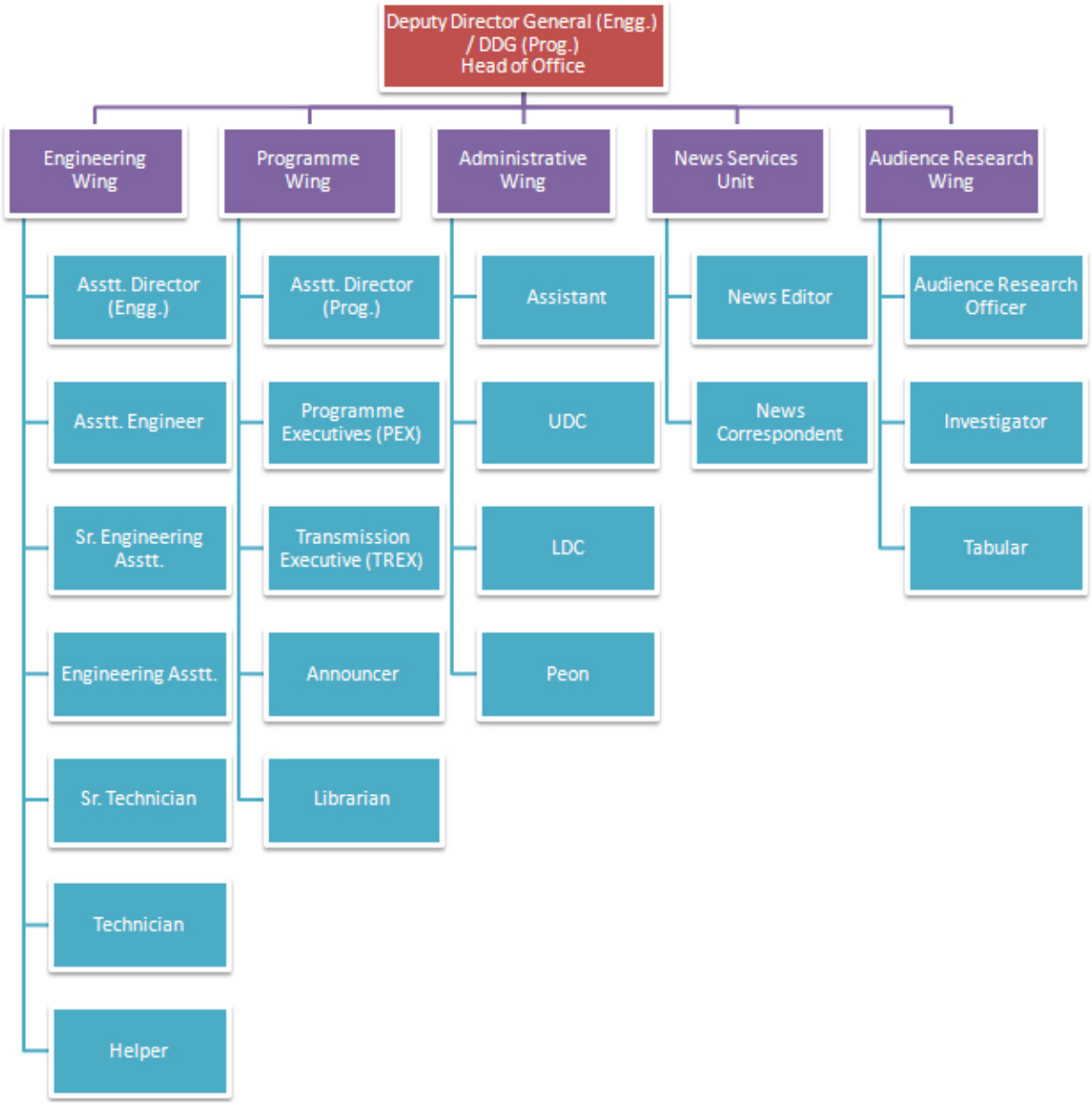
Station Managers are responsible for the day-to-day running of radio stations. They lead the management team and ensure that the key objectives of the station are met in terms of output, audience or revenue. They help to determine the station's objectives and it is then their job to provide leadership and motivation to station staff to ensure they are met.

Station Managers are responsible for recruiting and retaining employees, managing staff welfare and morale and establishing the station's culture. They are responsible for internal communications with staff as well as external communications, representing the station at a local level and building relationships within the community.

They ensure that the station complies with laws, regulations and industry codes governing radio broadcasting. They make sure that complaints are dealt with swiftly.

In commercial radio the job title Station Director may also be used. In some organisations, a Regional Director may be responsible for more than one station. Most stations also have a Programme Controller or Programme Director. In the BBC, the job title Editor, Local Radio is used for local Station Managers who may be supported by Assistant Editors. The BBC's UK-wide radio networks are led by a Controller supported by a management team.

In commercial radio, the focus of the Station Manager's role is sales: maximising revenue for the station and managing its budget and resources. Their role is interdependent with the Programme Controllers or Directors who have day-to-day responsibility for programming. In BBC Local Radio, Station Managers or Editors have editorial responsibility for all programming output, as well as managing the station's finances, but they are supported in this by Assistant Editors.




### 1.3 Private and Public Sector

Public and Private broadcasting are quite different. A public serving broadcaster is owned and financed by the public. This means that the TV license that is paid by us, the public, finances all of the public serving broadcasters. A private serving broadcaster is privately owned and they have to finance themselves through advertisements. This

means because the public is not paying the station, they can broadcast much more than the public broadcaster. There are different reasons for broadcasting. For the public stations it is to serve the public who pay their license fees. John Reith said its roll was to:

“Educate, Inform and Entertain”

This statement is certainly true and explains why the public pays a licensing fee, to educate and entertain them. They want to know all that is going on in the world and the public broadcasting servers are there to bring the latest happenings to them.

Whereas a private broadcaster is not financed by the public and can broadcast much of what they want, within means of course. Private broadcasters have freer region on but also have to make enough money on advertisements to pay for the station.

A private broadcaster is a commercial station, which wants to draw the biggest audience, which will promote their advertisements more and therefore adding more profit for the station. How well a private broadcaster does will determine how much the company will grow.

Private television did cause concerns when first lunched. There were fears that informational TV would be lost and replaced with entertainment TV. There were also fears that it would be a threat to the local economy. Concerns were that overseas programmes would be broadcasted more than local programmes, taking away money from the local economy. Private stations do have one major advantage and that is that the public does not fund it. This gives more incentive for people to watch private stations.

Public and Private broadcasters both have their good and bad points but there certainly is means for both broadcasters on the air.

Public service broadcasting is the broadcasting made, financed and controlled by the public, for the public. It is neither commercial nor state-owned; it is free from political interference and pressure from commercial forces. Through public service broadcasting, citizens are informed, educated and also entertained. Public service broadcasting can serve as a keystone of democracy when it is guaranteed with pluralism, programming diversity, editorial independence, appropriate funding, accountability and transparency.

Public broadcasting includes radio, television and other electronic media. Public broadcasting may be nationally or locally operated, depending on the country and the station.

**Origin of Public Service Broadcasting**

Public service broadcasting is based on the principles of universality of service, diversity of programming, provision for minority audiences including the disadvantaged,

sustaining an informed electorate and cultural and educational enrichment. The concept was conceived and fostered within an overarching ideal of cultural and intellectual enlightenment of society. The roots of public service broadcasting are generally traced to documents prepared in support of the establishment of the British Broadcasting Corporation (BBC) by Royal Charter on January 1, 1927. This corporation grew out of recommendations of the Crawford Committee appointed by the British postmaster general in August 1925. These recommendations included the creation of a public corporation, which would serve as a trustee for the national interest in broadcasting. It was expected that as public trustee, the corporation would emphasise serious, educational and cultural programming that would elevate the level of intellectual and artistic tastes of the audience.

Broadcasting in India was started in 1927 by the Indian Broadcasting Company (IBC). The broadcasting service has been growing at fast speed since 1936 when the name of All India Radio (AIR) was adopted and the national television service of India, Doordarshan (DD) was started on September 1959, since then it is climbing the steps of success.

**Public Service Broadcasting Day**

November 12, is observed as the Public service broadcasting Day in India to commemorate Mahatma Gandhi's visit to All India Radio (AIR) studio. On November 12, 1947, Gandhi spoke on radio to the refugees from Pakistan, stationed at the camp at Kurukshetra. It was Gandhi's first and last visit to the studio of AIR. He was a communicator par excellence. He had always emphasised on the service and advocacy aspect of media, two important pillars of public service broadcasting.

**The Social Responsibility of Public Service Broadcasting**

The responsibility of public service broadcasting is to act responsibly. Their responsibilities are diverse and composite; they are frequently challenged and always challenging. Their mission may not always be popular with the masses, but decades of social experience ad casting is about many things for many people because it's about serving a public comprised of many publics and a cultural life created by many cultures. Their principles and practices have been rightly defined as the "social responsibility" approach to broadcasting and electronic media. Their approach to broadcasting has always been defined as a service to the public. That is the soul of legal obligations and the heart of practical operations.

Public service broadcasting has the responsibility to provide services to a public comprised of many individuals with linguistic cultures, languages, wide ranging differences and broad similarities. Of all the identities that are important for defining one's self in modern society, the most important for political democratic process is one's identity as a citizen. Good citizenship is the decisive requirement for a society at peace with itself and with each other.

The ability to effectively exercise one's identity as a good citizen depends on the quality and variety of information that is necessary to make informed decisions about social policy, political scenario and civic life. Public service broadcasting is obligated to act responsibly in all news and current affairs programming as an essential service to the public in the duties and privileges entailed in the exercise of citizenship. It is a social responsibility.

### 1.4 Hierarchy in Radio Management in India

Have you ever visited a radio station? If you haven't, let us find out how it is. You may be familiar with conducted tours if you have visited some place of tourist importance like the Taj Mahal in Agra or Qutab Minar in Delhi. There are guides who take you around and explain. So let's go on a conducted tour of a radio station.

The building of a radio station as such may look like any other public building. The offices are also like any other office. In this lesson, you will learn all about a radio station and how it works.

### Organization

The Prasar Bharati Board functions at the apex level ensuring formulation and implementation of the policies of the organization and fulfillment of the mandate in terms of the Prasar Bharati Act, 1990. The Executive Member functions as the Chief Executive Officer (CEO) of the Corporation. Officers from different streams working in the Prasar Bharati Secretariat assist the CEO, Member (Finance) and Member (Personnel) in integrating actions, operations, plans and policy implementation as well as look after the budget, accounts and general financial matters of the Corporation.

Prasar Bharati Marketing offices located at Mumbai, New Delhi, Kolkata, Chennai, Bangalore, Thiruvananthapuram, Kochi, Hyderabad, Guwahati and Jallandhar, look after the marketing activities of both All India Radio and Doordarshan. Prasar Bharati also has a unified vigilance set up at the headquarters, headed by a Chief Vigilance Officer. The Director General heads the Directorate of All India Radio.

### ALL INDIA RADIO

Director General, All India Radio is responsible for the overall administration of the entire Akashvani network consisting of 277 stations and 432 broadcast transmitters (148 are MW (Medium Wave), 236 FM (Frequency Modulation) and 48 SW (Short Wave) transmitters as on 31.03.2012), which provide coverage to 99% of the population spread over the country.

### PROGRAMME WING

The Director General is assisted by Additional Directors General (ADG's) in the Headquarters and in the regions. The Headquarters of the Regional ADG's are at

Bhubaneshwar (ER-I), Kolkata (ER-II), Mumbai (WR-I,WR-II), Lucknow (CR-I), Bhopal (CR-II), Guwahati (NER-I), Aizwal (NER-II), Chennai (SR-I), Bangalore (SR-II), Chandigarh (NR-I), Delhi (NR-II).

**ENGINEERING WING**

In respect of technical matters the Director General is assisted by the Engineer-in-Chief and Additional Directors General(E) in the headquarters and the Zones. In addition there is a Planning and Development Unit in the Headquarters in respect of Development Plan Schemes of All India Radio. For Civil Construction activities, the Director General is assisted by the Civil Construction Wing(CCW), which is headed by a Chief Engineer. CCW also caters to the needs of Doordarshan.

**ADMINISTRATIVE WING**

Additional Director General (Administration) and a Deputy Director General(Administration & Finance) assists the Director General on matters of administration and finance, while Additional Directors General (Programme) assists DG in administration of Programme personnel. A Director looks after the Engineering Administration of All India Radio.

**SECURITY WING**

The security set up comprises of a Deputy Director General (Security), Assistant Director General (Security) and a Deputy Director (Security). They handle matters of the security and safety of AIR installations, transmitters, studios, offices etc. The Security needs of Doordarshan are also looked after by these officers.

**AUDIENCE RESEARCH WING**

The Director Audience Research heads the Unit of Audience Research in the Directorate. Surveys to gauge listening habits and programme preferences for effective programme planning at various stations of All India Radio are handled by field units under the supervision of the Directorate.

**ACTIVITIES OF OTHER OFFICES OF AIR**

**NEWS SERVICES DIVISION**

The News Services Division works round the clock and broadcasts over 647 news bulletins both in the home and in external services. The bulletins are in Indian and Foreign languages. It is headed by Director General News Service. There are 44 regional News Units.

## EXTERNAL SERVICES DIVISION

The External Services Division of All India Radio broadcasts in 27 languages – 16 foreign and 11 Indian languages. These services are radiated for an aggregate duration of 72 hours daily and are projected to over 100 countries.

## TRANSCRIPTION & PROGRAMME EXCHANGE SERVICE

This service looks after exchange of programmes among the stations, building and maintenance of sound archives and commercial release of prestigious recordings of music maestros.

## RESEARCH DEPARTMENT

The functions of the Research Department include Research and Development of equipment required by AIR and Doordarshan, investigation and studies relating to AIR and Doordarshan, development of Prototype models of R&D equipment for limited use field trials in the network of AIR and Doordarshan.

## CENTRAL STORE OFFICE

The Central Stores Office located at New Delhi performs functions relating to procurement, stocking and distribution of engineering stores required for the maintenance of technical equipment at All India Radio Stations.

## STAFF TRAINING INSTITUTE (PROGRAMME)

The Staff Training Institute (Programme) started in 1948. It has two main branches functioning from Kingsway Camp Delhi and Bhubaneshwar. They impart in-service training to Programme Personnel and Administrative Staff, induction course for the newly recruited staff and short duration refreshment courses. It also conducts examinations for administrative staff. In addition, at present five Regional Training Institutes at Hyderabad, Shillong, Lucknow, Ahmedabad and Thiruvananthapuram are working.

## STAFF TRAINING INSTITUTE (TECHNICAL)

The Staff Training Institute (Technical), part of the Directorate since 1985, now functions at Kingsway Camp, Delhi. The Institute organizes Training Courses for the engineering staff of All India Radio and Doordarshan from the level of Technician to the Superintending Engineer. It also conducts Departmental, Qualifying and Competitive Examinations. There is one Regional Staff Training institute (Technical) at Bhubaneswar.

## 1.5 Various Departments

## RADIO STATION

In a radio station, there are basically three different wings. They are (i) Programme Wing (ii) Engineering Wing and (iii) Administration Wing. While the first two wings are responsible for running a radio station's broadcasts, the administrative wing provides all the support that is required for the functioning of the station. Let us learn about the working of a radio station.

### Radio studio

The moment one mentions the words 'radio studio' you may think of good sound. You may also think of the photo studio with which most of you are familiar or a film studio, which you imagine to be a special area for shooting. A photo studio is a room which is made exclusively for taking pictures. It has certain conditions suitable for taking photographs. The room generally is dark; has plenty of artificial lights, which are powerful. It is suitable for the purpose of taking photographs. There may be curtains and pictures or scenery as background. If you want to take a photograph for a passport or for any formal purpose, you go to a photo studio. In a studio, the visual scenery is appropriate.

But how does a radio studio look like? Let us see. There is a table and a microphone. The room has just one door, which is not very easy to open, as it is very heavy. Before one enters this room, there is a small enclosed place, which has another heavy door. This empty space is called a sound lock, which prevents unnecessary outside sounds from entering the studio. Note that we have used the term 'unnecessary outside sounds'. Suppose we record sound in an ordinary classroom, office room or in a drawing room. What would be the result? You would hear the traffic noise from outside or the sounds of the old fans on the ceiling. You would also hear birds chirping or dogs barking. Suppose you tune into your favourite radio programme and you listen to all that noise. That will be terrible. You would expect what you listen to on radio to be clear.

A studio is so designed without any interference to ensure that outside noises are not recorded and you hear the voice of the speakers clearly. For this, besides the sound lock and heavy doors, you will find the ceiling and walls with perforated woollen panels. Of course the studio is nice and cool with proper air-conditioning.There will at least be two studios in a station. You have just learnt about one of them. Now you will learn about the second one. This may be smaller in size with the same type of doors, walls and ceilings. Here you will find the announcer or the anchor person sitting on a revolving chair with a microphone in front of the table.

There will be a computer, CD players, tape decks and a mixer .This is the actual broadcast studio from where presenters make announcements. This may be called an announcer's booth or a transmission studio.

**Control Room (CR)**

Now let us move to the main technical area of the radio station which is often called a control room. Whatever is spoken in the studio or played from a CD player or computer is sent to this control room. All the programmes are sent from here to the transmitter.

• The control room occupies an important place in the radio broadcast. It is the place, connected with all the other segments of broadcast.

• Whatever the speaker/announcer speaks from the studio, it reaches the control room. From here they are sent to the transmitter for its onward transmission to the listeners. A lot of changes take place when one speaks through a microphone. You may have noticed that your voice sounds different when it is recorded.

• In the control room, technical people control the whole process and immediately send these waves to the transmitter.

• The transmitter sends these sound waves to the listeners' radio sets which convert them into sounds. There is no time gap in the whole process.

Studio ⟶ Control Room (CR) ⟶ Transmitter (XTR) ⟶ Listener

• Transmitters are 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/control room whereas the high power transmitters are installed outside the city

**1.6 Engineering / production / administration**

**Engineering - Transmitter**

You have learnt about the studio and the control room. It is essential to know about the transmitter also.

A transmitter is the equipment through which we receive the radio broadcast on our sets.

– This is big equipment in comparison to other equipment installed in the studio or control room.

– The strength and type of the transmitter determines the coverage area of broadcast.

– There are two types of transmitters.

- Low Power Transmitter (LPT) and
- High Power Transmitter (HPT)

– Likewise, there are:

- Medium Wave (MW) radio broadcast transmitters and
- Short Wave (SW) radio broadcast transmitters

**Production**

Even before we discuss about the radio broadcasting system in India, you must know about All India Radio commonly referred to as AIR, which is the main radio broadcaster of India.

Officially known as Akashwani, AIR is a division of Prasar Bharati or the Broadcasting Corporation of India, an autonomous corporation of the Ministry of Information and Broadcasting , Government of India. The headquarters of AIR is at Akashwani Bhawan, New Delhi.

AIR has different services each catering to different regions/ languages across India. One of the most famous services is Vividh Bharati (All India Variety Programme) which offers programmes such as news, film music, comedy shows etc. in several cities of India.

Now, let us find out how AIR operates. AIR has a three-tier system of broadcasting, namely, national, regional and local. The National channel of All India Radio started functioning on May 18, 1988.

It caters to the information, education and entertainment needs of the people, through its transmitters at Nagpur, Mogra and Delhi beaming from dusk to dawn. It transmits centrally originated news bulletins in Hindi and English, plays, sports, music, newsreel, spoken word and other topical programmes, to nearly 76% of the country's population fully reflecting the broad spectrum of national life.

The languages of broadcast are Hindi, English and Urdu apart from some music from other Indian languages. The Regional Stations in different States form the middle tier of broadcasting.

This also includes the North-eastern service at Shillong which disseminates the vibrant and radiant cultural heritage of the north-eastern region of the country. Local Radio is comparatively a new concept of broadcasting in India. Each of these local radio stations serving a small area provides utility services and reaches right into the heart of the community, What distinguishes local radio from the regional network is its down to earth, intimate and uninhibited approach.

The programmes of the local radio are area specific. They are flexible and spontaneous enough to enable the station to function as the mouth piece of the local community.

The FM service of AIR has two channels.

**FM Rainbow and FM Gold.**

There are 12 FM Rainbow channels and 4 FM Gold Channels. The programme content of these channels is mainly popular Indian and Western music, presented in a style which is highly popular with the urban youth. News bulletins and current affairs programmes are also broadcast from these channels.

There are also other AIR stations on the F.M. mode. There are several private FM channels which can be heard all over the country. Let us learn about them.

**Private radio stations ( FM channels)**

Radio Mirchi, Radio Mango, Big FM, Times FM ……The list is becoming longer. You must have heard about one or more of them. But have you wondered what they are? These are private or commercial radio stations which have been given a license to broadcast programmes on radio. Most of them cater to the younger generation by providing a mix of music and fun.

**1.7 News Service Division**

**INTRODUCTION**

All India Radio now under Prasar Bharati has the distinction of being one of the major broadcasting organizations in the world. The News Services Division (NSD) of All India Radio disseminates news and comments to listeners in India and abroad. From 27 news bulletins in 1939-40, AIR today puts more than 510 bulletins daily around 52 hours in 82 languages/dialects in the Home, Regional and External Services.

Out of these, 89 bulletins are broadcast daily from Delhi in the Home Service in English, Hindi and other Indian languages. The 44 Regional News Units (RNUs) putout 355 daily news bulletins in 67 languages. This includes news bulletins mounted exclusively on FM ‘Gold’ channel from 22 AIR Stations.

In addition to the daily news bulletins, the News Services Division also mounts everyday a number of news-based programmes on topical subjects from Delhi and some other Regional News Units.

## EARLY HISTORY

The history of news broadcasting in India is much older than that of All India Radio. The first ever news bulletin in the country went on the air from the Bombay Station on July 23, 1927 under a private company, the Indian Broadcasting Company. A month later on August 26, 1927 another bulletin in Bengali was started from the Calcutta Station. Until 1935, two bulletins, one each in English and Hindustani were broadcast from Bombay and a bulletin in Bengali was broadcast from Calcutta. The Indian Broadcasting Company went into liquidation in March, 1930 following which broadcasting came under the direct control of the Government of India. The service was designated as the Indian State Broadcasting Service. It was renamed All India Radio on June 8, 1936.

## DEVELOPMENT

The real breakthrough in news broadcasting came after January 1936 when the first news bulletin from the Delhi Station went on the air on January 19, 1936 coinciding with the starting of its transmission. Besides, news bulletins in English and Hindustani, talks on current affairs were also started from the Station in both the languages.

The Central News Organization was set up on August 1, 1937. Mr. Charles Barns took charge as the first News Editor in September and he later became the first Director of News. The outbreak of the Second World War in 1939 gave an impetus to the development of the Organization. The Monitoring Service was set up in 1939 to monitor foreign broadcasts. In 1943, the External Broadcast Unit was set up under the Director of News. By 1945, the Central News Organization was handling news bulletins in different Indian languages as well as in the External Services.

After Independence, news broadcasts of AIR grew both in quantity and quality. More emphasis was laid on national and regional news bulletins.

## HOME BULLETINS

The News Services Division broadcasts from Delhi 86 daily news bulletins in English, Hindi and 17 Indian languages for a duration of 12 hours and 20 minutes. In Hindi, 21 news bulletins are broadcast for a duration of two hours 30 minutes while 20 news bulletins are put out in English everyday for a duration of 2 hours and 25 minutes. These include two Sports news bulletins one each in Hindi and English. Apart from Hindi, forty-time news bulletins in 17 Indian languages for a duration of 7 hours and 45 minutes are broadcast everyday. The importance of language bulletins lies in the fact that they are the main source of national, international and regional news for the masses in small towns and villages. The evening bulletins in Dogri, Kashmiri and Urdu also include a commentary on topical subjects.

## REGIONAL BULLETINS

Regional bulletins were introduced in the early fifties. The first news bulletins in regional languages were started in April, 1953 from Lucknow and Nagpur Stations. In 1954-55, Regional News Units were set up at Bombay, Madras and Calcutta. This went on steadily and at present there are 45 Regional News Units functioning in different parts of the country. 146 news bulletins in 66 regional languages/dialects including English and Hindi are broadcast for a duration of 19 hours and 35 minutes.

## EXTERNAL BULLETINS

To start with, the External Services were part of the News Services Division. They were de-linked from the News Services Division on September 15, 1948. However, the responsibility of compiling the external news bulletins remains with the News Services Division. At present, a total of 66 news bulletins are broadcast daily in 26 languages (Indian and Foreign) for a duration of 9 hours and 13 minutes. Fifty six of these go on the air from Delhi while the ten bulletins of 1 hours 20 minutes duration are put out by our 56 RNUs – Mumbai (01), Kolkata (03), Hyderabad (01) and Chennai (2),Dharwad(11),Ahmedabad(2).

## BULLETINS ON FM 'RAINBOW' CHANNEL

The News Services Division is putting out news headlines on FM 'Rainbow' channel from Delhi from May 28, 1995. Twenty four news headline bulletins on FM 'Rainbow' are broadcast round-the-clock from Delhi. The duration of each headline FM 'Rainbow' bulletin from Delhi is one minute approx. At present 22 AIR stations are broadcasting FM Headlines.

## BULLETINS ON FM-Gold CHANNEL

The then Information and Broadcasting Minister launched a news and entertainment channel called AIR FM-II (now called FM Gold) on September 1, 2001. The Channel is on the air for about 18 hours a day from 6 am to 10 minutes past 12 in the night. It is a composite blend of information and entertainment with one third of its contents devoted to news and current affairs. The Channel carries news on the hour originating from Delhi. Composite news programmes in Hindi and English originating from Delhi are exclusively broadcast every morning, midday and evening for a duration of 30 minutes each. These include 'Samachar Savera' ,'Dopahar Samachar' in Hindi and 'Breakfast News' in English in the morning and 'Samachar Sandhya' in Hindi in the evening. The channel has also some specialized programmes like 'Market Mantra' (Business Magazine) and 'Sports Scan'. Other news-based programmes mounted on FM Gold include 'Vaad Samvaad' and 'Countrywide' based on interviews with prominent personalities.

## NEWS BASED PROGRAMMES

In February 1936, talks on current topics were introduced for the first time in English. In September, talks on current topics in Hindustani were added. Later ‘Topics for Today’ and ‘Focus’ on matters of current interest were introduced on 26th October, 1962. The daily ‘Spotlight’ and weekly ‘Current Affairs’ titles were given in place of ‘Topic for Today’ and ‘Focus’ in 1967.

The Current Affairs programme deals with topical issue in which various specialists on the subject express their viewpoints. The half-an-hour programme in English goes on the air from Delhi from 9.30 p.m. on Sundays. The corresponding Hindi programme, “Charcha Ka Vishai Hai” goes on the air from 9.30 p.m. on Wednesdays. ‘Samayiki’ and ‘Spotlight’ are also news-based programmes broadcast daily from Delhi. Commentaries on current topics in Urdu, Kashmiri and Dogri are also put out daily from headquarters, Delhi.

## COVERAGE OF PARLIAMENTARY PROCEEDINGS

The daily and weekly reviews of the proceedings in Parliament were introduced on February 14, 1961 in English and Hindi. The daily review called ‘Today in Parliament’ in English and ‘Sansad Sameeksha’ in Hindi has two parts, one on the proceedings in the Lok Sabha and the other on those in the Rajya Sabha. The weekly review in English – ‘This week in Parliament’ and that in Hindi ‘ Is Saptah Sansad Main’ – sums up the important highlights of the proceedings in both Houses during the preceding week.

The broadcast of the daily and ‘Weekly Reviews’ of the proceedings of the State legislatures, when they are in session, were started in 1971-72 in the respective regional languages. A review of the ‘Proceedings of the Delhi Assembly’ was started from December 14, 1993.

## RADIO NEWSREEL

Radio Newsreel was started on December 10, 1955 both in English (Radio Newsreel) and Hindi (Samachar Darshan) from Delhi. Newsreel in English is broadcast on Monday, Tuesday, Thursday and Saturday while Samachar Darshan is broadcast on Wednesday, Friday and Sunday. Some Regional News Units also put out regional Newsreels in the respective regional languages.

## NEWS ON PHONE SERVICE

AIR news on Phone was introduced on February 25, 1998 from Delhi. The service provides the latest news highlights in Hindi and English to a listener anywhere in the world on phone on dialing the specified numbers. Later, the News on Phone’ service in Tamil from Chennai, in Telugu from Hyderabad, in Marathi from Mumbai and in Hindi from Patna were also introduced. This same service has also been started from the

Regional News Units at Ahmedabad, Thiruvananthapuram, Bangalore and Jaipur in 2006 and from Imphal and Lucknow in 2007.

**NEW FACILITIES**

NSD has set up new News Studios with facilities for inclusion of “Phone-in’s” and has arrangement for holding Radio bridge conferences on special occasions.

**SOURCE OF NEWS**

The bulk of AIR news comes from its own Correspondents spread all over the country. It has 90 regular Correspondents in India and five abroad at Colombo, Dhaka, Dubai, Kathmandu, and Kabul . Apart from this, AIR has around 500 Part-time Correspondents based at nearly all district headquarters. The PTCs are to meet the requirements of Doordarshan News also.

NSD subscribes to the news agencies – UNI, PTI and their corresponding Hindi services – Univarta and Bhasha, and ANI to make its bulletins broad-based. Another source of news are the Monitoring Units (English and Hindi) attached to the General Newsroom and the Central Monitoring Services, which monitor the bulletins of major broadcasting organisations of the world. A Radio News Exchange Programme was initiated with the members of the Asia Pacific Broadcasting Union to broaden the news coverage. An Information Technology Unit was set up at Delhi to take care of the IT requirements of NSD. The Unit has set up an internal Website to cater to the news requirements of the Regional News Units and others.

**SET UP OF NSD**

The News Services Division is headed by a Director General (News) (PB) who is one of the senior most officer of the Indian Information Service. He is assisted by a team of Additional Directors General (News), Directors (News) and Joint Directors (News).

The different operational wings of NSD at headquarters in Delhi include: General News Room, Hindi News Room, Reporting Unit, Talks Units (English and Hindi), Newsreel Unit, New Format Cell, Indian Language Units, Monitoring Unit, Reference Unit and Administrative Wing.

The Regional News Units in various States are headed by a Joint Director or a News Editor or an Assistant News Editor assisted by Correspondents, Reporters and Newsreaders-cum-Translators.

**1.8 Reception and Public Relations**

With the changing mass communication scenario, Audience Research has occupied the centre stage. World over, almost all the big media organizations have been doing in-house audience research in one form or the other. Without ‘Market Research’ (in

marketing) no media organization can afford to put their precious resource at stake without knowing the potential audience (consumers) and market for their media content. Besides, they are also subscribing to syndicated research done by the various media and market research organizations. The secret behind the success of private TV and Radio channels lies in their capability to feel the pulse of audience through continuous audience research and to design and modify the programme content including presentation accordingly.

All India Radio has been a pioneer in this field. Presently, it has a network of 38 Audience Research Units across the country which started with a humble beginning in 1946 as 'Listeners' Research Wing'. During all those years, it worked as eyes and ears for the organization.

**Role and Functions:**

- Providing instant feedback to programme planners/ producers through Quick feedback studies, Listeners' Letter Analysis, Content Analysis, Focus Group Discussions and Panel Studies etc.
- Carrying out periodical large scale Radio Audience Surveys on various AIR channels to provide listenership data to programmers, sponsors, advertisers, and marketers.
- Undertaking sponsored Audience Research studies from other government departments/autonomous bodies
- Conducting on demand special Audience Research studies and Feed-forward Studies before start of a new station.
- Functioning as data bank, research and reference section for the organization.
- Helping to develop marketing strategies in terms of providing listenership data across socio economic categories.

## 1.9 Advertising

Traditionally, an advertising agency would typically have various set departments under which people are suppose to operate. Client servicing (who do the co-ordination between client and creative, and various agency department, suppliers, etc), Account planning (who work on the strategic planning for the brand), Creative dept – headed by the creative director who supervises- Copywriters and Art Directors, Media – they plan media spends and actually buy media space on behalf of agencies – this function is sometimes hived off to an independent media buying house), Public relations department, market research department.

However, these boundaries should not be as stringent as they are right now. Successful advertising campaigns are all about a talented individuals putting efforts across disciplines. For example, creativity has no limitation. Anyone can come up with a creative idea. At the same time, everyone in the team needs to understand all the strategic planning needed for the brand. Moreover, the client needs to interact with the

team rather than an individual who may or may not be able to convey the idea to his best!

Hence, the new agency set up is that of a multi talented team that has individuals who are capable of handling things across segments. One may argue that this can create confusion because there is lack of clarity of role and this may lead to confusion in the team but creativity comes from chaos! The idea generation that will be created in the group will be much more than those with traditional agency set up.

The new agency set up (different individuals from diverse backgrounds come together and take decision collectively. No one has a pre-defined role)

**Mobile Advertising**

Mobile phones became a new means of advertising in 1998. When the first paid downloadable content appeared on mobile phones in Finland, it was only a matter of time until mobile advertising followed. By 2007 the value of mobile advertising had reached $2.2 billion and providers such as Admob delivered billions of mobile ads. More advanced mobile ads include banner ads, coupons, Multimedia Messaging Service picture and video messages, advergames and various engagement marketing campaigns.

A particular feature driving mobile ads is the 2D Barcode, which replaces the need to do any typing of web addresses, and uses the camera feature of modern phones to gain immediate access to web content. 83 percent of Japanese mobile phone users already are active users of 2D barcodes. In India too, mobile advertising is growing multifold.

Many services like mginger.com are offering SMS advertising to millions of subscribed users who in turn get paid for every ad SMS message that they receive. Besides, banner ads and coupons are also popular in India.

**Advertising on Social Networking sites**

A new form of internet advertising that is growing rapidly is social network advertising. It is online advertising with a focus on social networking sites. This is a relatively immature market, but it has shown a lot of promises as advertisers are able to take advantage of the demographic information the user has provided to the social networking site.

One of the best uses of this medium is that advertisers can get directly in touch with people, knowing their demographics and personality profiles. Because some of these sites have communities on various subjects which individuals join to share their interests, advertisers are exactly able to know what kind of target audience they are looking at.

Wikipedia has named this activity as “Friendertising” as it is a more precise advertising term in which people are able to direct advertisements toward others directly using

social network service. Example: The recent pink Chaddi campaign became very popular through extensive use of the social networking site Facebook. This site also offers great opportunities for advertisers to advertise their products and services uniquely.

**Advertising Agencies**

**Media planners:** Media Planners help ad agencies choose the best outlet or medium to reach the customer they want. They plan; schedule, book and purchase space in the print media (newspapers, magazines) or outdoors (billboards, kiosks and bus panels) and time (TV & radio, internet). The media planning exercise may also involve conducting some targeted brand or need-specific research to assess recall and viewership/readership of a campaign.

**Creative department:** The creative department's task is to harness the right words, the most appropriate and arresting visuals — anything and everything that will grab the attention and prompt a sale. The creative team in an agency can be further divided into two sections: Copy and Creative.

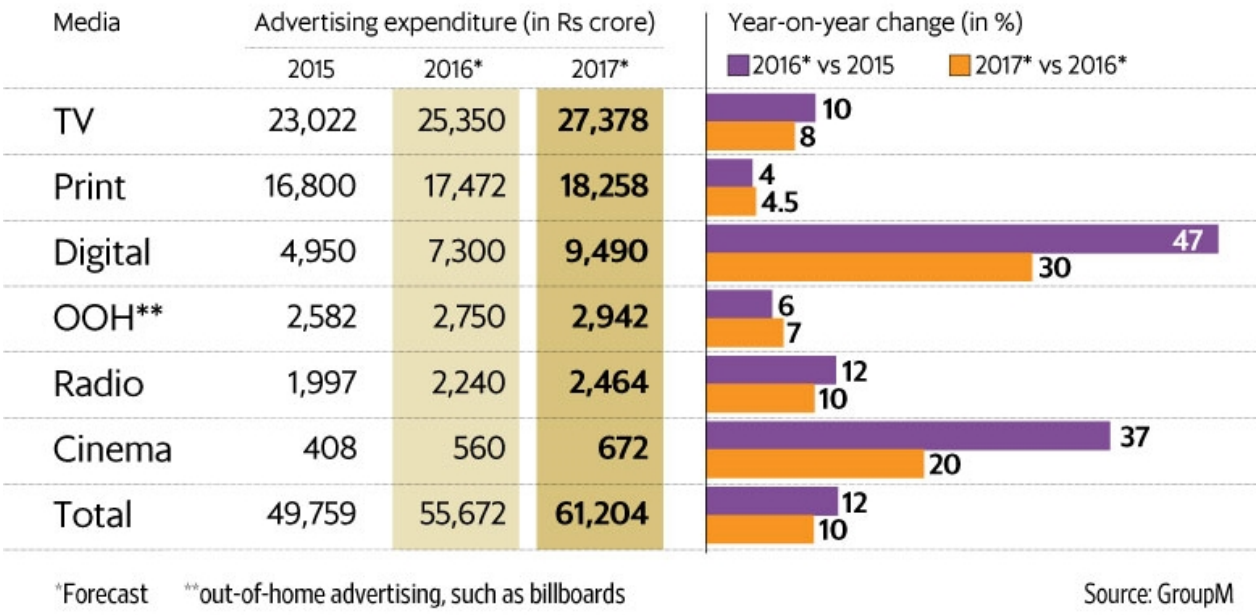
**Copy Department:** After the client service executive briefs the creative team, the copywriter gets down to the task of putting across the message in words — headline, followed by the body copy in the case of a press ad, a dialogue or jingle for a radio spot, or a detailed story board in the case of a TV commercial.

A good copywriter must be able to think laterally and originally each time, to co-relate masses of data and research findings so as to present the conclusions in language that is lucid and convincing.

**The Art Department:** Takes care of the overall "look and feel" of the campaign starting with a "scribble" or rough sketch which accommodates the various components i.e. headline, visual, picture, text, logo, etc. in a balanced format within the given space. Selecting the size and type of the font (lettering), the photographic treatment and the overall treatment of the TV commercial is the purview of the visualizers and art directors. While a high level of originality and creative talent form the mainstay, a BFA or degree in applied art or graphic design with knowledge of computer graphics/multimedia is mandatory.

**Media Research agencies:** Market research agencies try to measure the effectiveness of any media. It is research that provides the media planner and creative department, a scientific and measurable basis to sharp-focus their strategy. These professionals are from a variety of disciplines, but share a common comfort level with mathematical or statistical modeling, sampling techniques and psychographics. Media research uses various tools and methodologies to arrive at the reach and consumption of a media vehicle by different target groups over a period of time. These numbers are used as trading tools by the stakeholders of media industry. They also help the media

companies to judge the effectiveness of their content in garnering the attention of the Target Group.



| Media | Advertising expenditure (in Rs crore) | | | Year-on-year change (in %) | |
|---|---|---|---|---|---|
| | 2015 | 2016* | 2017* | 2016* vs 2015 | 2017* vs 2016* |
| TV | 23,022 | 25,350 | 27,378 | 10 | 8 |
| Print | 16,800 | 17,472 | 18,258 | 4 | 4.5 |
| Digital | 4,950 | 7,300 | 9,490 | 47 | 30 |
| OOH** | 2,582 | 2,750 | 2,942 | 6 | 7 |
| Radio | 1,997 | 2,240 | 2,464 | 12 | 10 |
| Cinema | 408 | 560 | 672 | 37 | 20 |
| Total | 49,759 | 55,672 | 61,204 | 12 | 10 |



### 1.10 Recording / Dubbing / Broadcasting

Have you ever noticed the importance of Audio in our lives. How long can you see a Mute TV going on? Audio plays the most important part in our lives and in entertainment and learning. Audio itself is of prime importance even Video is incomplete without it.

Most of you must have the memories of those days when only limited number of TV and Radio Channels were the only means of electronic entertainment. Limited number of programmes, limited languages. Now the scenario is changed, you find numbers of channels in each language. If we consider the multilingual nature of our country there is a great demand of voice over artistes. Many of the film and television production houses nowadays have their own dubbing departments where they produce a single programme in number of languages to cater to whole of the nation and also other countries. All major TV serials or Films which were originally made in local languages now have been dubbed in various regional and foreign languages. All new Hollywood films get to same day release in Hindi, Tamil, Telugu as well.

You are reading this article as you have some desire to be a Voice Over (Dubbing) artiste. You feel you have the fluency over the language and want to begin with. See, as a dubbing or voice over artiste you should not be only fluent in the language but also versatile enough to match your inflection, lip sync, tone & pauses to synchronize with the gestures and body language of the character in the original soundtrack or visuals. Clarity of your voice, clarity of your diction, dialogue delivery and emotion in your voice are the key differentiators of a dubbing pro. Another thing you learn with experience is

to match your dialogues according to the original time scale, particularly in animation or Muppet dubbings. Command and translation ability in both source and target language helps the dubbing artist considerably as he/she can manipulate the choice of words slightly without harming the sense of the dialogue.

You must be wondering how much a voice artiste is paid. An experienced voice artiste in TV serials gets Rs 5000 or $200 to Rs 8000 or $300 per episode, but depending upon the length of the work, complexity of the character they even charge Rs 15000 or $ 500 per episode. An experienced Voice artiste who gives voice overs in a corporate or documentary films can anywhere gets between Rs.25000 to Rs. 50000 or $ 1000 depending upon the script and his/her popularity. In Films a single character dubbing for a good budget film can get you anywhere between Rs 75000 to Rs. 1.5 lacs or $3000 or more. You can see the suggested rate list too. India's highest paid voice artiste earns approx INR 70K every day

The options do not end here, there are number of video & radio programmes being made, sponsored, corporate, private etc, documentaries, presentations, radio/TV jingles, spots, Phone softwares, IVRs, Multimedia, audio books, training and safety videos, tonnes of E-learning Content. Current scenario is that the market has ample voice over work.. Now you must be wondering - How to go about? If you think you have the confidence to deliver, then concentrate on your voice, find out your strong areas in voicing, if you have very good base voice as Inder Mishra or Amitabh Bachchan then a voice over narration suits you, if you have mid base voice and you can make certain variations and modulate at your will then dubbing arena may suit you.

Remember only go for those languages in which you have perfect command. Your mother tongue or your native language can be your first language. You should able to read, write and speak and should have good knowledge of syntax and grammar of the language. An appreciation by our family members of friends is not enough. You may need a help from a professional VO Artiste or a Voice Coach. Record your voice on tape or computer, listen to it, then again record & listen, you will find that you can do better. Walls, Mirrors, Monitors do not respond. Recording is the best judge You may need somebody to comment on your Voice Over Recordings. Ask your VO Artiste friend or the Voice Coach to find your shortcomings.

When you feel you are confident, visit a sound studio, make a Demo or your voice, not more than 10 minutes, make sure it contains your best part in different kind of scripts such as corporate narration, documentaries, presentations, commercials/ promos, IVR prompt, e learning, story telling etc. Then distribute these samples to various sound studious and producers, directors personally or by email. Create your online profile on various voice websites as most of the industry people and voice artiste seekers refer these websites to hire Voice Talents. You can get address of Sound Studious from the internet to get your Demo CD ready. Exploit the contacts of your friends & elders. You will surely get a break sooner or later. Do not lose your inspiration. Your dedication and hard work will certainly bring laurels. Remember, your courage, your dedication is the

key to success. But still the bottom line is Clarity in Voice, Complete command over the language, should read, speak and comprehend the text quite well.

### 1.11 Master control room

MCR stands for Master Control Room, the technical hub of a broadcast operation, where the signals from both audio and video pass through prior to transmission. An MCR Operator works within the MCR on equipment which might typically include video monitors, satellite receivers, video tape machines and transmission equipment. They check the quality of content, ensuring the transmission meets government regulations and respond to any technical issues from other areas of the operation. Regulations include content ones (such as station ID, indecency, watershed rules etc.) and technical regulations (including those against over-modulation and “dead air”).

Master control is a crucial part of any broadcast operation. Master control operators are responsible not just for technical continuity, but also overseeing content before it hits the airwaves. A master control room is a technological masterpiece of video monitors, servers, transmission equipment and computer broadcast automation equipment.

VCA’s team can design and install these systems to the most exacting specifications, meeting your time and budget requirements for any project. Our relationships with all major industry manufacturers, combined with our extensive expertise, puts us at the top of the field for master control operations technology.

SKILLS REQUIRED: Strong computer skills in Windows OS, An interest in technology and engineering, Good attention to detail, Ability to remain calm under pressure

### 1.12 Keeping of valuable audio voices

What's in a voice? To the folks at Wikipedia, the online encyclopedia, a voice means a lot. They've begun a project to archive the voices of famous people.

Actor Dustin Hoffman, writer John Updike, scientist Jane Goodall and Nobel Peace Prize winner Aung San Suu Kyi are among the audio clips now found in Wikipedia's biographical entries. Formally called Wikipedia's Voice Introduction Project, it aims to collect 10-second sound recordings of anyone with a bio page on Wikipedia. The BBC is helping, by providing a lot of its archival audio through an open license.

Wikipedia expert Andy Mabbett is one of the people helming the project and spoke with NPR's Audie Cornish. Here is the script of that program as it is broadcast!

On the project's beginnings

I wrote a blog post suggesting that we get some people to record their voices for Wikipedia, and asked everybody I knew who is the subject of Wikipedia article to

provide a short sample where they tell us their name and a little bit about their background so we know what their voices sound like.

As a result of that the BBC heard the project and they asked me if I would get involved in a similar project that they were about to run, where they've open licensed or released with permission to reuse up to 1,000 40-second clips of programs from their archive, because they want to run software against them to do voice recognition, but they realized those clips are also useful for us on Wikipedia to exemplify how people sound, particularly people we can't reach with our recording equipment.

On why audio instead of video

There's nothing wrong with video. We use video on Wikipedia as well but by using audio, it's a very small task of the person recording their voice for us. They can do it in the morning when they are in their dressing gown and curlers. Some people are shy of appearing in front of a camera, but it's also a small file to transmit over the Internet. It's a lot cheaper to download the audio over the video.

On what you learn from hearing someone's voice

It's a very personal thing. If you think about the people in your own life, you know their voice the moment you hear it, as much as or sometimes even more than a photograph ... With a voice, you know instantly. And, I don't know about you personally but if I hear a voice from the dim and distant past from the days of wax cylinder recordings, somebody like the nurse in Florence Nightingale, it's so exciting to have that connection back to them. So we're doing the same for people today.

Who's on your audio recording wish list?

I happen to know there's a Wikipedia article about you [Audie], so I'm looking forward to receiving your recording ... No fear or favor. I'm happy for any subject of a Wikipedia article, whether they sound like a Shakespearean actor or a guy on the street selling a newspaper. We want their voice.

British Library Sounds presents 50,000 recordings and their associated documentation from the Library’s extensive collections of unique sound recordings which come from all over the world and cover the entire range of recorded sound: music, drama and literature, oral history, wildlife and environmental sounds.

The selection available here comes from the 3.5 million sounds held in the British Library. You can search and browse the entire collection with the sound and moving image catalogue.

The original selections were made during the Archival Sound Recordings (ASR) project that ran from 2004 to 2009 and which was funded by the JISC (Joint Information Systems Committee) under its Digitisation Programme. British Library Sounds is the

new name for Archival Sound Recordings. It retains all of the ASR content to which many thousands of new recordings have been added. New features and an improved player are available and the whole website has undergone a thorough re-design.

**Audio tools**

Most computers come with basic audio hardware and software installed for recording and playback. However, there are hundreds of computer programs available which allow you to do more with your audio - playing, editing, analysing, transcribing and converting sounds.

**i. Free software downloads**

**(a) Audio players**

Although your computer can play many sound files, these free tools will play a larger variety of audio and video files:

**Media Player Classic:** A good general purpose player with a small footprint

**Quicktime:** A general purpose player from Apple

**iTunes:** A useful player combined with a useful facility for organising audio libraries

**(b) Audio editors**

**Audacity** – an open-source, cross-platform, feature-rich player with many features including recording, converting, mixing, filtering, effects, etc

**(c) Visualisers and analysers**

**Sonic Visualiser:** open-source software for viewing and analysing the contents of music audio files, for Linux, OS/X, and Windows

**Avisoft SASLab Lite:** designed for bioacoustics analysis, but useful for graphical representation of waveforms or spectrograms of any sounds.

**Raven Lite**: designed for bioacoustics analysis, but useful for graphical representation by waveform or spectrogram of any sounds.

**Praat**: used especially for speech analysis and phonetics

**(d) Audio transcription tools**

**Express Scribe**: It is a useful for transcribing written speech to a computer. Windows, Mac and Linux versions. Easily control of playback at different speeds using mouse, keyboard shortcuts or by purchasing a foot pedals.

**(e) mp3 and CD ripping**

Note that you should not copy CDs that are copyright unless you have permission from the rights holder.

**Exact Audio Copy:** makes high quality grabs of CDs

**ii. Commercial software and hardware**

There are also many excellent programs on the market that at a price will handle multiple audio functions in one single program, for example: Wavelab, SoundForge, Adobe Audition, Bias Peak LE (for Macs) to name but a few.

Computers play sound files via a hardware sound card or sound processor chip, which can be upgraded to achieve better sound quality. Good quality units range in price from Rs. 8000 to over Rs. 2,00,000. Internal sound cards are available for Windows PCs at low cost.

External audio interface units that connect to a computer via high-speed USB or Firewire cables are becoming more popular. For around Rs.1500, these provide rugged audio inputs and outputs to connect a variety of external devices, along with good quality analogue-digital converters.

**1.13 Music and song records collections**

An album is a collection of audio recordings issued as a single item on CD, record, audio tape or another medium. Albums of recorded music were developed in the early 20th century, first as books of individual 78rpm records, then from 1948 as vinyl LP records played at 33 1⁄3 rpm. Vinyl LPs are still issued, though in the 21st-century album sales have mostly focused on compact disc (CD) and MP3 formats. The audio cassette was a format used from the late 1970s through to the 1990s alongside vinyl.

An album may be recorded in a recording studio (fixed or mobile), in a concert venue, at home, in the field, or a mix of places. The time frame for completely recording an album varies between a few hours to several years. This process usually requires several takes with different parts recorded separately, and then brought or "mixed" together. Recordings that are done in one take without overdubbing are termed "live", even when done in a studio. Studios are built to absorb sound, eliminating reverberation, so as to assist in mixing different takes; other locations, such as concert venues and some "live rooms", allow for reverberation, which creates a "live" sound. The majority of studio recordings contain an abundance of editing, sound effects, voice adjustments, etc. With modern recording technology, musicians can be recorded in separate rooms or at

separate times while listening to the other parts using headphones; with each part recorded as a separate track.

Album covers and liner notes are used, and sometimes additional information is provided, such as analysis of the recording, and lyrics or librettos. Historically, the term "album" was applied to a collection of various items housed in a book format. In musical usage the word was used for collections of short pieces of printed music from the early nineteenth century. Later, collections of related 78rpm records were bundled in book-like albums (one side of a 78 rpm record could hold only about 3.5 minutes of sound). When long-playing records were introduced, a collection of pieces on a single record was called an album; the word was extended to other recording media such as compact disc, MiniDisc, Compact audio cassette, and digital albums as they were introduced.

**Case Study**

**Preserve Indian recordings on 'Odeon' label shellac discs**

Dr Suresh Chandvankar, Independent Researcher, 2011 award - Major project, £8,800 for 12 months,m Archival partner: National Centre for the Performing Arts, Mumbai

**Project Overview**

'Odeon' label shellac discs were issued in India during 1912-1938. The company produced over 2,000 titles of north and south Indian music. About 600 titles [1,200 songs] have survived and are with private collectors. These are endangered and need to be rescued and preserved. Songs from the discs will be digitised and audio files will be stored on hard drives in high resolution uncompressed wav format. The record labels, sleeves, catalogues and publicity material will also be scanned to obtain digital scan images. This treasure of audio and visual material will thus be preserved for posterity.

The material to be preserved represents various musical genres recorded on breakable shellac discs during 1912-38. These discs are the only surviving copies. Many forms of music recorded on them are now not played or sung. Most of the recordings represent the musical tradition of over two hundred years. Students of music, practising musicians and researchers can draw heavily from the preserved material. The textual material is also useful for students and academics studying culture, history and biographies of the artists.

Odeon label shellac discs were issued in India in two phases: during 1912-16; and during 1932-38. During the first phase, Odeon's first Indian recordings were made in late 1906 on a grand tour that took the engineers from Calcutta to Benares, then on to Lucknow, Cawnpore, Delhi, Amritsar, Lahore, Bombay and finally back to Calcutta. In all, they recorded some 700 titles, which were duly shipped back to Berlin for processing and manufacture in what was then the established worldwide pattern. Disc

records manufactured and pressed in Germany were shipped back to India by 1908. Gramophone records were the only mode of public and family entertainment in that period. Because of the diversity of language and cultural taste, Odeon's engineers recorded a great deal of regional music for local consumption. In a time before film music swept regional variations away, Odeon's activities allowed Indians to listen to the music that would otherwise have been irretrievable. Very few disc records from this period have survived. Some of the famous recording artists were Mr Murad Ali, Mr Dhurandhar and Mr Walavalkar.

In the second phase, the Odeon disc manufacturing company operated during 1932-38. Its operations were mainly from Mumbai and Madras and the company produced over 2,000 titles in north and south Indian music. At this time, radio and film songs had just entered the entertainment era. Disc manufacturing and distribution activity continued until the outbreak of World War II. Because of the embargo imposed on German goods, the company had to wind up their business in India, leaving behind hundreds of titles. The musical genre recorded on these discs include drama songs, speeches, folk music, classical music, drama sets, skits and plays, vocal and instrumental music. The records are in ten and twelve inch diameter format.

Today, most of theremaining discs are with private collectors all over India. It is estimated that about 600 titles [1,200 songs] have survived. Over two hundred artists have made recordings on this label. Some of the most popular recording artists from North India of this period are: Bai Sunderabai of Poona, Bal Gandharva, Khansaheb Abdul Karim Khan, Omkarnath Thakur, Heerabai Barodekar, Kamlabai Barodekar, Sureshbabu Mane, G. M. Londhe, Bai Azambai of Kolhapur. Most of the Odeon artists were amateurs and have been forgotten in modern times. Their recordings are invaluable and need to be preserved.

As these discs are in private hands, the collections are endangered as the collections will be scrapped and destroyed, once the collector is no more. No commercial company has any interest in reissuing most of these discs on compact disc (CD) or store in digital format, since it has no commercial potential. Thus, the invaluable music on these discs is endangered and needs to be rescued.

This project will digitise the audio recordings from all the available Odeon label shellac discs. The recordings from over 600, 78 rpm shellac discs will be digitised and stored on hard drives in high resolution uncompressed file formats. Record labels and record sleeves will also be scanned to obtain digital scan images. Copies will be deposited with institutions throughout India and with the British Library. This treasure of audio and visual material will be preserved for posterity and will be a invaluable reference work and resource material for several generations.

The project succeeded in digitising 704 shellac records (1,408 songs) and 17 record catalogues. This created 1,408 audio files (.wav), 1,408 metadata files (.xml), and 1,566 scanned images of record labels and catalogues (.tiff). Copies of the digital collection have been deposited with the National Centre of Performing Arts, the National Film

Archives, the American Institute of Indian Studies, the Roja Muthiah Research Library, Sangeet Natak Akademy, and the British Library.

The records copied by this project have been catalogued as:

EAP468/1 Odeon record label catalogues and advertisements 1932-1941.

**THE INDIAN PERFORMING RIGHT SOCIETY LIMITED**

A lot of people are not aware, or atleast not very clear about the functioning of IPRS. They often ask, What is the business of IPRS? Well, in short, the business of IPRS is to issue Licences to users of music and collect Royalties from them, for and on behalf of its Members i.e. the Authors, the Composers and the Publishers of Music and distribute this Royalty amongst them after deducting its administrative costs.

The IPRS came into existence on 23rd August 1969. The IPRS is a representative body of Owners of Music, viz. The Composers, Lyricists (or Authors) and the Publishers of Music and is also the sole Authorized Body to issue Licences permitting usage of Music within India by any person. Composers are those who are better known as Music Directors, Authors are better known as Lyricists, Publishers of Music are the Producers of Films and Music Companies, or those who hold Publishing Rights of the Musical Works. The Society is a non-profit making Organization and is a Company Limited by Guarantee and Registered under the Companies Act, 1956.

It was also registered under Section 33 of the Copyright Act, 1957 as the Copyright Society to do business of issuing Licenses for usage of Musical works & Accompanying Literary Works. IPRS conducts its business of granting licenses per Section 30, as the society is an owner of the copyrights as per the assignment deeds executed with its members who are owners and have assigned the same to it.

**1.14 SITE-PEo-INSAT**

The Department of Atomic Energy of the Government of India entered in 1975 into an agreement with the National Aeronauntics and Space Administration (NASA) of the U.S.A to conduct jointly a Satellite Instructional Television Experiment (SITE) with a view to provide informal education to the rural population of India through an intimate medium of communication.

Accordingly, the SITE programme was launched on 1st August, 1975. This joint venture of NASA, Indian Space Research Organisation (ISRO) and All-India Radio (AIR) had the objectives of (a) exploring the potential of satellite for nation-wide communication through the medium of TV and (b) broadcasting instruction programmes in the field of agriculture, family planning, education etc. The SITE programme was introduced in 2400 villages in 20 districts of Rajasthan, Bihar, Orissa, Madhya Pradesh, Andhra Pradesh and Karnataka.

The programmes under the SITE were classified into two broad categories i.e. (a) educational television (ETV) which was meant for the school children in the age group of 5-12 years and (b) instructional television (ITV) for adult audience, primarily designed for neoliterates and illiterates. ETV programme was focused to make education more interesting, creative, purposive and stimulating and also to create an awareness in the changing society. The telecasts for adult viewers were to cover incidents of national importance, improved practices in agriculture, health, hygiene, family planning, nutrition, etc. and some recreation programmes. The programmes were telecasted for a duration of four hours each day in two transmissions.

The programmes were produced after categorising the target audience into four linguistic groups viz Hindi, Oriya, Telugu and Kannada. The SITE was in operation for one full year from August 1975 to July 1976 and covered 6 states.

**SITE**

India's interest in the practical uses of space communications technology dates back to the early 1960fs, when the late Dr. Homi Bhabha and the late Dr. Vikram Sarabhai began - with great foresight - an active space research programme in the country. In 1963, a decision was made to set up an Experimental Satellite Communications Earth Station (ESCES) at Ahmedabad.

Could serve three major purposes: This earth station 1. serve as a centre for building up the necessary technical manpower in the country for a future space research programme; 2. provide training in satellite communications technology to both Indians and foreigners; and 3. carry out some research and development in the area of earth station and ground segment hardware for satellite communication systems.

An agreement was signed with the United Nations Development Programme in 1965 for assistance - totalling about $500, 000 - in setting up the earth station. The International Telecommunication Union was nominated by UNDP as the executing agency. Work on the earth station was completed in 1967. Most of the equipment had to be imported from abroad since at that time there was little capability in the country in this area.

The experience gained in setting up this earth station was immediately utilized when the Indian Space Research Organization (ISRO) took up the prime responsibility for setting up India's first commercial earth station at Arvi (now named Vikram Earth Station after the late Dr. Vikram Sarabhai). The 30 metre antenna as well as some of the electronic equipment was fabricated in the country. The experience gained in the process has been fully used for SITE.

At about the same time that India's first earth station was being set up, a pilot Agricultural TV project (called "Krishi Darshan") was initiated by Dr. Vikram Sarabhai. This project - which was inaugurated on January 26, 1967 - aimed primarily at

demonstrating the effectiveness of TV as a medium for propagating new agricultural practices.

Since India's only TV station at that time was at Dehli, the project began with 80 community TV sets specially installed in villages around Delhi. Independent evaluations showed a marked improvement in not only knowledge and attitude, but also actual adoption of new agricultural techniques by farmers in the Krishi Darshan villages. This was a milestone in establishing the practical benefits that could flow from a wider introduction of TV in the countryside.

The Unesco panel of consultants on space communication meeting in Paris on 14-15 June, 1966 suggested a satellite pilot project and commented that - "the prevailing conditions in India provide an immense challenge and a spectacular opportunity both for testing techniques and demonstrating the effectiveness of the telecommunications satellite while serving the priority needs of the area through a major contribution to development".

The question of using satellites as a medium for communication was subsequently examined in India by a committee consisting of secretaries of Education, Information and Broadcasting, Defense, Communications, the Director-General Council of Scientific and Industrial Research, Director General Overseas Communications Services, Dr. Vikram Sarabhai, and Chairman of the University Grants Commission in August, 1966.

The general consensus was that India should welcome a pilot project by Unesco and recognizing the fast developing technology, should keep itself in the vanguard of this movement. Largely upon the initiative of the Indian Delegation, the General Conference of Unesco held in October-November 1966 accepted the recommendations of the Space Panel and authorized the Director-General of Unesco to undertake a study of the feasibility of launching a pilot project in the use of satellite communication for ducational and economic development purposes.

At a meeting held in March 1967 the Unesco Panel agreed that "feasibility is no longer the main question, as studies already made have amply indicated the practicability of using space communication for the purpose mentioned above.

In the light of the interest expressed by the Government of India the panel recommends that Unesco should proceed with a preparatory study for a pilot project in India, a country which meets the requirements of large and heavily populated areas, where the needs of education and development are fully recognized and the present broadcasting facilities are only beginning to meet these needs. 'I A study team consisting of three engineers(1) sponsored by the Department of Atomic Energy visited the USA and France in June-July, 1967 for an on-the-spot study and discussions with the National Aeronautical and Space Administration (NASA) of the United States and CNES in France on the technical feasibility of launching a pilot project of satellite educational television in India.

The group came to the general conclusion that it was technically feasible to launch such an experiment in India with a suitable satellite such as one of the series of the "Application Technology Satellites" (ATS) then under development by NASA in the United States. joint working group was set up in 1967 by the Indian Department of Atomic Energy (which was then responsible for Space activities also) to study the possibility of using a synchronous communications satellite for TV coverage in India. The group concluded that the most cost-effective solution for India would be a hybrid system, combining direct reception from a satellite in remote villages and reception by rediffusion via conventional TV transmitters in and around cities. The working group also indicated the possibility of conducting a limited experiment using the ATS-F satellite of NASA which was then on the drawing board.

Following the concurrence of the Ministry of Education and the Government of India, Unesco sent an Expert Mission(2) between the 18th November and 8th December, 1967, to prepare a report on a pilot project in the use of Satellite Communication, in co-operation with a counterpart team(3) set up by the Government of India and in consultation with the Indian authorities concerned.

Report, the Government of India set up an interministerial group (the national satellite communications, or NASCOM, group - under the Chairmanship of Dr. Vikram Sarabhai) to look into the possible uses of a synchronous communications satellite for India.

As a result of the groups' recommendation a In 1968, as a follow-up to the Unesco Mission's This Group had representatives from all the concerned "user" ministries, from the Indian Space Research Organization (ISRO), All India Radio (AIR), communications, etc. The NASCOM Group had intensive discussions for about 6 months, during which time a number of smaller working groups did a great deal of background work on various aspects of satellite communications, on selection of areas and villages for TV, on maintenance aspects, etc. The report of the group recommended that India should carry out a Satellite TV experiment using NASA's ATS-F satellite.

This recommendation was accepted by the Government and the India-USA Memorandum of Understanding for SITE was signed on September 19, 1969. In all these steps culminating in the signing of the Memorandum of Understanding, the very vital role of Dr. Vikram Sarabhai is apparent. It was primarily his foresight and his commitment to use space technology for practical benefits that led to SITE.

**INSAT:** SPACE PROGRAMME

The Indian Space Programme, since its inception, has been guided by a Vision, which laid emphasis on the application of space technology for finding solutions to the problems of man and society. Self-reliance in space technology has been an important target of the programme. Significant achievements have been made in the country in the area of space technology. India was one of the few countries to enter the space club

when Aryabhatta the first indigenously built Satellite was put in orbit. The major milestones in space programme are tabulated below:

MILESTONES IN SPACE PROGRAMME

1962: Indian National Committee for Space Research (INCOSPAR) Formed BY THE Department of Atomic Energy and work on establishing Thumba Equatorial Rocket Launching Station (TERLS) Near Trivandrum began.

1963: First sounding rocket launched from TERLS (November 21, 1963).

1965: Space Science & Technology Centre (SSTC) established in Thumba.

1967: Satellite Telecommunication Earth Station set up at Ahmedabad.

1972: Space Commission and Department of Space set up.

1975: First Indian Satellite, Aryabhata, launched (April 19, 1975).

1976: Satellite Instructional Television Experiment (SITE) conducted.

1979: Bhaskara-1, an experimental satellite launched. First Experimental launch of SLV-3 with Rohini satellite on board failed.

1980: Second Experimental launch of SLV-3 Rohini satellite successfully placed in orbit.

1981: -APPLE, an experimental geo-stationary communication satellite successfully launched. -Bhaskara-II launched (November)

1982: INSAT-1A launched (April), Deactivated in September.

1983: -Second launch of SLV-3. RS-D2 placed in orbit. -INSAT-1B launched.

1984: Indo-Soviet manned space mission (April).

1987: ASLV with SROSS-1 satellite on board launched.

1988: -First Indian Remote Sensing Satellite, IRS-1A launched. -INSAT-1C launched (July). Abandoned in November.

1990: INSAT-1D launched successfully.

1991: Launch of second operational Remote Sensing satellite, IRS-1B (August).

1992: -Third developmental launch of ASLV with SROCC-C on board (May). Satellite placed in orbit. -First indigenously built satellite INSAT-2A launched successfully.

1993: -INSAT-2B launched in July successfully. -First developmental launch of PSLV with IRS-1E on board fails.

1994: -Fourth developmental launch of ASLV successful (May). -Second developmental launch of PSLV with IRS-P2 successfully (October).

1995: -INSAT-2C launched in December. -Third operational Indian Remote Sensing Satellite launched.

1996: Third developmental launch of PSLV with IRS-P3 successful (March).

1997: -INSAT-2D launched in June becomes inoperational in October. -ARABSAT-1C, since renamed INSAT-2DT, acquired in November. -First operational launch of PSLV with IRS-1D successful (September).

1998: INSAT system capacity augmented with the readiness of INSAt.2DT acquired from ARABSAT ( January, 1998).

1999: INSAT 2E the last satellite in the multi-purpose INSAT-2 series, launched by Ariane from Kourou French Guyana (April 3, 1999). Indian Remote Sensing Satellite, IRS-P4 (OCEANSAT), LAUNCHED BY Polar Satellite launch vehicle (PSLV-C2) along with Korean KITSAT-3 and German DCR-TUBSAT from Sriharikota (May 26, 1999).

2000 (till May): INSAT 3B was launched on 22nd March, 2000 and was dedicated to the nation by Prime Minister on 24th May, 2000.

The launch of INSAT-2E and the Indian Remote Sensing satellite, IRS-P4 (OCEANSAT) along with two other satellites, KITSAT-3 of Republic of Korea and DLR-TUBSAT of Germany on board the Polar Satellite Launch Vehicle, PSLV, are the major landmarks which has been achieved under the Indian space programme. They have not only enhanced the space services to the nation in the areas of telecommunication, television broadcasting, meteorology, disaster management and resources survey, but also, contributed towards making significant inroads into the competitive international space services market. Besides providing telecommunication and television services, a channel of INSAT is being used for satellite based training and developmental communication which is becoming more popular and several agencies are using the system for interactive education and training. INSAT-2E, the last satellite of the second-generation INSAT-2 series is providing the intended telecommunication and television services as well as meteorological imaging. INSAT is one of the largest domestic satellite communication systems in the world today comprising five satellites, INSAT-2B, INSAT-2C, INSAT-2E, INSAT-2DTand INSAT-3B. The INSAT services will be enhanced further through the launch of four satellites in the INSAT-3 series-INSAT-3A and INSAT-3C to 3E. INSAT-3B has already been launched.

Indian Remote Sensing satellite (IRS) system, now comprising five satellites IRS-1B, IRS-1C, IRS-1D, IRS-P3 and OCEANSAT, forms the largest constellation of remote

sensing satellites in the world offering a variety of data in different spectral bands and various spatial resolutions. The launch of OCEANSAT has opened up new vistas for ocean remote sensing. The planned launch of RESOURCESAT AND CARTOSAT-1 in the coming years will further enhance the IRS system capabilities. The combination of INSAT and IRS systems has become an important element of the national infrastructure for meeting the growing demands for communications, broadcasting, resources monitoring and disaster management.

## INSAT SYSTEM

The Indian National Satellite System is a multi-purpose satellite system for telecommunication, television broadcasting, meteorology, and disaster warning. The service is now provided by five satellites, INSAT-1D, INSAT-2A, INSAT-2B, INSAT-2C, and another satellite, INSAT-2DT, that has been acquired from ARABSAT organisation because of failure of INSAT-2D. The communication payload on board the first two satellites in INSAT-2 series, INSAT-2A, and INSAT-2B, comprise of twelve C band transponders, six extended C band transponders and two high power S-band transponders. The meteorological payload includes a Very High Resolution Radiometer (VHRR) with 2Kkm resolution in the visible band and 8Kkm in the Infrared bands, and a transponder for meteorological data relay. This satellite also incorporates a transponder for receiving distress alert signals for search and rescue missions. INSAT-2C and 2D have in addition Ku transponders for business communication and extended C band transponders to enable TV programmmes outreach beyond the Indian boundaries.

## INSAT UTILISATION

### Telecommunications

A total of 450 telecommunication terminals of various sizes and capabilities are operating in the INSAT telecommunications network providing 5,103 two-way speech circuits or equivalent on over 166 routes. Over 400 additional earth stations are under various stages of implementation in the DOT network. In the National Informatics Centre Network (NICNET), there are over 800 microterminals. About 386 VSATs are operating under the Remote Area Business Management Network. Under Remote Rural Area Communications using MCPC VSATs, 245 VSATs are operational in the DOT network. Another 150 VSATs are under installation.

### Mobile Satellite Services

With the launch of INSAT-2C in December 1995, an S-band Mobile Satellite Service (MSS) has been added to the INSAT system. The following two classes of services on an experimental basis were identified for MSS: Mobile telephony, which consists of low bit rate, encoded voice, data and fax services using demand assigned SCPC channels, with mobile and portable terminals. Reporting System: This consists of low bit rate one-way reporting service using shared channels with portable and held terminals.

## Television

INSAT has been a major catalyst for the rapid expansion of television coverage in India. Satellite television now covers over 65 per cent of the Indian landmass and over 80 per cent of the Indian population. 22 TV channels are operating through the INSAT C-band transponders

## Educational TV

Educational TV (ETV) is one of the priority areas for Doordarshan. Curriculum based programmes are produced with involvement of State educational administrators and teachers and they are telecast from Delhi, Mumbai and Chennai. Satellite based enrichment programmes for school children are produced by the State Institutes of Educational Technology (Marathi at Pune, Gujarati at Ahmedabad, Oriya at Bhubaneshwar and Telugu at Hyderabad) which arerelayed by all transmitters in the respective States. Hindi programmes are produced at State Insitutes of Educational Technology at Delhi, Lucknow and Patna which are relayed by all transmitters in Bihar, Delhi, Haryana, Himachal Pradesh, Madhya Pradesh, Rajasthan and Uttar Pradesh.

## Satellite- Based Training and Development Communications Channel (TDCC)

The Training and Development Communication Channel on INSAT is being extensively used for training primary teachers, Panchayati Raj elected representatives, Anganwadi workers associated with women and child development, watershed development functionaries, health and family welfare functionaries, animal husbandry and co-operative members, students of open universities, other educational institutions and banks. At present there are 515 receive terminals set up by user agencies and another 2000 terminals are proposed to be installed in Goa, Gujarat, Karnataka, Madhya Pradesh, and Orissa.

## Jhabua Development Communications Project (JDCP)

JDCP started on November 1, 1996. It is a demonstration towards setting up an operational satellite-based broadcast and interactive network for developmental communication and training. Under JDCP, 150 Direct Reception Systems (DRSs) and 12 talk-back terminals have been installed in Jhabua district of Madhya Pradesh. Inter-active training programmes are conducted during the day. More than 2,000 programmes have been produced and broadcast in JDCP network. The impact of JDCP project is being evaluated by a reputed agency. Preliminary results show significant knowledge gain among the viewers. Based on the encouraging results, JDCP is being expanded to about 1,000 villages in Jhabua, Dhar and Barwani. The network is also planned to be converted into digital TV technology.

## Radio Networking (RN)

Radio Networking through INSAT has been designed to provide a reliable high fidelity programme channels for national as well as regional networking of radio programmes. Presently nearly 195 stations of All India Radio are utilizing INSAT 1D and INSAT 2A for distribution of radio programmes throughout the country. Interactive exchange of programmes also takes place between any two or more uplink stations. There are 41 RN channels at present 33 operating in S-band and 8 in C-band. Four transportable uplink terminals have been acquired by AIR for coverage of events taking place at remote locations and for relay of programmes directly from the spot via INSAT. AIR has also acquired a Digital Satellite News Gathering (DSNG) RN terminal, which is capable of uplinking Compact Disc (CD) quality music channel from any remote location to a central place such as Delhi.

## Meteorology

The meteorological imagery date of INSAT is processed and disseminated by the INSAT Meteorological Data Processing System (IMDPS) of India Meteorological Department (IMD) and upper winds, sea surface temperature and precipitation index data products are regularly generated. The 0600 hours GMT (Greenwich Mean Time) VHRR image-derived wind data are put on the Global Telecommunications System (GTS) of the World Meteorological Organisation (WMO).

INSAT VHRR imageries are used by Doordarshan during news coverage and by newspapers as part of weather reporting. At present, repetitive and synoptic weather system observations over the Indian Ocean from Geostationary orbit are available only from INSAT system.

In the selected cyclone-prone coastal areas of Andhra Pradesh, north Tamil Nadu, Orissa, West Bengal and Gujarat, 250 Cyclone Warning Dissemination System (CWDS) receivers have been installed with uplink from Chennai, Mumbai and Calcutta.

## Satellite Navigation

A detailed study on the implementation of a Wide Area Differential GPS Augmentation System over the Indian Airspace has been carried out together with the Airports Authority of India (AAI).

## Satellite Aided Search and Rescue (SAS&R) Distress Alert Service

As a member of the international SARSAT program for providing distress alert and position location service through low-earth orbiting search and rescue satellite system, India has set up Local User Terminals (LUT) at Bangalore and Lucknow with the Mission Control Centre (MCC) at Bangalore. They are providing coverage to a large part of the Indian Ocean region rendering distress alert services to Bangladesh, Bhutan, Kenya, Maldives, Nepal, Seychelles, Somalia, Sri Lanka, Tanzania and Zanzibar.

Two more countries are being added to the impressive list of India soon, for the supply of data from its Remote Sensing Satellites. The ground stations in Saudi Arabia and Equador are almost ready for receiving the IRS-data. Above all, Australia and a few more countries in Latin America and Europe are also in the Queue for buying Data from Indian Remote Sensing Satellites. The launching of operational satellites like IRS-ID by India's own launch vehicle PSLV-C1 has also paved the way for putting into orbit mission-specific remote sensing satellites such as IRS-P4 (OCEANSAT) IRS-P5 (CARTOSAT) and IRS-P6 (RESOURCESAT) etc., in due course.

**IRS System**

The Indian Remote Sensing (IRS) satellites are the main-stay of National Natural Resources Management System (NNRMS), for which Department of Space (DOS) is the nodal agency, providing operational remote sensing data services. The IRS system was operationalised with the commissioning of IRS-1A in March 1988. An identical satellite, IRS-1B, was launched in August 1991 to continue the services from IRS. The IRS system has been further enhanced by IRS-C, IRS-P2, IRS-P3, IRS-P4, IRS-P5 and IRS-P6.

**Remote Sensing Application**

The progress made in the application of remote sensing is highlighted in the following paragraphs.

**Agriculture:** Pre-harvest Crop Acreage and Production Estimation (CAPE) of major crops using remote sensing data is being carried out in collaboration with State and Central agencies using data from IRS-1C, IRS-P3 and US LANDSAT satellites. As in the past, area and production estimates of major crops during the Kharif season has been carried out. As a pilot study, Forecasting Agricultural output using Space Agrometeorology and Land based observations (FASAL) was carried out in Orissa and the estimate based on remote sensing was later confirmed to the very close to that of Bureau of Economics and Statistics. Crop area estimation and production for Kharif-ragi, Kharif-groundnut and jute have been carried out.

**Land Use:** The final phase of wasteland mapping of 192 districts of India to provide a digital database on wastelands for the entire country has been taken up. These maps will help in reclamation at local level. So far, work has been completed for 542 districts, covering all phases of the project.

**Geo Sciences:** A search for Kimberlite pipes is being carried out in Indravati basin in Bastar, Madhya Pradesh. A new pipe was discovered near Bhejripadar village through low-altitude close grid aeromagnetic survey over Indravati basin (2,925 sq. Km) and prospective areas were delineated for Kimberlite emplacement. Low-altitude aeromagnetic and gamma ray spectrometric surveys have been carried out during the year over parts of Bijapur, Gulbarga and raichur districts of Karnataka, Mirzapur and

Sonbhadra districts of Uttar Pradesh, Sidhi district of Madhya Pradesh and Palamu district of Bihar. Data for about 24,000-line km were acquired.

**Water Resources:** As part of water resources development in arid zones, a synergistic methodology has been developed to identify the palaeo/buried channels, using multi-sensor, multi-date date, digital enhancements and field date analysis. 100 canal command areas have been identified for generating information on crop acreage, crop condition, salinity/alkalinity and water logging using satellite data. The information will be used for development of irrigated lands. Work on Periyar-Vaigai command of Tamil Nadu has been completed.

**Environmental Studies:** An environmental impact assessment study was undertaken for a zone of 15 km radius for Hindustan Zinc Limited (HZL) for their Rampura Agucha mines in Rajasthan. Multi-data satellite data of 1970, 1986 and 1998 were used to delineate and identify land use/cover classes.

**Ocean studies:** Potential Fishing Zone (PFZ) Maps have been carried out using remote sensing data and disseminated to users. Generation of potential fishing zone along Andhra Pradesh coast using chlorophyll derived from Ocean Colour Monitor (OCM) data of OCEANSAT was carried out and its validation is in progres. This methodology is planned to be transferred to Indian National Centre for Ocean Information Services of Department of Ocean Development.

**Integrated Mission for Sustainable Development:** Integrated Mission for Sustainable Development (IMSD) covers 247 study areas (Blocks/Watersheds or the full District) from 175 districts. Of these database has been generated for 238 study areas from 165 districts. Action plans have been generated for 229 study areas from 163 districts. In 65 districts, IMSD action plans have been adopted for specific priority areas. Implementation of the action plans is in progress in 24 districts. Qualitative and quantitative assessment of the impact of IMSD has been made for 12 areas, and the results are encouraging.

## LAUNCH VEHICLE TECHNOLOGY

The Launch Vehicle programme of India is directed towards achieving self-reliance in placing the Indian satellites in the required orbit. While the development of Polar satellite Launch Vehicle, PSLV, to place Indian remote sensing satellites (IRS) into orbit has been completed. PSLV has now become a workhorse for launching all Indian remote-sensing satellites. With the demonstration of its capability to launch multiple satellites, PSLV has become a commercially viable vehicle and it is now offered for providing launch services to others. Substantial progress has been made, during the year, in the development of Geosynchronous Satellite Launch Vehicle (GSLV). Preparations for the first developmental test flight of this vehicle are already in progress and the launch is planned during 2000-2001.

## SPACE-INDUSTRY INTERFACE

Under space-industry cooperation, over 236 advanced technologies developed by ISRO have been transferred to industry for commercial exploitation. Technology consultancy is also provided to industry. In order to market the variety of hardware and services that are available through ISRO, ANTRIX CORPORATION LIMITED, a Government-owned company, has been established. With Antrix Corporation, the commercial front of DOS, having established itself in the global space market, Indian industries have begun participating in the fabrication of space hardware to meet the requirement of international customer also.

## INTERNATIONAL COOPERATION

International cooperation is an important element of the Indian space programme. India has actively participated in international campaigns related to atmospheric research. India is the Chairman of UN Committee on Peaceful Uses of Outer Space. It has set up two local User Terminals and Mission Control Centre under the International Satellite aided search and rescue programme.

India continues to earn recognition for its space efforts. India hosted the Second Ministerial Conference on space Applications for Sustainable Development in Asia and the Pacific organised by UN-ESCAP at New Delhi during November 15-20, 1999. The conference adopted the New Delhi Declaration that endorsed a strategy and action plan on space technology applications for improved quality of life in the new millennium and also declared the launching of second phase of the Regional space Application Programme for Sustainable Development. India played a significant role in the third United Nations Conference on Exploration and Peaceful Uses of Outer Space (UNISPACE-III) held at Vienna during July 1999/ ISRO and the French space agency, CNES, have signed a Statement of Intent for a joint Megha Tropiques Mission that is aimed at enhancing the understanding of tropical weather and climate; Megha Tropiques will be a scientific satellite with payloads developed by CNES and ISRO and the satellite will be launched by India's PSLV in the year 2005.

Significant progress has been achieved in all aspects of space science, space technology and space applications. Space systems that have been established today form an important element of the national infrastructure, especially, in the areas of communication, broadcasting, meteorology, disaster warning and, monitoring and management of resources. The plans to launch more advanced satellites in the IRS and INSAT series and to place them in orbit using indigenously designed and built launch vehicles like the PSLV which has already entered into service and GSLV which is now under development, indicate the nation's commitment to further the development and application of space technology for the country's development in a self-reliant way.

## 1.15 Conclusion

India decided to go to space when Indian National Committee for Space Research (INCOSPAR) was set up by the Government of India in 1962. With the visionary Dr Vikram Sarabhai at its helm, INCOSPAR set up the Thumba Equatorial Rocket Launching Station (TERLS) in Thiruvananthapuram for upper atmospheric research. Indian Space Research Organisation, formed in 1969, superseded the erstwhile INCOSPAR. Vikram Sarabhai, having identified the role and importance of space technology in a Nation's development, provided ISRO the necessary direction to function as an agent of development.

ISRO then embarked on its mission to provide the Nation space based services and to develop the technologies to achieve the same independently. Throughout the years, ISRO has upheld its mission of bringing space to the service of the common man, to the service of the Nation. In the process, it has become one of the six largest space agencies in the world. ISRO maintains one of the largest fleet of communication satellites (INSAT) and remote sensing (IRS) satellites, that cater to the ever growing demand for fast and reliable communication and earth observation respectively. ISRO develops and delivers application specific satellite products and tools to the Nation: broadcasts, communications, weather forecasts, disaster management tools, Geographic Information Systems, cartography, navigation, telemedicine, dedicated distance education satellites being some of them.

To achieve complete self reliance in terms of these applications, it was essential to develop cost efficient and reliable launch systems, which took shape in the form of the Polar Satellite Launch Vehicle (PSLV). The famed PSLV went on to become a favoured carrier for satellites of various countries due to its reliability and cost efficiency, promoting unprecedented international collaboration.

The Geosynchronous Satellite Launch Vehicle (GSLV) was developed keeping in mind the heavier and more demanding Geosynchronous communication satellites. Apart from technological capability, ISRO has also contributed to science and science education in the country. Various dedicated research centres and autonomous institutions for remote sensing, astronomy and astrophysics, atmospheric sciences and space sciences in general function under the aegis of Department of Space.

ISRO's own Lunar and interplanetary missions along with other scientific projects encourage and promote science education, apart from providing valuable data to the scientific community which in turn enriches science. Future readiness is the key to maintaining an edge in technology and ISRO endeavours to optimise and enhance its technologies as the needs and ambitions of the country evolve. Thus, ISRO is moving forward with the development of heavy lift launchers, human spaceflight projects, reusable launch vehicles, semi-cryogenic engines, single and two stage to orbit (SSTO and TSTO) vehicles, development and use of composite materials for space applications etc.

**Exercise:**

- Explain the hierarchy in radio management?
- Describe the News Service Division.
- Enumerate is the advertisement field in India?
- Explain the new developments in ISRO.
- Describe the modernization of MCR.

**Media Management**

**Lesson - 4**

**Cinema Management**

## Objectives

- To find out the various branches in Cinema
- Explain the management of Cinema
- To find the importance of music in cinema
- To classify the different types of classification in Cinema.

## 1.1 Introduction

Cinema manager is responsible for the efficient running of all day-to-day activities and services of the cinema. The sizes and types of cinema vary from multiplexes showing blockbuster big-budget releases to smaller, independent cinemas which show art or independent films and may have just a few, smaller screens. The type of cinema may affect the duties of the manager, for example those managing smaller cinemas may have to organise private functions and viewings or film festivals, whereas the managers of large venues may organise huge film premiere events. They all aim to hit set audience targets through promotions and advertising.

## Work activities

Planning, developing and supervising promotional and advertising projects. Recruiting, training and managing staff. Collaborating with community representatives to promote film within the local community. Undertaking administrative tasks; setting shift rotas and organising staff payment. Ensuring the venue, facilities and staff meet stipulated health and safety regulations. Managing budgets. Dealing with enquires from the press and public. Ensuring the cinema meets set audience targets each month/year etc.

## KEY CREATIVE TEAM

**Producer:** The producer initiates, coordinates, supervises, and controls matters such as raising funding, hiring key personnel, contracting and arranging for distributors. The producer is involved throughout all phases of the process from development to completion of a project.

**Director:** The director is responsible for overseeing the creative aspects of a film, including controlling the content and flow of the film's plot, directing the performances of actors, selecting the locations in which the film will be shot, and managing technical details such as the positioning of cameras, the use of lighting, and the timing and content of the film's soundtrack.

**Screenwriter:** Screenwriters or scriptwriters are responsible for researching the story, developing the narrative, writing the screenplay, and delivering it, in the required format, to the Producers. They are almost always freelancers who either pitch original ideas to Producers in the hope that they will be optioned or sold, or who are commissioned by a Producer to create a screenplay from a concept, true story, existing screenwork or literary work, such as a novel or short story.

### 1.2 System of management in Cinema

### ART DEPARTMENT

**Production Designer:**Responsible for creating the physical, visual appearance of the film - settings, costumes, props, character makeup.

**Art Director:** Oversees the artists and craftspeople who give form to the production design as it develops.

**Set Designer:** The set designer is the draftsman, often an architect, who realizes the structures or interior spaces called for by the production designer.

**Illustrator:** The illustrator creates visual representations of the designs to communicate the ideas imagined by the production designer.

**Set Decorator:** The set decorator is in charge of decorating the set, including the furnishings and all the other objects that will be seen in the film.

**Buyer:** The buyer locates, and then purchases or rents the set dressing.

**Set Dresser:** The set dressers apply and remove the "dressing", i.e., furniture, drapery, carpets—everything one would find in a location, even doorknobs and wall sockets.

**Props Master:** In charge of finding and managing all the props used in the film. Usually has several assistants.

**Standby Props:** Work on set during the filming of a scene, overseeing the use of props, and monitoring their continuity. They are able to respond quickly to requests for moving props and fixtures and to help position actors, crew and equipment.

**Props Builder:** Props builders are technicians skilled in construction, plastics casting, machining & electronics.

**Armourer:** The armourer is a specialized props technician who deals with firearms.

**Construction Coordinator/ Construction Manager:** Orders materials, schedules the work, and supervises the construction crew of carpenters, painters and labourers.

**Key Scenic:** Responsible for the surface treatments of the sets, including special paint treatments such as aging and gilding, simulating the appearance of wood, stone, brick, metal, etc.

**Greensman:** Deals with the artistic arrangement or landscape design of plant material.

**HAIR AND MAKE-UP DEPARTMENT**

**Make-up Artist:** Make-up artists work with makeup, hair, prosthetics and special effects to create the characters look for anyone appearing on screen. Their role is to manipulate an actors on screen appearance.

**Hairdresser:** The hair stylist is responsible for maintaining and styling the hair of anyone appearing on screen. They work in conjunction with the makeup artist.

**WARDROBE DEPARTMENT**

**Costume Designer:** The costume designer is responsible for all the clothing and costumes worn by the cast. They design and plan construction of the garments down to the fabric, colours, and sizes.

**Costume Supervisor:** The costume supervisor works closely with the designer to supervise the creation or sourcing of garments, hiring of support staff, budget, paperwork, and department logistics.

**Costume Standby:** The costume standby is present on set at all times to monitor the quality and continuity of the actors and actresses costumes before and during takes. They also assist the cast with dressing.

**Art Finisher:** An art finisher may be employed during pre-production to "break down" garments. This specialised job includes making new clothing appear dirty, faded and worn.

**Buyer:** On large productions a buyer may be employed to source and purchase fabrics and garments.

**Cutter/Fitter:** A costume technician who fits or tailors costumes, usually on-set. They can also be called seamstresses or tailors.

**1.3 Various branches**

**CAMERA DEPARTMENT**

**Director of Photography/Cinematographer:** The director of photography is the head of the camera and lighting department of the film. The DoP makes decisions on lighting and framing of scenes in conjunction with the film's director.

**Camera Operator:** The camera operator operates the camera under the direction of the director of photography, or the film director, to capture the scenes on film. Depending on the camera format being used for filming (eg film or digital), a director of photography may not operate the camera, but sometimes these two roles are combined.

**First Assistant Camera (Focus Puller):** The first assistant camera (1st AC) is responsible for keeping the camera in focus while it is shooting.

**Second Assistant Camera (Clapper Loader):** The second assistant camera (2nd AC) operates the clapperboard at the beginning of each take and loads the raw film stock into the camera magazines between takes. Also oversees the log books that record when the film stock is received, used, and sent to the lab for processing.

**Loader:** The loader transfers the film from the manufacturer's light-tight canisters to the camera magazines for attachment to the camera by the 2nd AC. After filming, the loader then removes the film from the magazines and places it back into the light-tight cans for transport to the lab.

**Camera Production Assistant:** Usually a trainee in the camera department, the camera PA assists the crew with menial details while learning the trade of the camera assistant, operator or cinematographer.

**Digital Imaging Technician (DIT):** On digital productions the digital imaging technician is responsible for the coordination of the internal workings of the digital camera. Under the direction of the director of photography, the DIT will make adjustments to the multitude of variables available in most professional digital cameras to manipulate the resulting image.

**Data Wrangler:** On digital productions the data wrangler is responsible for managing the transfer of data from the camera to a computer and/or hard drive.

**Steadicam Operator:** The steadicam operator is someone who is skilled at operating a Steadicam (trademark for a camera stabilization rig).

**Motion Control Technician/Operator:** This technician operates a motion control rig, which essentially is a 'camera robot' able to consistently repeat camera moves for special effects use.

**Video Split/Assist Operator:** A video split is used by directors to watch a monitor during each take. This is captured by special recorders fitted to film cameras next to the eye piece.

**GRIP DEPARTMENT**

Grips are trained lighting and rigging technicians. Their main responsibility is to work closely with the electrical department to put in lighting set-ups required for a shot.

**Key Grip:** The key grip is the chief grip on a set, and is the head of the set operations department. The key grip works with the director of photography to help set up the set and to achieve correct lighting and blocking.

**Best Boy (Grip):** The best boy grip is chief assistant to the key grip. They are also responsible for organizing the grip truck throughout the day.

**Dolly Grip:** The grip in charge of operating the camera dolly is called the dolly grip. They place, level, and move the dolly track, then push and pull the dolly, and usually a camera operator and camera assistant as riders.

## 1.4 Production control

In most cases, an executive producer is someone who has either personally funded or arranged the funding for a motion picture, television show, or musical album. Executive producers, sometimes just called EPs, are usually different from regular producers who often have a more hands-on role in creating the end product. Executives typically see the film, show, or album as in investment, and most of their actions and decisions are driven by the desire to protect it and ensure its profitability. Though some executive producers have extensive artistic experience, others are in the business purely for financial reasons and may have no recording or on-camera expertise whatsoever.

### Funding Responsibility

The main role of any EP is to foot the bill for a given project. Most movie, television, and music productions are very costly, at least at the outset. The EP essentially acts as a financial backer, investing in the creative team upfront with the expectation that the overall product will make a profit. Executives usually stand to collect a significant share of any profits that are earned, though the specific amounts often depend on how the parties drew up their original contracts.

A person need not be personally financially responsible in order to claim EP status, and in many cases he or she simply acts as a representative for a larger company or entity that is actually making payments. In some cases, a person can be given EP status on account of fundraising activities. This is often the case when an actor of featured artist is named as the executive producer of one of his or her own projects — this does not usually mean that the project was self-financed, but rather that the artist in question was responsible for raising the funds and convincing others to invest.

### Oversight and Direction

On a film set, the EP’s main job is usually to ensure that the project is proceeding according to schedule. The executive rarely has any control over how a movie is actually being executed, but he or she does have an interest in any changes to the script or plot that may have an effect on the film’s marketability. The executive usually

engages directors and producers in regular dialogue to ensure that the investment is being properly managed.

**Writing and Scripting Duties**

Executive producers may have more of a hands-on role when it comes to television work. As in film, the title is often given to those who provide or procure the basic funding — but it may also apply to the person who bears the most of the writing and scripting responsibilities. In some settings, this person is referred to as a “head writer”; modern television production tends to assign an executive producer title to this position today, though. As such, it is not uncommon to see two or three names listed as TV show EPs, though it is fair to assume that each may have slightly different responsibilities.

**Nuances for Musical Albums**

In music, particularly for small releases or new artist albums, an executive producer may also act as a director. He or she often funds, oversees, and even arranges albums or musical collections. This person often represents the entire business side of the album production process, often even going so far as to negotiate marketing and sales pitches.

**Required Experience**

Executive producers who are also writers or album managers usually have to have a lot of experience in their chosen field in order to find success. This is not usually the case when it comes to films, though. In the movie making business, access to funding and business savvy enough to negotiate and represent financial interest is usually all that is required.

**Executive Producer:** An executive producer is usually an investor in the project or someone who has facilitated the funding of the project. There may be multiple executive producers on a project, depending on the financing arrangements.

**Line Producer:** Typically, a line producer manages the budget of a film production. Alternatively, or in addition, they may manage the day to day physical aspects of the film production.

**Production Manager:** The production manager supervises the physical aspects of the production including personnel, technology, budget, and scheduling. It is the PM’s responsibility to make sure the filming stays on schedule and within its budget. The PM often works under the supervision of a line producer and directly supervises the Production Coordinator.

**Production Coordinator:** The production coordinator is the information nexus of the production, responsible for organising all the logistics from hiring crew, renting equipment, and booking talent. The PC is an integral part of film production.

**Production Secretary:** The Production Secretary provides administration assistance in the production office to the production co-ordinator and production manager.

**Production Accountant:** Production accountants are responsible for managing finances and maintaining financial records during film production. They work closely with the Producer and the production office to manage the day-today accounting office functions, and report on the project's financial progress against the budgets (cost reporting).

**Post-production Supervisor:** Post-production supervisors are responsible for the post production process, during which they maintain clarity of information and good channels of communication between the Producer, Editor, Supervising Sound Editor, the Facilities Companies (such as film labs, CGI studios and negative cutters) and the Production Accountant.

**First Assistant Director:** The first assistant director (1st AD) assists the production manager and director. They oversee day-to-day management of the cast and crew scheduling, equipment, script, and the set. They ensure the filming comes in on schedule while maintaining a working environment in which the director, principal artists (actors) and crew can be focused on their work.

**Second Assistant Director:** The second assistant director (2nd AD) is the chief assistant of the 1st AD and helps carry out those tasks delegated to the 1st AD. The 2nd AD works closely with the Production Coordinator to create the daily Call Sheets that let the crew know the schedule and important details about the shooting day.

**Third Assistant Director:** The third assistant director (3rd AD) works on set with the "First" and may liaise with the "Second" to move actors from unit base, organise crowd scenes, and supervise one or more production assistants.

**Production Assistant/Production Runner:** The production assistant or runner assists the first assistant director with on-set operations. PAs also assist in the production office with general tasks.

**Script Supervisor:** Also known as "continuity", keeps track of what parts of the script have been filmed and makes notes of any deviations between what was actually filmed and what appeared in the script. They make notes on every shot, and keep track of props, blocking, and other details to ensure continuity from shot to shot and scene to scene.

**Stunt Coordinator:** Where the film requires a stunt, and involves the use of stunt performers, the stunt coordinator will arrange the casting and performance of the stunt, working closely with the Director.

## 1.5 Story

The requirements to become a storyboard artist are typically more concerned with the skills you need rather than any particular education, though education can help you develop those skills and abilities. Being a storyboard artist is mainly about being able to tell a story through images, typically by visually translating the words on the pages of a screenplay, while utilizing the input from what a director has planned or desires for a scene. This means that the skills needed to become a storyboard artist are often the ability to work with others and to be a fairly talented artist with an understanding of film concepts like lighting and camera angles.

A storyboard artist works with filmmakers during pre-production and production to visually establish how certain scenes in a movie are going to look. The screenplay for a movie or television show will typically include the dialog for the feature, and some directions for scenes and brief descriptions of events. On the page, a major action set piece might only be a single, brief paragraph, but in the movie that sequence can be several minutes long and filled with complicated camera shots, special effects, and a variety of other difficult elements. The storyboard artist plots out these types of scenes through a number of drawn images to allow filmmakers to come up with ideas and anticipate problems that could arise from various aspects of a scene, before being on a set where every minute is costing the production money.

Become a storyboard artist, you should have some artistic ability. While you may not need to be able to render perfect images at the drop of a hat, you will be expected to capture the essence of a scene for the filmmakers. You may have time to work on your storyboards and refine them, but you may also be expected to quickly make changes and revisions while working with a director. It is important for someone who wants to become a storyboard artist to understand film at a fundamental level. Taking film classes to better understand camera angles, lighting, and the physical realities of a production can help you anticipate what a director might want.

Some schools, especially schools that offer programs or classes in animation, may even have entire classes devoted to learning how to create storyboards. You may consider taking some of these classes to help you gain the skills you need to become a storyboard artist. These schools can also often help you get in contact with companies that hire storyboard artists to help you get into the industry. There are also numerous behind-the-scenes books published for major film productions that often include storyboards to show how a scene came together. You should look into these books to see what artists in the industry are doing and to learn some of the techniques used by professional storyboard artists.

## 1.6 Dialogue

If you want to write a screenplay, you'll usually need a story to tell and an understanding of the method of storytelling used in cinema, which is a visual medium. It can be helpful to read any scripts you can get your hands on, and some people greatly benefit from

buying books on screenwriting. Many individuals also watch a lot of movies and pay attention to the way film stories are structured because they are often paced much differently than novels or short stories. Another key aspect for learning to write a screenplay is to understand the format used in screenwriting. This will probably be covered pretty heavily in any books you read, and it can vary a bit between different screenwriters, but there is an industry-standard way of presenting a screenplay, and knowing how it works can be helpful.

Since film is a visual medium, it can be difficult for the filmmaker to get into the thoughts of his characters, at least in a literal way, without using narration or imagery. As a result, screenplays tend to focus on descriptions of character behavior and dialogue. These things are often much more central to the storytelling in a movie than they are in a novel. In fact, the average screenplay is broken up into only three kinds of writing: scene descriptions, action descriptions, and dialogue.

The scene descriptions are usually presented after a scene heading, which is also known as a slug line. A typical slug line might look like this: "INT. Office – Day." The "INT" in this case, stands for "interior;" it could have been "EXT" for "exterior." These distinctions are mostly helpful for allowing the future filmmaker to break down scenes into those which will be shot indoors and those which will be shot outdoors, a consideration that can be important in movie production. Beneath the slug line, the screenwriter will lay out what the scene looks like; it is usually written from a third-person present tense perspective, instead of past tense like most novels.

The second part of trying to write a screenplay is to describe the action. This is also usually handled in the third-person present tense. An example of an action description might sound a little like this: "Carrie opens the drawer on her desk and removes the document, handing it across to Bill." Sometimes there will be some subtle — or specific — camera directions mixed into the action as part of the storytelling, but screenwriters who expect someone else to direct the material often avoid these to make the screenplay less distracting and easier to read.

The thing that takes up the biggest part of most screenplays is dialogue. Sometimes there are several pages of dialogue between each action or scene description, although this does depend on the kind of film being written. Dialogue is generally presented with the character's name centered on one line, and the actual lines for the character written below.

Usually, dialogue is about half as wide on the page as the action descriptions. For example, the margins may be set up so that the action and scene descriptions are 6 inches (15.24 cm) wide on the page, and the dialogue might be set up to be about 3.5 inches (8.89 cm). Sometimes there are little descriptions of the behaviors a character should be exhibiting while speaking in parenthesis on a separate line between the name and the dialogue.

Another important issue to consider when trying to write a screenplay is the question of pacing. Films are generally paced much more quickly than other forms of fiction since they are designed to tell a story in one sitting. Screenplays generally move more quickly than novels, for example, and time-compression techniques, such as montages, are used to quickly summarize things that might be dealt with in detail if someone were writing another kind of fiction.

**Story Producer:** The story producer has overall responsibility for the story across episodes. In reality TV, the story producer is responsible for creating a story line via editing/producing the show's source footage. They may also be responsible for writing the host's dialogue.

**Script Editor:** Provides a critical overview of the screenwriting process, using their analytical skills to help the screenwriter identify problems and thereby help to strengthen and develop the screenplay.

**Script Co-ordinator:** The script coordinator is responsible for producing each draft of the script and annotating it for ease of use for the production team.

### 1.7 Songs

When people search for how to become a songwriter on the cinema they're likely to get lots of commercial offers for the five, ten, or twelve easy steps to fame and fortune by writing songs. These advertisements are misleading since they suggest this profession is easily achieved. This isn't always the case; few people become a songwriter without musical knowledge, and many write numerous songs without recognition. The music business is a hard industry, and lots of musicians write their own work, which means demand for songwriters is not that high. Some people do find success in this work, and attempting it demands professionalism, talent, and good luck.

Musical knowledge is important to become a songwriter. People should read and write music and understand music history so they aren't simply rewriting the same tired tunes. No matter what area a person wants to write songs in, getting familiar with the history of contemporary music is important, through informal or formal training. It's suggested people take every opportunity to listen to jazz, rock, gospel, and country from the past and present to avoid repeats. Some people are savant musicians without the ability to read music; if so, they'll need to hire writers or use computer programs to write down what they compose.

Songwriting, when lyrics are included, is a combination of poetry and music. People must find just the right words, and the right notes to become a songwriter of note, and studying poetry is advised. Many people are stronger at music or lyrics and may collaborate with a partner. These arrangements can work very well, but partners should obtain copyrights in both names when songs are finished.

Unless a person plans to perform his/her own work, he/she will become a songwriter by producing what is a called a lead sheet. This is a very simple combination of lyrics and the notes that accompany them, and chords, or the basic harmony accompanying lyrics. With even basic musical knowledge most people can write a lead sheet, by asking themselves how the song is sung, and what chords goes with it.

How to write the lead sheet can be determined on many instruments; guitars and pianos or keyboards are the best choices to determine chords. Lead sheets usually have time signatures too. The rest of the song would be interpreted when played, and could be interpreted in many ways depending on the artist performing it.

Songwriters wishing to get recognition usually must submit work to agents or recording companies. It's advised that people never sell their songs but retain rights to them. If the song eventually gets recorded, this is more profitable and people will receive royalties each time it is played in most of the world. It can take many submissions before a person ever will become a songwriter that is recognized, and some people could be songwriters for life without achieving recognition. Good lyrics and good harmony may help, but the music industry is very fickle.

**SOUND DEPARTMENT**

**Production Sound Mixer (Sound Recordist):** The production sound mixer is head of the sound department on set, responsible for recording all sound during filming. This involves the choice of microphones, operation of a sound recording device, and sometimes the mixing of audio signals in real time.

**Boom Operator (Boom Swinger):** The boom operator is responsible for microphone placement and movement during filming. The boom operator uses a boom pole to position the microphone above or below the actors, just out of the camera's frame.

**1.8 Management of Studio**

Studio manager is a title assigned in several professions, but the most common businesses that employ this position are photography, radio, and television studios. Although specific job duties of this profession may differ depending on the type of studio, the primary responsibility of this position is to oversee and manage all studio activities. Requirements for these positions are generally set by the individual company, but many larger broadcasting corporations may require that a studio manager has a bachelor's degree in a media related field. Almost all of these professions require that the employee has previous experience in a studio-related capacity, and many people start at entry level positions before being promoted to management.

Photograph studios employ this position in order to ensure that studio sessions run smoothly and that customers receive their photographs in a timely manner. Their primary goal is to manage and assist other employees in the operations of the studio and essentially help him or her meet their work quotas. In addition to supervising the

staff, a studio manager is in charge of overseeing the customer database and photographer's schedule. All employees, including photographers, cleaning crew, and other positions are directed by the manager in order to guarantee that the studio is operating with extreme proficiency.

In addition to supervising a staff and overseeing the daily functions of the studio, a radio studio manager is responsible for the technical outcome of a broadcast. They work closely with the producer of the program in order to ensure that the studio transmits quality programming, which often requires that they are familiar with all electronic equipment. Additional duties may include editing and restructuring pre-recorded programs, and most radio companies prefer that the employee has previous experience and training in the technical aspects of this industry.

A studio manager position on a television set may be more complex than the other industries because there are additional responsibilities due to the complexities of the physical appearance of a show. In television production, studio managers are responsible for ensuring that all programming is of an exceptional quality, and this business generally has a larger number of personnel to be supervised. Administrative duties are equally important because a primary goal of this position is scheduling, hiring, training, and organizing employees in order to make sure that the studio is well prepared for any last minute decisions that may need to be made. Due to this profession taking place in a fast-paced industry, studio manager positions may be highly stressful.

Studio manager, studio director, or head of studio, is a job title in various media-related professions, including design, advertising, and broadcasting. A design or advertising studio manager's responsibilities will typically include traffic management, by ensuring all briefs are dispatched in the studio according to a designer’s skills and strengths and ensure all work is delivered promptly and to deadline to the relevant people. A design studio manager should have excellent organizational and communication skills, and motivate their team by showing good leadership. The Manager should have a great understanding of how to both achieve and develop project briefs to achieve clients needs - and successful design.

**Studio manager's responsibilities**

Workload dispatch, Compiling studio schedules for senior management meetings, Compiling Road map for projects, Constant update of Studio schedules, Project quality control and assessment, Project review and analysis, Developing project Briefs, Consolidating client needs, Prompt timesheet collection, Understanding of how deadlines work,

## 1.9 Scenes and Settings

### ELECTRICAL DEPARTMENT

**Gaffer:** The gaffer is the head of the electrical department, responsible for the design and execution of the lighting plan for a production. Sometimes the gaffer is credited as "Chief Lighting Technician".

**Best Boy (Electrical):** The best boy electric is the chief assistant to the gaffer.

**Lighting Technician:** Lighting technicians are involved with setting up and controlling lighting equipment.

## 1.10 Outdoor Shootings

A location manager is a member of a film or television production team who is responsible for handling the details of filming on location. Many films and television shows like to film on location because it provides access to interesting locations and resources which cannot be duplicated on a sound stage. It is the job of the location manager to make on location shoots go smoothly, usually with the assistance of one or more assistant location managers and other support crew.

In many cases, the location manager is also the location scout. During the development stages of a film or television episode, the location manager meets with other key members of the crew while they break down the script and storyboards to determine what is needed for the production. The location manager generates a list of needed locations and talks with the director about what is visualized for each location. For example, if a field is needed for battle scenes in an epic, the location manager wants to know what kind of field the director envisions.

Using this information, the location manager scouts possible sites for shooting. If there are going to be multiple location shoots, an effort is usually made to find sites close together, so that the cast and crew are not bouncing all over the world. However, in some cases, it may be necessary for location shoots to be in radically different locations. For example, many films set in Britain film a few key shots in British locations, and relocate to Eastern Europe to complete shooting because the production costs there are lower. Production costs are one of the many issues location managers think about.

Once locations are identified, the location manager handles the logistics of filming. This includes getting permission and approvals to film, handling all necessary permits, organizing local crew who will be needed to assist, alerting people in the area to the fact that film will be occurring, and interacting with the community to keep relations between the film crew and community members smooth. This is especially important in frequently

used locations, where positive relations between the film and television industry and the community are critical so that these locations can continue to be utilized.

This job can be a lot of work, but it is also exciting. A great deal of travel is involved, and the location manager also has to handle numerous details, and to be prepared for emergency situations. For example, if a location is destroyed by a natural disaster, the location manager needs to act fast to keep filming on schedule.

**Location Manager:** The location manager is responsible for finding and securing locations to be used for the production and coordinating the logistics, permits and costs involved. They are also the face of the production to the community .

**Location Assistant:** Assists the location manager and is on-set before, during, and after the filming process. General responsibilities include arriving first at the location to allow the set dressers onto the set; maintaining the cleanliness of the location areas during filming and fielding complaints from neighbors.

**Location Scout:** Responsible for the initial scouting of locations for the production, taking into account production logistics, eg location fees and budgetary restrictions, local permitting costs and regulations, camera and lighting requirements, convenience to other locations, production services, crew and unit parking.

## OTHER PRODUCTION CREW

A production (film) crew is a group of people which works on the production aspect of a film. Film crews are differentiated from actors in that they support the production of a piece without actually appearing on screen (except by accident), and the members of the crew are also separate from the producers, who handle the intellectual property and distribution aspects of production. There are a number of positions on a film crew, ranging from the prestigious roles to scut work, and a good film crew is key to producing a high quality film, commercial, television show, or any other sort of filmed piece.

There are a number of broad departments within a film crew, each with specific responsibilities and players. As a general rule, these departments work closely with one another to ensure that the film has a polished, consistent, professional look and to create a piece which matches with the vision of the producer and director.

The production department on a film crew consists of the producers, director, and their support staff, including second units, stunt coordinators, continuity supervisors, and choreographers. This department handles the creative aspect of the film, working together to create and realize a vision, and they also handle the day to day needs of production, through production assistants who organize everything from facilities rental to catering services. Also included on the production team is the front office staff.

Many people in the production department of a film crew have worked in other departments, to gain a thorough knowledge of all of the positions on a film crew. This deeper understanding of the way other positions on the crew work can be extremely helpful when they issue orders and directives.

The art department is responsible for the look and feel of the film, realized through sets, props, landscaping, and so forth. A production designer typically supervises this department, working closely with the director. For the look of the actors, the hair and makeup and wardrobe departments work on costumes and physical appearances, typically consulting with the lighting and design teams to make sure that the actors look their best.

The production sound division of the film crew handles the sound recording during production, while the sound crew works on incidental music and post-production sound. Camera crews are responsible for the physical filming, along with lighting, assisted by the grips, riggers, and gaffers who actually position and manipulate the lighting on set while meeting other electrical needs. In post-production, editors and visual effects crews put the finishing touches on the piece, ensuring that it looks perfect before distribution.

**Casting Director:** Works closely with the Director and Producer to understand requirements, suggests artists for each role, as well as arranging and conducting interviews and auditions.

**Storyboard Artist:** Visualises stories using sketches on paper. Quick pencil drawings and marker renderings are two of the most common traditional techniques, although nowadays Flash, Photoshop and specialist storyboard software applications are being used more often.

**Caterers:** Catering is provided by specialist companies who drive catering trucks packed with food and a range of equipment including ovens, gas and water to each Unit Base for filming.

**Unit Nurse:** Provides first aid cover and primary healthcare to the cast and crew on a film production. This includes ensuring that people are looking after their own health.

**Unit Publicist:** Responsible for Unit press and the publicity budget set by Producers. Work on a freelance basis, and are hired only for the duration of each shoot, although may also be employed to handle distribution publicity in the run-up to the film's release.

**Stills Photographer:** Stills Photographers usually work on set, recording scenes from the film, but they may also be required to set up photographs in the style of the film in a studio environment.

## 1.11 Music in Cinema

The title of music director is used in many different fields to describe widely varying types of jobs. Music directors work at high schools, city orchestras, radio stations, professional symphonies, and in the film world. Training to become a music director can likewise vary extensively, but nearly all versions of the job require music aptitude and skills for organizing musical performance.

One common way to become a music director is to attend college and study music education or performance. In most fields, music directors must be able to sight read music, play at least one instrument proficiently and have an understanding of composition and conducting. The basic skills needed to become a music director of almost any kind can be learned through a good university education in music. Additionally, as many music directors get their start teaching music to high school or even grammar school students, some also attend college to get a teaching degree or musical education degree.

Music directors in a school setting often run the band, choir, or orchestra. They are responsible for choosing selections to be played or sung, rehearsing the students, and setting up concerts or entering competitions to enrich the students' experience. To become a music director at a school, a teaching degree in music is typically required, although some private institutions will allow experience to substitute educational degrees. Music directors for schools typically enjoy working with young performers and fostering a love of music in a new generation.

In the film and theater world, a music director can also be known as a music supervisor, and may have varying responsibilities. In musical theater, the music director typically oversees the rehearsal of the singers and accompanying band, and may serve as the conductor during performances. In film, the music director may be involved in composition, but is often in charge of producing the score and setting the chosen score or soundtrack to the picture. In order to become a music director in film or theater, experience as a composer may be helpful, as well as an understanding of the industry and an ability to work well on deadlines.

Radio music directors are different animals altogether, and may require a background wholly different than any other type of music director. Typically, these professionals are in charge of getting the rights to use music, choosing which artists should be played, and managing the rotation of songs played on the station. To become a music director for radio, an understanding of radio technology is necessary, as well as an ability to find new artists and songs to play. One way to begin the journey to become a music director for radio is to volunteer as an intern at a local music station, or apply for jobs at local college radio stations.

## 1.12 Editing

A deputy editor is an editing professional who may work in print, Internet, or video media. He or she typically assists the main editor, also called the editor in chief, in preparing films, magazines, books, newspapers, or websites for publication. Deputy editors typically have extensive training in their field and are generally considered mid-level employees.

Film editors take raw footage for a movie or television show and cut it together, adding sound, visual effects, and music to create a cut of a film. While once painstakingly done by hand, film editing is now almost entirely done through extremely fast computers. A deputy editor, also called an assistant editor, may cut sections of film under the supervision of the film editor. In addition, they may assist an editor in any way necessary, such as liaising with post-production houses or helping maintain databases. Many deputy editors have attended film school or worked as editors on student and low-budget films.

Magazines and newspapers often use deputy editors to edit and maintain specific sections of a publication under the supervision of an editor in chief. Most print editors come from a journalism or writing background and have experience in the field they are editing. He or she may or may not be in charge of proofreading stories, features, and columns; some publications have copy editors that cover the duty of spelling and grammar checks. A deputy editor must be able to skillfully condense and finesse articles that need finishing touches, as well as get along well with the writers and journalists under his or her position.

In the Internet world, a deputy editor functions much the same way as a print editor. They are given specific areas to cover and receive the rough draft of all articles in their domain that are intended for publication. One major area of Internet editing is fact-checking, as Internet sources can be notoriously unreliable. Conscientious editors must ensure that journalistic standards are upheld by checking the background of facts or claims made in an article.

Jobs for a deputy editor in any field may be quite hard to come by, especially as print media has significantly dwindled in the early 21st century. Many companies prefer to promote assistants or writers with a knack for editing, rather than bring in outside professionals. One of the best ways to get into this field is to establish a reputation as an excellent writer who turns in finished, proofread, and finessed pieces as often as possible.

## POST PRODUCTION

Movie making is a complicated business, but the workload is generally split into three sections: pre-production, principal shooting and post production. Pre-production involves matters such as scriptwriting, financial backing, hiring of cast and crew, and scouting for locations. Once all of these details have been worked out, principal

shooting can begin. This is the actual filming of individual scenes, without any special effects or musical background. Because time is money, principal shooting days are often long and hectic for actors and crew alike.

All of this planning and filming leads up to the most vital aspect of film making — post production work. This turns individual scenes, called raw footage, into a finished motion picture. Editors splice all of the usable footage together into a coherent storyline according to the script. Composers add background music to create dramatic or comical effects. Special effects teams add computer-generated images and backgrounds to enhance the set or provide an as-yet-unseen character.

Post production may also involve fixing mistakes not corrected during principal shooting. Quite often an actor's microphone will not pick up crucial bits of dialogue or another microphone may pick up extraneous noises. During post production, an actor may have to return to a soundbooth in order to re-record lost dialogue or improve the original delivery. This is called looping. Another function of this time is to add incidental sound effects not captured during the original scenes. A specialist called a foley artist will record such sounds as an actor's footsteps, a creaking door or gunshots.

Many directors and producers rely heavily on the ability of post production teams to create a marketable film. Since principal shooting can be a hectic time for both actors and directors, some footage may prove to be unusable during the editing process. A film's original ending may also be unpopular with test audiences. This could lead to reshoots with the principal actors before a final film is produced. Other responsibilities during post production may include publicity tours, promotional posters, contracts with distributors and the creation of auxiliary formats such as DVDs and soundtrack albums

**Film Editor (Offline Editor for video productions):** Assembles the various shots into a coherent film, working closely with the director.

**Assistant Editor:** Assists the editor by collecting and organising all the elements needed for the edit.

**Online Editor (for video productions):** When the offline edit is complete, adds visual effects, titles, and applies color correction. Also ensures that the program meets the technical delivery specifications.

**Colourist:** Adjusts the colour of the film to achieve greater consistency.

**Negative Cutter:** Cuts and splices the film. Provides assembled negative reels to the lab for prints to be made.

**VISUAL EFFECTS (VFX)**

A special effects artist works to create realistic and imaginative scenes for mediums such as theater, television, movies and the Internet. Special effects jobs usually fall into

one of several broad categories including makeup, computer graphics, trick camera work and mechanics.

There is usually a need for makeup special effects artists in productions and other projects in most mediums. With high-definition filming techniques and higher-resolution digital cameras, special effects makeup is used to hide actors' flaws, and theater productions depend on these types of artists to portray the actors' facial expressions to a distant audience using makeup and lighting. Special effects makeup, also known as FX makeup, can include using prosthetics as well. Artists can use blood and gore makeup techniques, fantasy makeup, and airbrushing techniques. Some special effects artists work with plaster casting and other materials in a time-consuming, intricate process.

For complex computer graphics, a different type of special effects artist, or visual effects artist, typically is needed. Most of these types of artists work in movie, animation, television and video game projects. These artists usually work as part of a larger team composed of writers, makeup artists, Web designers, camera operators and programmers to provide special effects illustrations for a production. They can use many types of software, such as 3D animation, design programs and specialized computer programs, to turn fantasy into reality on the screen.

**Visual Effects Supervisor:** The visual effects supervisor is in charge of the visual effects department.

**Compositor:** A compositor is a visual effects artist responsible for compositing images from different sources such as video, film, computer generated 3-D imagery, 2-D animations, matte paintings and text.

**Roto/Paint Artist:** Manually creates mattes for use in compositing. May also paint visual information out of a scene, such removing wires and rigs, logos and scratches.

**Matte Painter:** These artists draw/paint entire sets or extend portions of an existing set.

### 1.13 Printing and Processing

Color image processing is the analysis, transformation, and interpretation of visual data presented in color. It can produce a range of results from a grayscale conversion of a black and white picture to a detailed analysis of information contained in a photograph taken by a telescope. Digital image processing can involve the use of a variety of programs as well as manual activities performed by people with programming skills. Research and development in this area is ongoing at facilities in private companies as well as academic institutions.

There are a number of applications for color image processing. In image acquisition, where an image is actually taken, whether it is committed to film or stored on a digital device, errors can creep in, or it may be necessary to analyze the image in some way to

collect meaningful information. For example, in magnetic resonance imaging, a computer must take the output from the MRI and provide it in a visible form for the user, a form of processing. The program can also perform activities like color-coding areas of the scan for added contrast and visibility

Some color images require correction of some form before they are ready for use. Image processing of this nature can range from cropping to achieve a more visually interesting image to manual color correction in a corrupted or damaged image. This occurs to prepare pictures for publication and distribution; photographs straight out of a camera may not be suitable for the intended use. Preparation of images for publication can also include conversion to a color pattern used at a printer's, like the RGB color scheme used in offset printing to produce color images.

In addition to being useful for getting images ready for distribution, color image processing can be used for analysis. Astronomers, for instance, use the images of space they collect with telescopes, balloons, and satellites to make important observations about the universe. They may turn to automated color image processing software to help them pick targets of interest and highlight phenomena they might miss by looking at the image. Advanced programs can also engage in activities like counting objects in a picture, or providing information about which areas of the spectrum are present.

Handling of color images can be more complex than that of black and whites, from a processing perspective. In color image processing, tools like filtering and layering may be necessary to clean out noise that obscures the color, clarity, or function of the image. These tools are used in everything from the restoration of historic photographs to processing test results with an imaging component.

### 1.14 Re-recording

Re-recording is the process by which the audio track of a film or video production is created. As sound elements are mixed and combined together the process necessitates "re-recording" all of the audio elements, such as dialogue, music, sound effects, by the sound re-recording mixer(s) to achieve the desired end result, which is the final soundtrack that the audience hears when the finished film is played.

### POST PRODUCTION - SOUND/MUSIC

**Sound Designer:** In charge of the post-production sound of a movie.

**Dialogue Editor:** Responsible for assembling and editing all dialogue in the soundtrack.

**Sound Editor:** Responsible for assembling and editing all sound effects in the soundtrack.

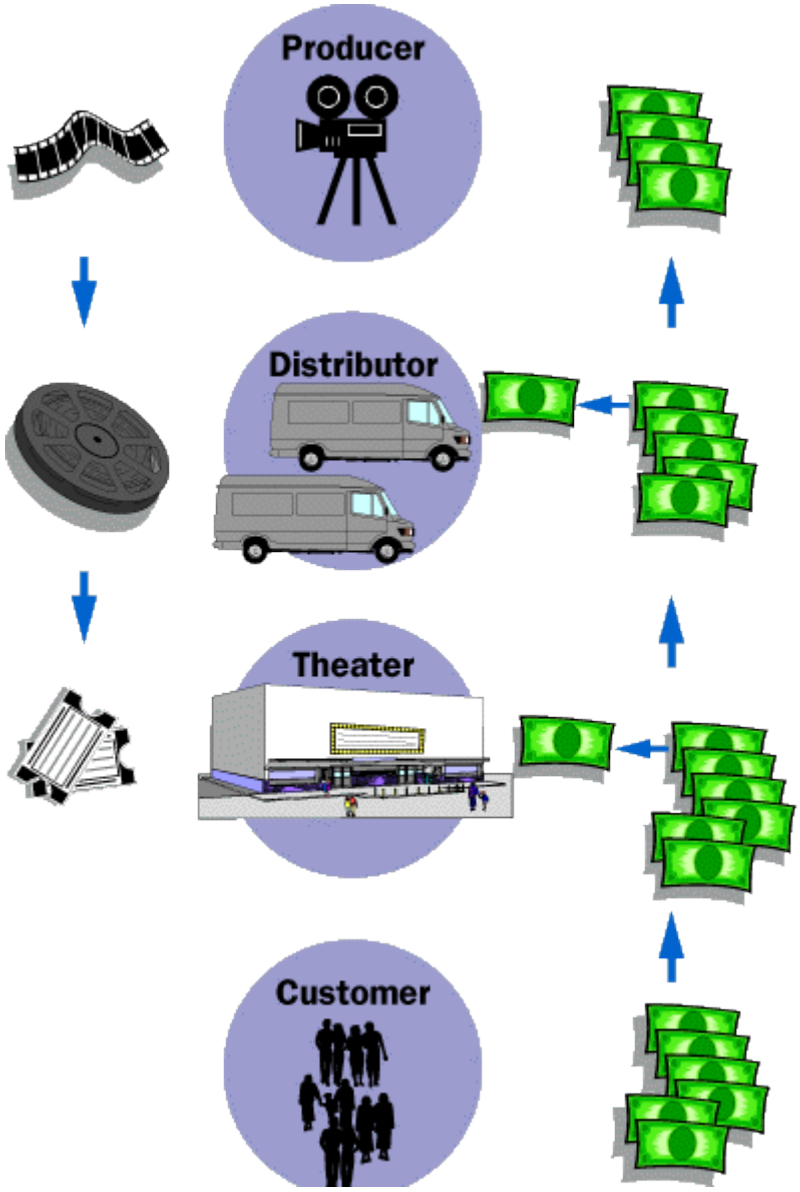
**Re-recording Mixer:** Balances the sounds prepared by the dialogue, music and effects editors.

**Music Supervisor:** Works with the composer, mixers and editors to create and integrate the film's music. Negotiates licensing of the necessary rights for all source music used in a film.

**Composer:** The composer is responsible for writing the musical score for a film.

**Foley Artist:** Creates and records many of the sound effects for a film.

### 1.15 Reprint & Distribution of Films



Here's the path a film usually takes to get to your local theater:

Someone has an idea for a movie.

They create an outline and use it to promote interest in the idea.

A studio or independent investor decides to purchase rights to the film.

People are brought together to make the film (screenwriter, producer, director, cast, crew).

The film is completed and sent to the studio.

The studio makes a licensing agreement with a distribution company.

The distribution company determines how many copies (prints) of the film to make.

The distribution company shows the movie (screening) to prospective buyers representing the theaters.

The buyers negotiate with the distribution company on which movies they wish to lease and the terms of the lease agreement.

The prints are sent to the theaters a few days before the opening day.

The theater shows the movie for a specified number of weeks (engagement).

You buy a ticket and watch the movie.

At the end of the engagement, the theater sends the print back to the distribution company and makes payment on the lease agreement.

Some of these steps may be combined and, particularly in the case of small independent films, additional steps may be necessary. As you can see, there is a lot that goes on before a movie is ever shown to a paying audience!

**INTERACTIVE MEDIA**

Interactive media, in its broadest sense, is any source of information that forces direct participation from the consumer. Most of the best-known types are digital; the Internet has allowed connectivity and interaction to penetrate most venues, and has turned a lot of what was formerly passive information into an interactive and often interpersonal experience. Video games and online gaming platforms are some of the most popular examples since they require direct and often constant user participation. Social media websites and forums, which allow real-time user updates and enable conversations and interactions online, are also frequently cited; to a larger extent even most websites can

be considered interactive since, unlike most print media, they allow the user to shape the direction of research and to control the information consumed. Interactive media marketing, mainly advertisements and platforms that seek to engage users for some commercial purpose, are another possibility. To a lesser extent, certain “fixed” media can be considered interactive; examples include board games and encyclopedias, both of which usually require active participation.

**Understanding Interactivity Broadly**

There are many kinds of media in the modern world, and most can be categorized as either “active,” which is to say that the user engages directly, or “passive,” in which the user is merely a consumer of information that is fixed and unchanging. There are, of course, different levels of interaction. Sifting through websites to find the answer to a specific question is usually a lot different than making real-time decisions that force quick reactions from other players in a virtual game, for instance, and posting and commenting on updates in a social media feed requires still another sort of interaction. What all of these have in common is that the user — the participant, and the one consuming the material presented — has at least some say in how things progress, and shapes the outcome in some measurable way.

**Social Media Venues**

The growing family of social media tools are also interactive in nearly every sense. Not only do users publish their own information, be it photos, status updates, or short thoughts, they also frequently leave comments on the publications of others. People often hold entire conversations and make significant decisions within the closed space of the network.

**Websites and the Internet Generally**

To a certain extent, the entire Internet could be considered “interactive” since it requires at least some directional decisions from users. Unlike a book with fixed contents and a logical sequence to the materials, websites are more scattered and their information condensed in ways thac are usually subject to regular change and editing. The path a researcher takes to find material is often driven by at least some creative energy or on-the-spot decision-making as a result.

**Digital Technology**

Audio and video in their traditional form simply transmit information that the audience accepts passively. Sometimes radio and television can be interactive if they include other forms of media like animated graphics or encourage the audience to call in to ask questions, express opinions, or play games. In recent years, the DVR has made television much more interactive. Now, instead of just watching television programs when they are broadcast, people can use DVRs to take initiative and record favorite programs to watch at a later time.

## Media and Mass Marketing

Interactive advertising is also a growing sector. Most examples are online and don't always take the form of standard ads. They seek to engage consumers or potential consumers in some sort of dialogue, and as such they may not seem like marketing at all at first. Companies have increasingly opened their own social media accounts, for instance, and often offer incentives and discounts for people who "friend" or "like" the brand online. This can both create loyalty and harness individual networks to promote brand visibility, almost like an endorsement.

## Non-Digital Resources

Human interaction with media may be most commonly associated with the digital and online world, though there are some standard print volumes that fit the basic definition. One of the earliest examples of interactive literature was the "choose your own adventure" style of books, which encouraged readers to shape the ending by choosing various paths and plot turns. In some cases even encyclopedias or dictionaries could be viewed as part of this category since they require users to actively search through the index for the necessary information. Board are widely also included; these require players to make decisions and manipulations similar to those required when playing video games or interacting with others online.

**Producer:** Identifies and specifies the product's high-level requirements or purpose, ensuring that its business objectives and creative vision are understood and maintained by everyone involved in the project. This is a senior, client-facing role that requires expertise in business, management, content, design and technical disciplines.

**Designer:** Creates the 'look and feel' of an interactive media product. Produces visuals of user interfaces, using software such as Adobe Photoshop or Illustrator. They usually follow a design brief that may be given as verbal instructions, a written specification or 'wire–frame' diagrams.

**Developer:** Developers use authoring tools, mark-up languages and scripting languages to create the product. Sometimes this will be according to designs created by someone else (such as a Designer); other times the Developer may design the product as well.

**Production Assistant:** Contributes to the production of an interactive media product by helping other members of the team. Usually works with the Designer and Developer or with a Web Editor. Often taken on as interns.

**Studio Manager:** Ensures the smooth running of an interactive media studio, managing the team, overseeing the work and liaising with other departments within the company. May also set up the studio and recruit staff.

**Project Manager:** Plans, schedules and co-ordinates interactive media development projects, ensuring they run smoothly, on time and within budget. Focuses on the mechanics of running the project rather than creative requirements.

**Account Manager:** Develops, maintains and improves relationships with existing clients, ensuring their needs are met, and obtaining repeat business from them.

**New Business Developer:** Generates business for the interactive organisation or agency.

**Content Strategist:** Scopes and plans interactive media product's content and determines its overall style - what to say, how to say it effectively, when and where to say it.

**Information Architect:** Interprets high-level requirements in order to design the overall user experience of an interactive media product.

**Web Editor:** Plans and oversees the on-going management of a web site and the publication of content to it. This may involve writing copy from scratch, or coordinating and editing contributions from others.

**SEO Specialist (Search Engine Optimisation):** Optimises a web site or pages to make them as visible as possible to Internet search engines, in order to maximise traffic to them.

**Programmer:** Produces computer software in order to give a product its functionality. Similar to the Developer role but is usually more purely technical and focuses on high-level programming rather than scripting – although they often overlap. It does not usually involve visual or interface design, but may include technical design, such as devising systems or databases.

**Usability Specialist:** Ensures an interactive media product meets the needs of its intended audiences through analysis, evaluation and testing of the user experience. This is very much a research-led role, but it may sometimes also require technical skills.

### 1.16 Financing the films

Movie production is a capital-intensive endeavor, but when a film is successful, the project could pay itself off in dividends. Institutional investors and local governments sometimes become involved in the upfront film financing, extending equity or debt in order to fund the project. Investors are repaid with the revenues that a film generates or through predistribution sales, and if the movie is a failure, nobody wins.

Film financing can be provided by investment banks, hedge funds, and insurance companies, among other investors. According to FIN Alternatives, the financing of film projects goes through cycles where one type of investor tends to be the most active. For

instance, in the 1990s, insurance companies had an active hand in film financing. Banks provided the loans to the filmmakers, and insurance companies would provide insurance on that debt. If a movie did not generate the anticipated sales revenues, however, insurers became responsible for the outstanding debt, and it triggered a wave of lawsuits.

Investment banks already finance much of the deal activity that occurs in the financial markets, and these firms have a hand in film financing as well. Given that the cost to produce movies can be so high, banks have partnered with movie producers and turned to other institutional investors, including hedge funds and private equity firms, to provide the money for the financing. Debt financing typically takes priority over equity, and as a result, the former tends to be the primary way that institutional investors are willing to fund film projects. Equity may still be used in film financing, but it is more likely to derive from wealthy people or venture capital firms.

Public pension funds have been known to provide film financing in some cases. The public fund uses assets in the investment portfolio to extend equity or debt financing to a particular director who makes films in the state of the retirement plan, such as New Mexico in the U.S., for example. Financing is provided to support the local economy, and revenues are earned from movie sales. A prerequisite is often that the lion's share of the movie be filmed in a given geographic region.

Investors who extend film financing may prefer to work with a studio that is well known or at least has a history of successful movies. Lenders may offer incentives such as low interest payments to filmmakers with these qualifications. Benefits for the filmmakers include quick access to money, which in turn can accelerate the production of a film.

### 1.17 Film Institutes

The director does not have to do all the jobs above but they have to guide / monitor all aspects of the movie.Especially if it is the first movie for the director,then they have to put extra effort.Also the director should have a good rapport with the actors and technicians from the beginning of the movie till it goes in theatres. Nowadays the Indian youth are also interested in movie direction equally when compared to acting and many institutes in Indian provide courses in film direction.

**Film and Television Institute of India (FTII), Pune:** FTII is one of the top 5 preferred institute in India for learning movie direction. It was started in 1960 and it has become an autonomous Institute under the Ministry of Information and Broadcasting, Govt. of India.The popular alumni of this institute include Subhash Ghai, Raj Kumar Hirani,Sanjay Leela Bhansali etc.

**Satyajit Ray Films and Television Institute, Kolkata:** SRFTI was established in 1995 as an autonomous Institute under the Ministry of Information and Broadcasting, Govt. of India.It is also a member of CILECT, international Association of Film and Television Schools.

**Center for Research in Art of Film and Television (CRAFT), Delhi:** CRAFT was started in the year 2006 by a non profit organization to improve the discipline in various fields of the film industry.It is registered as public charitable trust.

**L V Prasad Film and TV Academy, Chennai:** LV Prasad Film and TV academy was a part of the Prasad Group which was started by the renowned movie producer & director L.V.Prasad and it is currently headed by his son Ramesh Prasad. The students are provided the opportunity to direct many short films,advertisements etc as a part of the curriculum.

**Adyar Film Institute, Chennai:** The Adyar Film Institute, officially known as M.G.R. Government Film and Television Training Institute, is one of the oldest known film institutes in India. It is run by Tamil Nadu State Government under the Department of Information and Public Relations. They offer 3 year diploma courses in Screenplay & Direction, Cinematography, Sound Recording and Sound Engineering, Film Editing and Film Processing all accredited by AICTE.

**National Institute of Film and fine Arts, Kolkata:** They have diploma and certificate courses in Film Direction, Acting, Camera, Screen Writing etc. There is an admission procedure which involves writing tests and clearing the exams before admission.

**Mumbai Film Academy, Mumbai:** Mumbai Film Academy is a leading film school in India offering courses such as Cinematography & Lighting, Film & Video Editing, Film Making & Direction, Screenplay Writing and Classical Singing.

**Exercise:**

- Explain the hierarchy in movie management?
- Describe the Film Division.
- Enumerate is the cinema field in India?
- Explain the new developments in Film Industry.
- Describe the modernization of Cinema in India.

**Media Management**

**Lesson - 5**

**Television Management**

## Objectives

- To find out the various branches in Television
- Explain the management of TV
- To find the importance of TV in India
- To classify the different types of TV Channels in India.

## 1.1 Introduction

Few inventions have had as much effect on contemporary American society as television. Before 1947 the number of U.S. homes with television sets could be measured in the thousands. By the late 1990s, 98 percent of U.S. homes had at least one television set, and those sets were on for an average of more than seven hours a day. The typical American spends (depending on the survey and the time of year) from two-and-a-half to almost five hours a day watching television. It is significant not only that this time is being spent with television but that it is not being spent engaging in other activities, such as reading or going out or socializing.

EXPERIMENTS

Electronic television was first successfully demonstrated in San Francisco on Sept. 7, 1927. The system was designed by Philo Taylor Farnsworth, a 21-year-old inventor who had lived in a house without electricity until he was 14. While still in high school, Farnsworth had begun to conceive of a system that could capture moving images in a form that could be coded onto radio waves and then transformed back into a picture on a screen.

Boris Rosing in Russia had conducted some crude experiments in transmitting images 16 years before Farnsworth's first success. Also, a mechanical television system, which scanned images using a rotating disk with holes arranged in a spiral pattern, had been demonstrated by John Logie Baird in England and Charles Francis Jenkins in the United States earlier in the 1920s. However, Farnsworth's invention, which scanned images with a beam of electrons, is the direct ancestor of modern television. The first image he transmitted on it was a simple line. Soon he aimed his primitive camera at a dollar sign because an investor had asked, "When are we going to see some dollars in this thing, Farnsworth?"

## EARLY DEVELOPMENT

RCA, the company that dominated the radio business in the United States with its two NBC networks, invested $50 million in the development of electronic television. To direct the effort, the company's president, David Sarnoff, hired the Russian-born scientist Vladimir Kosma Zworykin, who had participated in Rosing's experiments. In 1939, RCA televised the opening of the New York World's Fair, including a speech by President Franklin Delano Roosevelt, who was the first president to appear on television.

Later that year RCA paid for a license to use Farnsworth's television patents. RCA began selling television sets with 5 by 12 in (12.7 by 25.4 cm) picture tubes. The company also began broadcasting regular programs, including scenes captured by a mobile unit and, on May 17, 1939, the first televised baseball game between Princeton and Columbia universities. By 1941 the Columbia Broadcasting System (CBS), RCA's main competition in radio, was broadcasting two 15-minute newscasts a day to a tiny audience on its New York television station.

Early television was quite primitive. All the action at that first televised baseball game had to be captured by a single camera, and the limitations of early cameras forced actors in dramas to work under impossibly hot lights, wearing black lipstick and green makeup (the cameras had trouble with the color white). The early newscasts on CBS were "chalk talks," with a newsman moving a pointer across a map of Europe, then consumed by war. The poor quality of the picture made it difficult to make out the newsman, let alone the map. World War II slowed the development of television, as companies like RCA turned their attention to military production.

Television's progress was further slowed by a struggle over wavelength allocations with the new FM radio and a battle over government regulation. The Federal Communications Commission's (FCC) 1941 ruling that the National Broadcasting Company (NBC) had to sell one of its two radio networks was upheld by the Supreme Court in 1943. The second network became the new American Broadcasting Company (ABC), which would enter television early in the next decade. Six experimental television stations remained on the air during the war one each in Chicago, Philadelphia, Los Angeles, and Schenectady, N.Y., and two in New York City. But full-scale commercial television broadcasting did not begin in the United States until 1947.

## THE BEGINNING OF COMMERCIAL TELEVISION

By 1949 Americans who lived within range of the growing number of television stations in the country could watch, for example, The Texaco Star Theater (1948), starring Milton Berle, or the children's program, Howdy Doody (1947Đ60). They could also choose between two 15-minute newscasts CBS TV News (1948) with Douglas Edwards and NBC's Camel News Caravan (1948) with John Cameron Swayze (who was required by the tobacco company sponsor to have a burning cigarette always visible when he was on camera). Many early programs such as Amos 'n' Andy (1951) or The

Jack Benny Show (1950Ð65) were borrowed from early television's older, more established Big Brother: network radio. Most of the formats of the new programs newscasts, situation comedies, variety shows, and dramas were borrowed from radio, too (see radio broadcasting and television programming).

NBC and CBS took the funds needed to establish this new medium from their radio profits. However, television networks soon would be making substantial profits of their own, and network radio would all but disappear, except as a carrier of hourly newscasts. Ideas on what to do with the element television added to radio, the visuals, sometimes seemed in short supply. On news programs, in particular, the temptation was to fill the screen with "talking heads," newscasters simply reading the news, as they might have for radio. For shots of news events, the networks relied initially on the newsreel companies, whose work had been shown previously in movie studios. The number of television sets in use rose from 6,000 in 1946 to some 12 million by 1951. No new invention entered American homes faster than black and white television sets; by 1955 half of all U.S. homes had one.

McCARTHYISM

In 1947 the House Committee on Un-American Activities began an investigation of the film industry, and Sen. Joseph R. McCarthy soon began to inveigh against what he claimed was Communist infiltration of the government. Broadcasting, too, felt the impact of this growing national witch-hunt. Three former members of the Federal Bureau of Investigation (FBI) published "Counterattack: The Newsletter of Facts on Communism," and in 1950 a pamphlet, "Red Channels," listed the supposedly Communist associations of 151 performing artists.

Anti-Communist vigilantes applied pressure to advertisers the source of network profits. Political beliefs suddenly became grounds for getting fired. Most of the producers, writers, and actors who were accused of having had left-wing leanings found themselves blacklisted, unable to get work. CBS even instituted a loyalty oath for its employees. Among the few individuals in television well positioned enough and brave enough to take a stand against McCarthyism was the distinguished former radio reporter Edward R. Murrow.

In partnership with the news producer Fred Friendly, Murrow began See It Now, a television documentary series, in 1950. On Mar. 9, 1954, Murrow narrated a report on McCarthy, exposing the senator's shoddy tactics. Of McCarthy, Murrow observed, "His mistake has been to confuse dissent with disloyalty." A nervous CBS refused to promote Murrow and Friendly's program. Offered free time by CBS, McCarthy replied on April 6, calling Murrow "the leader and the cleverest of the jackal pack which is always found at the throat of anyone who dares to expose Communist traitors." In this TV appearance, McCarthy proved to be his own worst enemy, and it became apparent that Murrow had helped to break McCarthy's reign of fear. In 1954 the U.S. Senate censured McCarthy, and CBS's "security" office was closed down.

THE GOLDEN AGE

Between 1953 and 1955, television programming began to take some steps away from radio formats. NBC television president Sylvester Weaver devised the "spectacular," a notable example of which was Peter Pan (1955), starring Mary Martin, which attracted 60 million viewers. Weaver also developed the magazine-format programs Today, which made its debut in 1952 with Dave Garroway as host (until 1961), and The Tonight Show, which began in 1953 hosted by Steve Allen (until 1957). The third network, ABC, turned its first profit with youth-oriented shows such as Disneyland, which debuted in 1954 (and has since been broadcast under different names), and The Mickey Mouse Club (1955-59; see Disney, Walt)

**1.2 Management in Television**

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.

**Top 10 Programs - HINDI GEC (Fiction + Non-fiction) (HSM U+R)**

| Rank | Channel | Description | Category | Impressions(000s) |
|---|---|---|---|---|
| 1 | Colors | Naagin | Fiction | 17,694 |
| 2 | Colors | Naagin-2 | Fiction | 13,752 |
| 3 | Colors | Sansui Colors Stardust Awards | Non-Fiction | 12,600 |
| 4 | Zee TV | Kumkum Bhagya | Fiction | 12,300 |
| 5 | STAR Plus | Ye Hai Mohabbatein | Fiction | 10,269 |
| 6 | STAR Plus | Saath Nibhana Saathiya | Fiction | 10,265 |
| 7 | Zee TV | Brahmarakshas Jaag Utha Shaitaan | Fiction | 9,335 |
| 8 | Colors | Shakti-Astitva Ke Ehsaas Ki | Fiction | 9,021 |
| 9 | Zee Anmol | Jodha Akbar | Fiction | 8,849 |
| 10 | Sony Entertainment Television | Super Dancer | Non-Fiction | 8,614 |

**Source:** Retrospect 2016 – Fiction or Reality, What India watched on Hindi GECs http://www.bestmediainfo.com/2017/01/retrospect-2016-fiction-or-reality-what-india-watched-on-hindi-gecs/ accessed on March 3,2017 (NCCS: All, Prime Time (18:00-23:30 hrs.) 4+; Week 1-48, 2016, ratings by BARC

## 1.3 Organization at national level

Television came to India on September 15, 1959 with experimental transmission from Delhi. It was a modest beginning with a make shift studio, a low power transmitter and only 21 community television sets. All India Radio provided the engineering and programme professionals. A daily one-hour service with a news bulletin was started in 1965. In 1972 television services were extended to a second city—Mumbai. By 1975 television stations came up in Calcutta, Chennai, Srinagar, Amritsar and Lucknow. In 1975-76 the Satellite Instructional Television Experiment brought television programmes for people in 2400 villages in the most inaccessible of the least developed areas tlirough a satellite lent to India for one year.

Doordarshan is a Public broadcast terrestrial television channel run by Prasar Bharati, a board formed by the Government of India. It is one of the largest broadcasting organizations in the world in terms of the infrastructure of studios and transmitters. Doordarshan had its beginning with the experimental telecast started in Delhi in September, 1959 with a small fransmitter and a makeshift studio. The regular daily transmission started in 1965 as a part of All India Radio.

The television service was extended to a second city Mumbai in 1972. Till 1975, only seven cities were covered by Doordarshan and it remained the only television channel in India. Television services were separated from Radio in 1976. Each office of All India Radio and Doordarshan were placed under the management of two separate Director Generals in New Delhi. Finally, its existence came into being when Doordarshan became a National Broadcaster. It is one of the largest broadcasting organizations in the world in terms of the infrastructure of studios and transmitters. Recently it has also started digital Terrestrial Transmitters.

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

In the same year, colour TVs were introduced in the Indian markets. The first colour programmes were the live telecast of the Independence Day parade on 15* August, 1982, followed by the Asian Games being held in Delhi J The eighties was the era of Doordarshan with soaps like Hum Log (1984), Buniyaad (1986-87) and mythological dramas like Ramayana 91987-88) and Mahabharata (1988-89) glued millions to Doordarshan. (Other popular programmes included Hindi film songs based programs like Chitrahaar and Rongoli followed by the crime thrillers like Karamchand (starring Pankaj Kapoor), Byomkesh Bakshi and Janki Jasoos. Now more than 90 percent of the Indian population receives Doordarshan (DDl) programmes through a network of nearly 1400 terrestrial transmitters.

About 46 Doordarshan studios are presently producing TV programme. Currently, Doordarshan operates 19 channels - two All India channels, 11 Regional Languages Satellite Channels (RLSC), four State Networks , an International channel, a Sports Channel and two channels (DD-RS & DD-LS) for live broadcast of parliamentary proceedings.

On DD-1 national programmes, regional programmes and local programmes are carried on time-sharing basis. DD-News channel was launched on 3rd November 2003 which replaced the DD-Metro Entertainment channel that provides 24 hour news service. The Regional Languages Satellite channels have two components i.e., the Regional Service for the particular state relayed by all terrestrial transmitters in the state and additional programmes in the regional language in prime time and non-prime time available only through cable operators. Sports channel is exclusively devoted to the broadcasting of sporting events of national and international importance. This is the only sports channel which telecasts rural sports like Kho-Kho, Kabaddi, etc., something which private broadcasters will not attempt to telecast as it will not attract any revenues.

Doordarshan is often criticized for low quality of programmes and sometimes even poor telecast and presentation in quality. Additionally, since it is not a profit and loss enterprise like private channels Sun Network or Zee TV or Sony TV or Star Plus, it does not have the requisite push for better programming. Despite being heavily funded and protected by the government, many critics have pointed out that it second priority. However, raany contradict this stating that DD is more interested only in cricket matches and has addicted it’s so called "responsibilities" in favour of monetary gains and political dealings.

Prasar Bharati (Broadcasting Corporation of India) is India's national public broadcaster. It is a board nominated by the Government of India. It comprises Doordarshan television and All India Radio which was established in November 23, 1997. It was due to the demand that the government owned broadcasters in India should be given autonomy like those in many other countries. The Parliament of India passed an Act to grant this autonomy in 1990. But it was not enacted until September 15, 1997. Doordarsan is one of the largest broadcasting organizations in the world in terms of the infrastructure of studios and transmitters. Recently it has also started Digital Terrestrial transmitters.

Gone are the days of Indian T.V. serials with which the people could relate. The journey from Doordarshan to Zee, Sony and Star plus has been a long one. Indian Soap had its humble begirmings in "Hum Log" the first ever T.V. serial to be broadcasted by Doordarshan the sole T.V. channel in 1984. People were glued to their television sets to watch each episode of Manohar Shyam Joshi's *"Hum Log"*.

This was a story of an Indian family that a large section of people could identify with. People could relate to the characters, their happiness and sorrows. Over the years, Doordarshan has presented many popular and engrossing serials. For example *"Waghley Ki Duniya", "Yeh Jo Hain Zindagi", "Nukkad", "Rajni"* and the list goes on. The common theme across all these stories was the background setting which reflected

everyday life's struggles, failures and triumphs. These serials had an underlying positive message upholding tradition, moral values and strengthening the fabric of Indian culture.

From the mid 1990's, Cable TV brought about a home entertainment revolution. Doordarshan found itself struggling to compete with a network of privately owned quality entertainment channels powered by commercials, and latest technology. Doordarshan made an effort to catch up but like most state owned efforts, soon became lackluster in comparison to the glitz and glamour of Zee, Sony and Star Plus.

The following are some major landmarks in the history of Doordarshan—

15.09.1959 Experimental transmission form Delhi

24.10.1961 School television for Delhi students.

15.08.1965 Regular service with daily news bulletin in Hindi.

26.01.1967 Krishi Darshan - programmes for farmers.

02.10.1972 Television in a second city—Mumbai

01.08.1975 SITE launched.

01.01.1976 Commercials introduced.

01.04.1976 Doordarshan delinked from AIR.

15.08.1982 National programmes, colour transmission and networking through satellite.

19.11.1982 Expansion though LPTs launched.

15.07.1984 First mass appeal serial Hum Log.

15.08.1983 Countrywide classroom of UGC launched.

09.08.1984 Second channel at Delhi.

09.08.1985 First regional satellite network in Maharashtra.

23.02.1987 Morning transmissions

26.01.1989 Afternoon transmissions

01.04.1993 Metro channel with satellite networking

01.10.1993 Regional language satellite channels.

15.08.1994 Restructuring of channels -DDI to DD 13.

14.03.1995 DD India—International channel.

23.11.1997 Prasar Bharati—the autonomous broadcasting corporation of India.

18.03.1999 DD Sports channel inaugurated.

10.07.1999 News on the hour.

15.08.1999 DD News and current affairs channel. (Test transmission).

**Key Channels available on FreeDish as on 25 February 2017**

| Genre | Key Channels |
|---|---|
| Hindi GEC | Sony PAL, Star Utsav, Rishtey, Zee Anmol, Big Magic |
| Hindi Movies | Sony Wah, Star Utsav Movies, Rishtey Cineplex, Zee Anmol Cinema, B4U Movies, |
| News | News 18 Hindi, Aaj Tak, ABP News, Zee News, India News |
| Kids | Maha Cartoon |
| Music | 9X M, 9X Jalwa, Sony Mix, MTV Beats |
| Online Shopping | Naaptol TV |
| Devotional | Aastha Bhajan, Sadhana TV, Aastha TV, Sanskar |

**Source:** www.freedish.in; accessed on 25 February 2017

### 1.4 Regional Broadcasting

On the eve of formal launch of Doordarshan's DTH service by Prime Minister Manmohan Singh, Prasar Bharati said that it has set a target of two million subscribers by end 2005 and increasing channel capacity to 50 by June next. On the occasion of a

demonstration of DD Direct Plus, the brand name under which DD would market its free DTH service, Prasar Bharati CEO KS Sanna said," By December 2005 we hope to have a subscriber base of two million, which may help the platform net additional private TV channels.

"DD Direct Plus is a free to DTH service offering 32 FTA TV channels, including 13 private ones, and 12 customized radio channels. A subscriber would have to make a one-time investment of Rs 3000 - Rs 3500 on the hardware and pay no monthly subscription fee, unlike the country's fu^st DTH service, marketed by ZEE Telefilms under Dish TV brand name. DD Direct Plus, beaming through NSS 6 satellite, includes all DD channels, apart from the likes of BBC World, Sun TV, Star Utsav, from the Zee stable Kairali TV, Zee Music and Smile TV, Jain TV, Aaj Tak and Headlines Today.

The radio channels include All India Radio channels and according to the words given by the Prime Minister, DTH is reaching now to the mass of India in a huge way with all facilities. National broadcaster Doordarshan has launched two new channels in the public interest. Speaker Somnath Chatterjee and Rajya Sabha deputy chairman, Bhairon Singh Shekhawat did the honours by flagging off the two satellite channels. It was his intention that to telecast the proceedings live of both the Houses of Parliament. Chatterjee's idea of exposing the honourable members in live telecasts of their actions in Parliament with a hope that it will improve their behaviour which will cost the tax payer a reported Rs 12 billion annually for each of the channels. Now Doordarshan and local channel of Doordarshan as Doordarshan North East services are available in Tata Sky too, a satellite tele service.

**Hindi GEC and movie channel launches by major broadcasters**

| | Hindi GEC | | Hindi Movies | |
|---|---|---|---|---|
| | Channel Name | Launched | Channel Name | Launched |
| Sony | Pal | Sept 2014 | Wah | June 2016 |
| Zee | Anmol | Sept 2013 | Anmol Cinema | Sept 2016 |
| Star | Utsav | June 2004 | Utsav Movies | May 2016 |
| Viacom | Rishtey | March 2014 | Rishtey Cineplex | May 2016 |

**Source:** KPMG in India's analysis 2016

### 1.5 Order of administration in TV station

Television - Doordarshan

Doordarshan, a Public Service Broadcaster, is among the largest terrestrial television network in the world. The service was started in New Delhi on 15 September 1959 to transmit educational and development programmes on an experimental basis with half-an-hour programming.

Commencement of regular television service as part of All India Radio commenced in Delhi (1965); Mumbai (1972); Kolkata (1975), Chennai (1975). Doordarshan was established on 15 September 1976. A major landmark thereafter was the introduction of colour television in 1982 coinciding with the 9th Asian Games held in New Delhi that ushered in a major revolution in broadcasting in the country. This was followed by a phase of rapid expansion of Doordarshan when, in 1984 more or less every day saw the installation of a transmitter in the country.

Other significant milestones that followed thereafter were:

Launch of second channel

Delhi (9 August 1984), Mumbai (1 May 1985), Chennai (19 November 1987), Kolkata (1 July 1988)

Networking of second channels to launch the Metro Channel (26 January 1993)

Launch of International channel-DD India (14 March 1995)

Formation of Prasar Bharati (Broadcasting Corporation of India) (23 November 1997)

Launch of sports channel-DD Sports (18 March 1999)

Launch of enrichment/cultural channel-DD Bharati (26 January 2002)

Launch of 24 hours news channel-DD News (3 November 2002)

Launch of free to air Direct-to-Home Service-DD Direct + (16 December 2004)

Doordarshan has contributed significantly towards the acceleration of socioeconomic change, promotion of national integration and stimulation of scientific temper in the country. Being a Public Service Broadcaster, its mandate is to carry through its programmes messages on population control and family welfare, preservation of environment and ecological balance, highlighting the need for social welfare measures for women, children and the less privileged. It is also mandated to promote games and sports, and the artistic and cultural heritage of the country.

Doordarshan Today

Doordarshan network consists of 64 Doordarshan Kendras/Production Centres, 24 Regional News Units, 126 Doordarshan Maintenance Centres, 202 High Power transmitters, 828 Low Power Transmitters, 351 Very Low Power Transmitters, 18 Transposers, 30 Channels and DTH Service and has a sanctioned strength of 21708 officers and staff of various categories.

Doordarshan Channels

National Channel (5) : DD1, DD News, DD Bharati, DD Sports and DD Urdu.

Regional Language Satellite Channel (11) : DD North-East, DD Bengali, DD Gujarati, DD Kannada, DD Kashir, Dd Malayalam, Dd Sahyadri, DD Oriya, DD Punjabi, DD Podhigai, and DD Saptagiri.

Regional State Network (11) : Bihar, Jharkhand, Chhattisgarh, Madhya Pradesh, Uttar Pradesh, Haryana, Uttrakhand, Himachal Pradesh, Rajasthan, Mizoram and Tripura.

International Channel (1) : DD India.

Doordarshan has a three-tier programme service - National, Regional and Local.

The emphasis in the programmes in the National service is on events and issues of interest to the entire nation. The programmes in the regional service focus on events and issues of interest to the people of that particular State. The local service caters to the needs of the populace living in the areas falling within the reach of a particular transmitter through area specific programmes in the local languages and dialects.

In addition, the programmes in the national and regional services are also available in satellite mode to the viewers all over the country.

Programme sourcing: Programmes for different channels of Doordarshan are sourced from :

In-house production : Programmes produced by Doordarshan professionals utilizing Doordarshan infrastructure, including coverage of events 'live' by Doordarshan.

Commissioned programmes : Programmes produced by persons of proven merit with funds provided by Doordarshan.

Sponsored programmes : Privately produced programmes telecast by Doordarshan on payment of a fee in exchange for Free Commercial Time.

Royalty programmes : Programmes acquired by Doordarshan from outside producers on payment of royalty for single or multiple telecasts.

Acquired Programmes : Programmes/events acquired from foreign companies on payment of rights fee.

Educational/Development programmes : Educational and Development programmes produced by different agencies of the Government.

Self Financed Commissioning : The initial production cost of these programmes is met by the private producer. Doordarshan reimburses the production cost to the producer after commencement of telecast. The programme is marketed by Doordarshan. The scheme also has provisions for payment of bonus on approved production cost on attainment of high TRPs, and for reduction of production cost in case of poor performance of programme.

DD Direct + : Doordarshan's free-to-air Direct-to-Home service DD Direct + was launched by the Prime Minister on 16 December 2004. Starting with 33 TV channels (Doordarshan/Private) and 12 Radio (AIR) channels, the capacity of the service was increased 36 TV channels and 20 Radio channels. The signal of this service can be received all over India, except A&N Islands, with the help of a receiver system. The subscriber base of this service is in excess of 5 million.

DD-National Channel

DD-I Channel (National)

Doordarshan DD-I Channel continues to make significant contributions to accelerate socio-economic changes, promote national integration, stimulate scientific temperament, disseminate knowledge, educational programmes, public awareness, means of population control, messages on family welfare, preservation of environment and ecological balance, measures for women welfare, children and under-privileged, etc. It also promoted sports, and artistic and cultural heritage of the country.

Apart from Public Service Broadcasts, it also telecasts entertainment programmes, including serials on different subjects of social relevance as sponsored / commissioned / Self Financed Commissioned programmes, films, etc.

The service of National Channel is available in terrestrial mode as well as satellite mode from 5.30 AM to 00.00 (mid-night) and thereafter in satellite mode till next morning up to 5.30 AM.

Regional Language Satellite Service : The eleven regional Language Satellite Services are :

DD-Malayalam, DD-Saptagiri (Telugu), DD-Bengali, DD-Chandana (Kannada), DD-Oriya, DD-Sahyadri (Marathi), DD-Gujarati, DD-Kashir (Kashmiri), DD-Punjabi, DD-North-East, DD-Podhigai (Tamil)

The Regional Language Satellite Services and Regional State Networks broadcast a wide spectrum of programmes covering developmental news, serials, documentaries, news and current affairs programmes to communicate with the and film programmes as other major genres are also telecast.

Regional State Network : The Regional State networks cater to the people living in Hindi Belt comprising U.P., Bihar, Jharkhand, Chhattisgarh, M.P. Rajasthan, Haryana and H.P. The programmes of this service are produced and broadcast from the capital Kendras of the respective states between 3.00 and 8.00 pm and are relayed by all the ground transmitters of the state.

DD-News : The DD-News channel the country's only 24 hours terrestrial news channel telecasts over 16 hours of live news bulletins daily in Hindi and English. News Headlines, News updates, breaking news on the scroller are regular features on this channel. A daily bulletin in Sanskrit and Urdu is also telecast. Besides, the Regional News Units attached to different Doordarshan Kendras also telecast daily news bulletins in regional languages of varying duration and frequency. The DD News headlines can now be accessed through the SMS.

DD News also carries Stock and Commodities indices throughout the day in an automated delivery mode, accessing information from NSE & BSE and leading commodity exchanges like NCDEX, MCX, etc.

DD Sports : DD Sports remains the country's only free-to-air sports channel. It continues to provide coverage to international and domestic games, including cricket, football, hockey, tennis, kabaddi, Archery, Athletics and other indigenous games, etc.

A cash outflow system was introduced to cover non-Olympic and traditional sports on DD Sports. The channel continued to cover sporting events organized by the different Sports Federations and Association.

DD Bharati : DD-Bharati Channel was launched on 26 January 2002. Besides programmes on adventure, quiz contests, fine arts/paintings, crafts and designs, cartoons, talent hunts, etc., it also telecasts "MERI BAAT" an hour-long phone-in 'live' show with young people.

Programmes emphasizing on a healthy life style and focusing on prevention rather than cure, both in our traditional and modern forms of medicine are also being telecast. Classical dance/music performances by top class artists of national and international fame are also featured on this channel are programmes on theatre, literature, music, paintings, sculpture and architecture.

The channel also telecast programmes in collaboration with organizations like IGNCA, CEC, IGNOU, PSBT, NCERT and Sahitya Akademi. The channel also provides extensive coverage to the AIR sangeet sammelans. Contributions made by the Regional Doordarshan Kendra's are regularly telecast live/recorded.

DD India : The programming on this channel continues to be done in a manner to enable it to meet its primary objective of providing a window to the world especially for the Indian diaspora to witness the Indian social, cultural, political and economic scene. The Channel continues to carry news bulletins in Hindi, English, Urdu, Sanskrit,

Gujarati, Malayalam and Telugu, features on topical events and discussions on issues of international significance. It also beams many entertainment programmes, serials, theatre, music and dance besides feature films.

Programmes in regional languages such as Punjabi, Urdu, Telugu, Tamil, Bengali, Kannada, Malayalam, Gujarati and Marathi form an essential ingredient of this channel. Live Coverage of national events like Independence Day, Republic Day Celebrations, the Budget presentation and other happenings of national and international importance are regularly carried on this channel.

### 1.6 Departments in TV Station

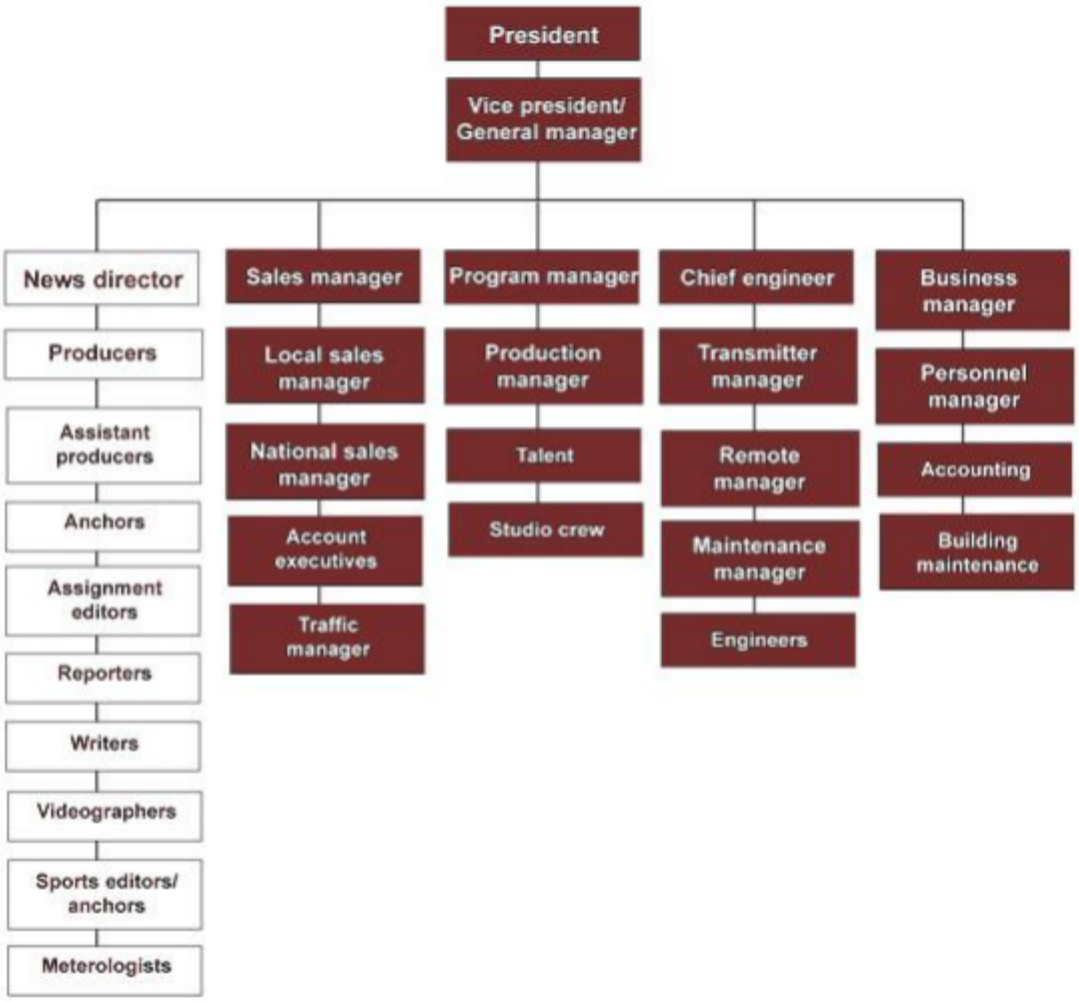
### ORGANIZATIONAL STRUCTURE OF TELEVISION STATIONS

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.

**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 overseas 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 it.

**Hierarchy in Doordarshan**

DIRECTOR GENERAL DOORDARSHAN

ENGINEER-IN-CHIEF

DIRECTOR GENERAL (NEWS)

ADDITIONAL DIRECTOR GENERAL (ADMIN)

ADDITIONAL DIRECTOR GENERAL (FINANCE)

ADDITIONAL DIRECTOR GENERAL (PROGRAMME)

ADDITIONAL DIRECTOR GENERAL (ENGINEERING)

CHIEF VIGILANCE OFFICER

DEPUTY DIRECTOR GENERAL (Admin)

DEPUTY DIRECTOR GENERAL (Budget & Accounts)

DEPUTY DIRECTOR GENERAL (PROGRAMME)

DEPUTY DIRECTOR GENERAL (IT)

DEPUTY DIRECTOR GENERAL (DCS)

DEPUTY DIRECTOR GENERAL (ENGINEERING)

DEPUTY DIRECTOR (ADMIN.)

**1.7 Production**

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.

### 1.8 Editing

Video editing is the process of manipulating and rearranging video shots to create a new work. Editing is usually considered to be one part of the post production process — other post-production tasks include titling, colour correction, sound mixing, etc.

Many people use the term editing to describe all their post-production work, especially in non-professional situations. Whether or not you choose to be picky about terminology

is up to you. In this tutorial we are reasonably liberal with our terminology and we use the word editing to mean any of the following:

- Rearranging, adding and/or removing sections of video clips and/or audio clips.
- Applying colour correction, filters and other enhancements.
- Creating transitions between clips.

The Goals of Editing

There are many reasons to edit a video and your editing approach will depend on the desired outcome. Before you begin you must clearly define your editing goals, which could include any of the following:

Remove unwanted footage

This is the simplest and most common task in editing. Many videos can be dramatically improved by simply getting rid of the flawed or unwanted bits.

Choose the best footage

It is common to shoot far more footage than you actually need and choose only the best material for the final edit. Often you will shoot several versions (takes) of a shot and choose the best one when editing.

Create a flow

Most videos serve a purpose such as telling a story or providing information. Editing is a crucial step in making sure the video flows in a way which achieves this goal.

Add effects, graphics, music, etc

This is often the "wow" part of editing. You can improve most videos (and have a lot of fun) by adding extra elements.

Alter the style, pace or mood of the video

A good editor will be able to create subtle mood prompts in a video. Techniques such as mood music and visual effects can influence how the audience will react.

Give the video a particular "angle"

Video can be tailored to support a particular viewpoint, impart a message or serve an agenda.

## 1.9 Video Mixing

Different Types of Video Editing

There are several different ways to edit video and each method has its pros and cons. Although most editors opt for digital non-linear editing for most projects, it makes sense to have an understanding of how each method works.

This page provides a very brief overview of each method — we will cover them in more detail in other tutorials.

Film Splicing

Technically this isn't video editing, it's film editing. But it is worth a mention as it was the first way to edit moving pictures and conceptually it forms the basis of all video editing.

Traditionally, film is edited by cutting sections of the film and rearranging or discarding them. The process is very straightforward and mechanical. In theory a film could be edited with a pair of scissors and some splicing tape, although in reality a splicing machine is the only practical solution. A splicing machine allows film footage to be lined up and held in place while it is cut or spliced together.

Tape to Tape (Linear)

Linear editing was the original method of editing electronic video tapes, before editing computers became available in the 1990s. Although it is no longer the preferred option, it is still used in some situations.

In linear editing, video is selectively copied from one tape to another. It requires at least two video machines connected together — one acts as the source and the other is the recorder. The basic procedure is quite simple:

Place the video to be edited in the source machine and a blank tape in the recorder.

Press play on the source machine and record on the recorder.

The idea is to record only those parts of the source tape you want to keep. In this way desired footage is copied in the correct order from the original tape to a new tape. The new tape becomes the edited version.

This method of editing is called "linear" because it must be done in a linear fashion; that is, starting with the first shot and working through to the last shot. If the editor changes their mind or notices a mistake, it is almost impossible to go back and re-edit an earlier part of the video. However, with a little practice, linear editing is relatively simple and trouble-free.

Digital/Computer (Non-linear)

In this method, video footage is recorded (captured) onto a computer hard drive and then edited using specialized software. Once the editing is complete, the finished product is recorded back to tape or optical disk.

Non-linear editing has many significant advantages over linear editing. Most notably, it is a very flexible method which allows you to make changes to any part of the video at any time. This is why it's called "non-linear" — because you don't have to edit in a linear fashion.

One of the most difficult aspects of non-linear digital video is the array of hardware and software options available. There are also several common video standards which are incompatible with each other, and setting up a robust editing system can be a challenge.

The effort is worth it. Although non-linear editing is more difficult to learn than linear, once you have mastered the basics you will be able to do much more, much faster.

Live Editing

In some situations multiple cameras and other video sources are routed through a central mixing console and edited in real time. Live television coverage is an example of live editing.

Live editing is a fairly specialist topic and won't concern most people.

**1.10 News Section**

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.

**1.11 Private Sector**

Indian Private Channels cater to the multiplying demand for entertainment of the Indian audience. The central government realised the requirements and launched a series of economic and social reforms in 1991 under Prime Minister Narasimha Rao. Under the new policies the government allowed private and foreign broadcasters to get engage in limited operations of private channels in India. This process has been pursued consistently by all subsequent centralised administrations.

Foreign privatised channels like CNN, Star TV and domestic channels, such as, Zee TV and Sun TV started satellite broadcasts. Starting with 41 sets in 1962 and one channel known as the Audience Research unit in 1991; presently private channels in India cater to more than 70 million homes. A large relatively unexploited market, easy accessibility

of relevant technology and a variety of programmes are the main reasons for rapid expansion of Television in India. It must be focused that private television entertainment in India is one of the cheapest in the world.

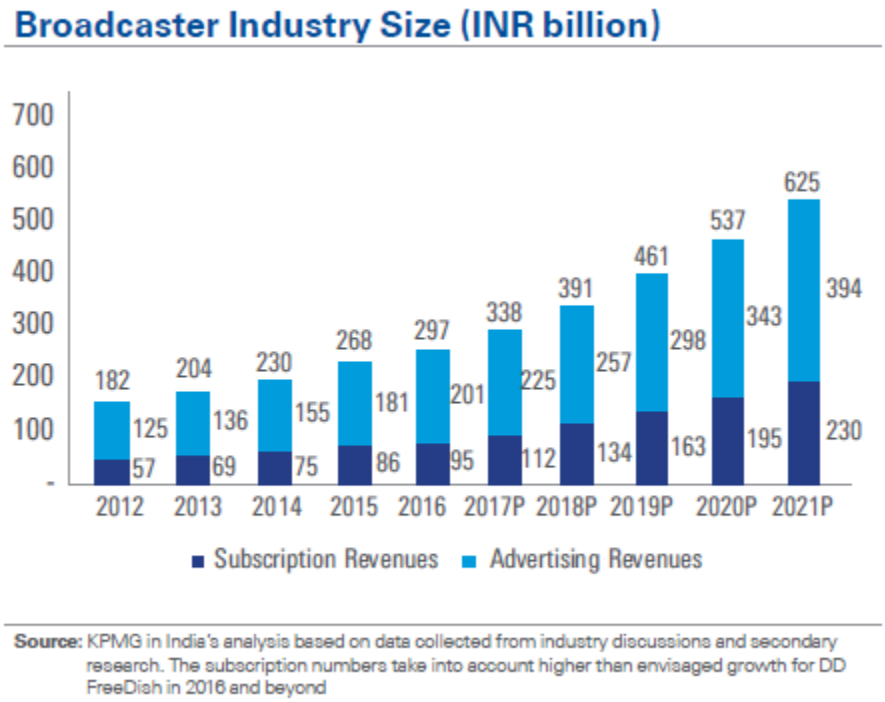
India has more than 130 million homes with television sets, of which nearly 71 million have connection to cable TV. The overall Cable TV market in India is growing at a robust rate of 8-10%. The industry of private television channels exploded in India, during the early 1990s when the broadcast industry was liberalised and saw the entry of many foreign players like Rupert Murdoch's Star TV Network in 1991, MTV, and others. The emergence and notification of the HDVSL standard as a home grown Indian digital cable standard shall open an era of interactivity on private networks.

Presently, Indian television is on an uproar with private television channels. Sun TV (India) was launched in 1992 as the first private channel in South India. Today it has around 20 television channels in the four South Indian languages, namely Malayalam, Kannada, Tamil and Telugu. Channels of the Sun TV network are also available outside India. Recently Sun TV launched a DTH service. The Raj Television Network was started in 1994 and is still an important player in the South Indian cable TV provider space. The Raj Television Network operates two channels in Tamil - Raj TV and Raj Digital Plus. The content distributed by these two channels includes music videos, movies, and other entertainment programs for the entire family. Through its two channels - Raj TV, Raj Digital Plus, the network presents its viewers some of the best shows in the world of South Indian entertainment today. This network has built up a library of some of Tamil and Telegu films from the nostalgic old favourites to the contemporary box office hits. Recently, Raj Television Network has capitalised on the increasing demand for news that is unbiased, timely and accurate.

In 1992, the government liberated its entertainment markets, thus, opening them up to private television. Five new channels belonging to the Hong Kong based STAR TV brought about a fresh breath of life - MTV, STAR Plus, BBC, Prime Sports and STAR Chinese Channel were the 5 private channels. Zee TV was the first private owned Indian channel to broadcast over private television. After few years, channels like CNN, Discovery Channel and National Geographic Channel made its entry in India. Star expanded its bouquet introducing STAR World, STAR Sports, ESPN and STAR Gold. Regional channels flourished along with a large number of Hindi channels and a few English channels. By 2001 HBO and History Channel were the other international channels to enter India. By 2001-2003, other international private channels such as Nickelodeon, Cartoon Network, VH1, Disney and Toon Disney entered the boundaries of India. In 2003 news channels started to boom. Music channels had a great popularity in India, since its inception. Movie based channels; and soaps started dominating Indian private channels.

Satellite Television for the Asian Region (STAR) is an Asian TV service owned by Rupert Murdoch's News Corporation. It is based in Hong Kong, with programming offices in India and Australia, as well as in other south Asian countries. The service of STAR is more than 300 million viewers in 54 countries and is watched by approximately

100 million viewers every day. STAR 's revenues have increased from $220 million in 2003 to $245 million in 2004. STAR has emerged as India's second-largest media company after Bennett, Coleman & Co. Ltd. which is the publisher of Times of India.

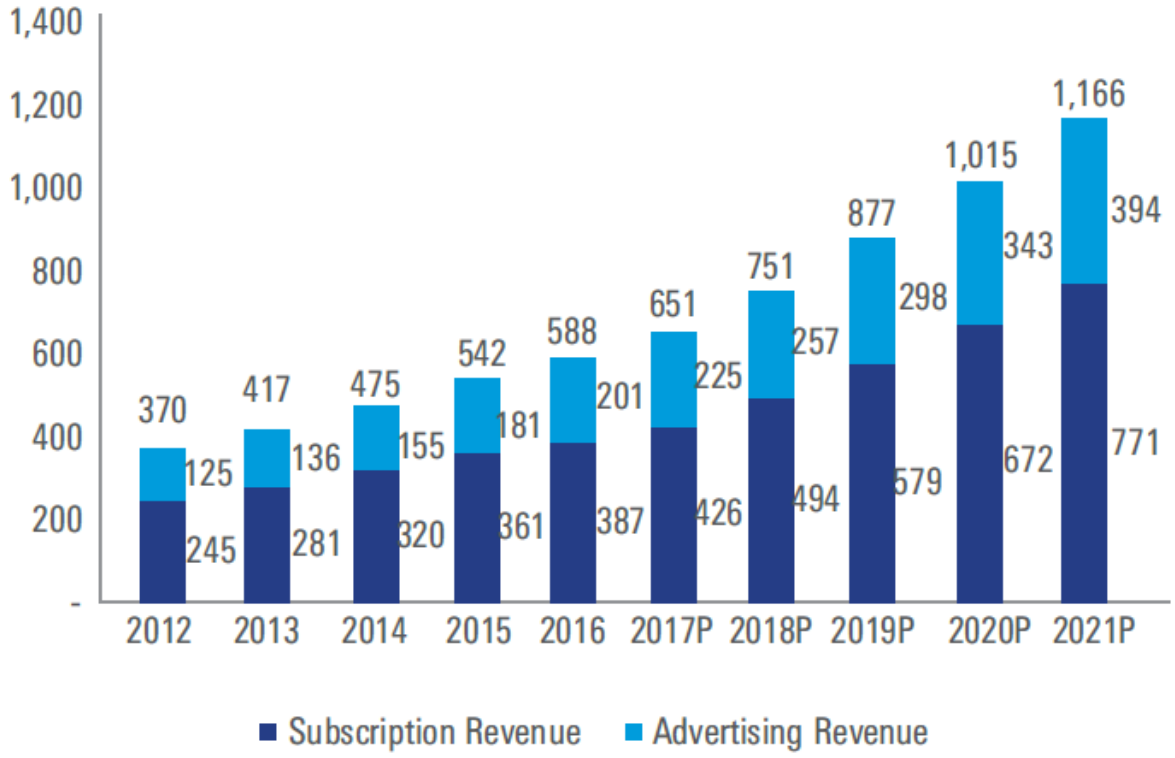



**Source:** KPMG in India's analysis based on data collected from industry discussions and secondary research. The subscription numbers take into account higher than envisaged growth for DD FreeDish in 2016 and beyond

Zee TV was founded by Subhash Chandra and launched in India in October 1992, becoming the first Hindi private channel. Zee TV is owned by Zee Entertainment Enterprises, and is one of the most popular Indian private channels. This network carries broadcasts in Hindi and other regional languages of India. ZEE TV is a part of the Essel Group. This channel formerly had a partnership with STAR TV. However, STAR ended their partnership with ZEE TV when Rupert Murdoch's News Corporation acquired STAR TV. Besides the above mentioned channels many more regional private channels have been introduced in Indian television that caters to the local audience. COLORS channel was launched on 21st July 2008 and it offers an entire spectrum of emotions to the viewers; starting from fictions, daily soaps to reality shows and hit movies. Meenakshi Sagar Productions, Balaji Telefilms, Endemol India, Wizcraft Television, Deepti Bhatnagar Productions, Playtime Creations, Sphere Origins, JayPranlal Mehta are some of the production houses that operate on Indian private channels.

Indian private channels are some of the power packed entertainment boosters for the audience that still feature the essence of the bygone era by airing nostalgic black and white films and retrospective of well known actors. However, the regular soaps and reality shows have earned immense popularity amongst all other programmes on the Indian private channels on television.

## TV Industry Size (INR billion)



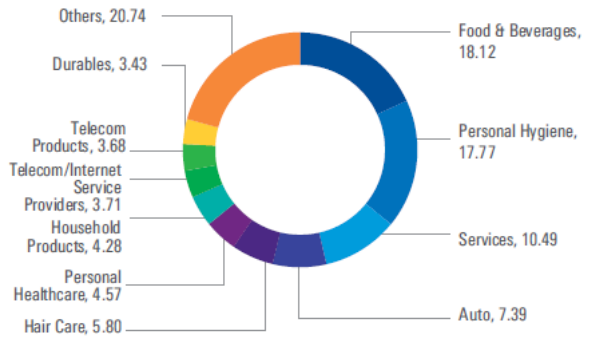

**Source:** KPMG in India's analysis based on data collected from industry discussions
Note: Figures are rounded off to nearest integers and may not add up exactly to column totals.

### 1.12 TV Advertisement

Television advertising in India has is one of the fastest growing markets in the Asia Pacific regions of the globe. Since the Indian television is on a threshold of a major technological change, with new distribution technologies like digital cable, DTH (Direct-to – home) and IPTV (Internet Protocol television), television on advertising is surely going to take on a new role. Because of the increased interactivity in content and niche programming styles catering to very specific target groups, advertising on television too is going to be more focused and will definitely draw more eyeballs. Moreover, today, TV enabled mobile handsets are gaining popularity in India. This might change the nature of TV advertising. Bharti, Vodafone and Reliance will provide their channels on mobile handsets. Times Now, a 24 hours news and current affair channel from the Times Group was first launched on Reliance mobiles and then on the regular TV sets. Reality formats are popular amongst television and they lay emphasis on audience interaction. SMS voting and in-programme advertising has become a key ingredient in most of these shows. This too gives new scope of advertising. Because of the increased

audience fragmentation, both the advertisers and the broadcasters are constantly on their toes.

**Top 10 Categories Advertising on TV - 2016 (Value Share%)**

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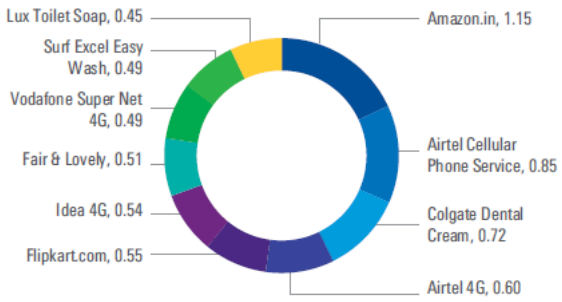
**Top 10 brands advertising on TV - 2016 (Value Share %)**

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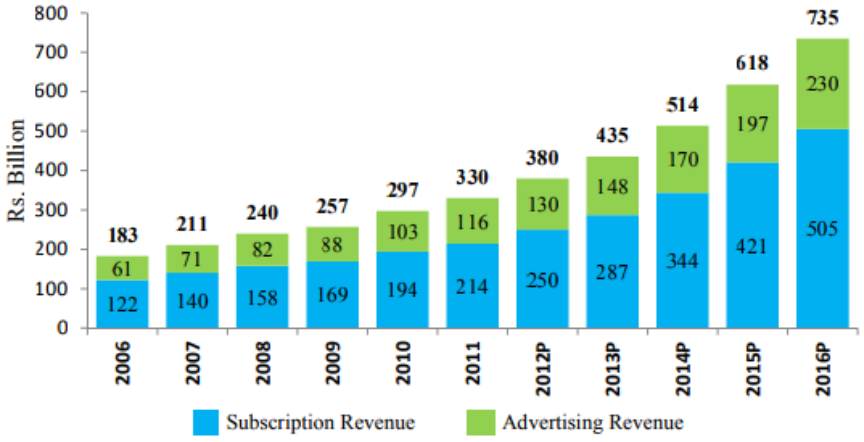
Also, the launch of six DTH platforms in India will create innovative advertising spaces. In fact the incoming of the DTH services in India is being viewed as a healthy development for the advertising and the television industry. There has been a 29% growth in TV advertising in during the first quarter of 2008. Hindustan Unilever Ltd. was the number one television advertiser during the first quarter of 2008. At the same time, many companies are refraining to use this medium because of the clutter and lack of focus in the medium.

Revenue is generated for the broadcasters from advertisement and subscription.




Source: KPMG & FICCI (2012), "Digital Dawn – Indian Media and Entertainment Industry Report", KPMG. <https://www.in.kpmg.com/Securedata/FICCI/Reports/FICCI-KPMG_Report_2012.pdf>

## 1.13 Conclusion

In the 1980s, home videocassette recorders became widely available. Viewers gained the ability to record and replay programs and, more significantly, to rent and watch movies at times of their own choosing in their own homes. Video games also became popular during this decade, particularly with the young, and the television, formally just the site of passive entertainment, became an intricate, moving, computerized game board. The number of cable networks grew throughout the 1980s and then exploded in the 1990s as improved cable technology and direct-broadcast satellite television multiplied the channels available to viewers.

NEW TECHNOLOGIES

The number of broadcast networks increased also, with the success of the Fox network and then the arrival of the UPN and WB networks. The share the broadcast networks attracted continued to erode, from well over 90 percent in the early 1980s to under 50 percent by 1997. Although the population of the United States has continued to grow, the Nielson Media Research company estimated that fewer people watched the highly publicized final episode of Seinfeld in 1998 (first aired in 1990; see Seinfeld, Jerry) than watched the final episode of MASH in 1983 (first aired in 1972).

The trial of former football star O. J. Simpson in 1994 for the murder of his wife (he was acquitted) further demonstrated the hold that cable networks had on American audiences. Some stations carried almost every minute of the lengthy trial live and then filled the evening with talk shows dissecting that day's developments. The effects of television on children, particularly through its emphasis on violence and sex, has long been an issue for social scientists, parents, and politicians (see children's television). In the late 1980s and 1990s, with increased competition brought on by the proliferation of cable networks, talk shows and "tabloid" news shows seemed to broaden further frank or sensational on-air discussion of sex.

In response to government pressure, the television industry decided to display ratings of its programs in 1996. The ratings were designed to indicate the age groups for which the programs might be suitable: TV-G (for general audiences), TV-PG (parental guidance suggested), TV-14 (unsuitable for children under 14), and TV-MA (for mature audiences only). In response to additional complaints, all the networks except NBC agreed the next year to add V (for violence), S (for sex), L (for course language) and D (for suggestive dialogue) to those ratings. Also, the "V-chip" imbedded in new television sets, in accordance with a provision of a telecommunications bill passed in 1996, gave parents the power to automatically prevent their children from watching television programs with inappropriate ratings. Critics of the ratings saw them as a step toward censorship and questioned whether a TV-14 rating would make a program seem more, not less, attractive to an inquisitive child.

In 1997 the federal government gave each U.S. television broadcaster an additional channel on which to introduce high definition television, or HDTV. Initial transmissions of

this high-resolution form of television, in which images appear much sharper and clearer, began in 1998. Standard television sets cannot pick up HDTV and will presumably have to be replaced or modified by 2006, when traditional, low-definition television broadcasts are scheduled to end and broadcasters are scheduled to return their original, non-HDTV channel to the government. The HDTV format approved in the United States calls for television signals to be transmitted digitally. This will allow for further convergence between computers, the Internet, and television.

In 1998 it was already possible to view video on the World Wide Web and to see and search television broadcasts on a computer. As computers become more powerful, they should be able to handle video as easily as they now handle text. The television schedule may eventually be replaced by a system in which viewers are able to watch digitally stored and distributed programs or segments of programs whenever they want. Such technological changes, including the spread of new cable networks, have been arriving slower in most other countries than in the United States. Indeed, according to one survey, it was only in the 1990s that the spread of television transmitters, television sets, and electricity made it possible for half of the individuals in the world to watch television. However, television's attraction globally is strong. Those human beings who have a television set watch it, by one estimate, for an average of two-and-a-half hours a day.

**Exercise:**

- Explain the order of administration in a TV Station.
- Describe the regional broadcasting management.
- What are various departments in the TV station?
- Explain the video mixing.
- Describe the private broadcasters in India.