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Panel of Referees

From the Chief Editor

We draw immense pleasure in presenting December 2008 issue of *Pragyaan: Mass communication.*It continues to gain appreciation and accolades as it provides a platform that stimulates and guides the intellectual quest of Mass Communication scholars. Beginning this issue, our Journal has attained two major land marks, *viz.*,

?   *Award of ISSN No. 0974-5521 for our publication from NISCAIR, New Delhi.*
?   *Empanelment of external referees comprising eminent scholars*

The articles contained is this issue of Pragyaan: Mass Communication focus on Basics of Photojournalism, Patriotism in Hindi Cinema, significance of Information and Communication Technologies in Media, role of Media during Terrorist Attacks, implications of Terrorist Attacks for Growth of an Economy, role of Media in a Democracy, Drama in Reality Shows, significance of Outdoor Advertisement and Portrayal of Women in Soap Operas.

We would like to express our gratitude to our valued contributors for their scholarly contributions to the Journal. Appreciation is due to the Editorial Advisory Board, the Panel of Referees and the Management of the Institute for their constant guidance and support. Many faculty members of the Institute including Faculty of Mass Communication provided the necessary editorial support that resulted in enhanced reader friendliness of various articles, and Ms. Nitasha Sodhi diligently prepared the manuscript for the press. We are extremely thankful to all of them. We are also thankful to those who facilitated quality printing of this Journal.

We continue our endeavour to harness intellectual capital of our scholars and practitioners of Mass Communication and bring to our readers their value additions.

We have tried our best to put together all the articles, coherently. Suggestions from our valued readers for adding further value to our Journal are however, solicited.

Dr. Pawan K Aggarwal
Director
IMS, Dehradun

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Representation of Patriotism in Contemporary Hindi Cinema

*Gauri. D Chakraborty**

Introduction

Cinema as they say is a mirror of the society. Not just that, the cinema experience can create huge impact on the conscious and the sub conscious minds. The darkness of the cinema hall with attributes of heightened sound perspective can inspire/instigate thoughts and perceptions. Cinema habits transcend beyond the walls of the hall, and depending on how much we love cinema, can overflow into our lives.

Patriotism is a state of mind. However, patriotism is not just about how the world looks up to your homeland but also about how each one of us view our country and correlate with each other as an identity. From the nascent stages of popular Hindi cinema, patriotism has been one of the core ideas for scripts and box office successes. A good example being 'Haqeeqat' (1964).

Since India was embroiled in a stiff battle with its colonial rulers, the Hindi film industry in that era adopted patriotic themes quite naturally. The first film which boldly ventured in this direction was Sohrab Modi's 'Sikandar'. This 1941 film carried the message of *patriotism indirectly* by praising the velour of King Porus in his war against the invader, Alexander the Great.

The films produced today were simply not possible 50 years ago, when the horrors of partition were still fresh in the minds of film makers. Partition, which carved India and Pakistan out of the British Empire, forced 12 million people to move out of their homes and rendered roughly a million people dead.

Over the years, the notion of nationhood has dramatically changed from that of a passionate adoration (Haqeeqat, 1964), to fighting an unknown enemy across the border (Mission Kashmir, 2000), to a trendy youth identity. (Yuva, 2004, Rang de Basanti, 2006)

On close analysis, the sort of scripts that have been worked across the patriotism emotion can be roughly segregated into the following:

Films related to the freedom struggles interspersed with stories of specific events or specific individuals (martyrs), for example Shaheed (1965), Sardar (1993) and Gandhi (though not a mainstream commercial bollywood film)

Films that propound the Indian sovereignty with jingoism, for example, Purab aur Paschim (1970), Phir bhi dil hai Hindustani (2000), and the Hero (for that matter most of Sunny Deol films)

Films that segregate partition as a singular event to build around the Indian identity as a secular democratic state, for example, Gadar (2002) and Pinjar (2003)

War films that depict the India-Pakistan conflict, for example, LOC (2003), Border (1997)

Films on terrorism where the hint is towards Pakistan for example, Roja (1992) Mission Kashmir (2000)

Films that depict present society where the oppressor is no longer the White skinned man but elements within and the lack of willingness of the society to fight back against and stand up for the nation. Yuva (2004), Swades (2005), Rang de basanti (2006)

Relevance/ Justification of the Topic:

After the colonial rule and infact during it as well, nationhood was an important inspiration for ideas and a good resource as well to build plots and narratives in cinema very appealing to the Indian public.

The hero of the 1940's and 50's was courageous and possessed the moral ground of defending his country suffering physical torture. The 1970s saw the

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anti hero, an ordinary citizen who when pushed against the wall show fine disregard for law and deliver justice against the enemy, within this anti hero was persuasive and forwarding the depth of *BHARAT'S* rooted cultural heritage.

Circa 2000, the hero/youth is packaged as an awakened generation (Yuva/Swades/RDB). Even the advertising industry has found a USP in packaged patriotism (Jaago, Tata tea). This youth is not the sober intellectual good son /excellent husband material but treads on the discovery of his nationalistic self by mistake. Then what he unleashes is the power of youth. His self discovery of his own national identity takes the entire audience in a flow and when they come out of the cinema hall, at least young boys and girls of their age are baptised temporarily if not permanently into mini patriots of sorts.

Ashis Nandy, a political psychologist at the Center for the Study of Developing Societies in New Delhi, said he saw in the latest trend a reflection of the desires of the swelling Indian urban middle class and those of the government it elected. ''It's the only kind of binding cement left,'' he said of such nationalism.

The relationship between patriotism especially the youth perception of it, can be an enriching area of research in India.

Review of Literature:

"*Aaj Himalaya ki choti se hum ne yeh lalkara hai/Door hato ae duniya walo Hindustan hamara hai...*" "Kismat" (1943) starring Ashok Kumar and Mumtaz Shanti, was shot at a time when the Quit India movement was at its peak. Kavi Pradeep, was a strong nationalist who wrote the lyrics of this film. The song was passed by the Censor Board and it was only when they noticed the tremendous enthusiasm of the audience that the Censor Board realize they had blundered.

Bollywood from its initial days, has captured the feeling of nationhood and common community bonding in films like Anand Math (1952), Naya Daur (1957) and Hum Hindustani (1960).

Haqeeqat (1964) was a patriotic film which dealt with the Indo-China war (1962) when an unprepared India was devastated. The film explored the Indian psyche at that time and how a nation lost a war and its faith.

'Garm Hawa' (1973) by M.S. Sathyu was the first film to focus on partition and its human side, and it did so very touchingly.

The Manoj Kumar era was one of the important phases of the patriotism genre. It actually became a genre after his intense representation of brand India in his films. Manoj Kumar's SHAHEED (1965), which contained the immortal song *Mera rang de basanti chola,* was the first of the series of films on the youth icon of the Indian freedom struggle, Bhagat Singh.

To Bollywood, Manoj Kumar was Bharat, a name synonymous with nationalism, patriotism and socialism; a one-man thinking unit, who gave some of the best nationalist and patriotic films ever, with inputs of the ideologies of leaders like Mahatma Gandhi and Lal Bahadur Shashtri. Some of these films were: UPKAR, the gripping tale of a farmer who under dire circumstances turns solider. With this film, Manoj Kumar subtly conveys the hard-hitting slogan, Jai Jawan Jai Kishan of erstwhile leader Lal Bahadur Shashtri. The film was also noted for the famous song *Mere Desh Ki Dharti*, written by Gulshan Bawra. The film was a huge hit and made Manoj the authority on Bollywood patriotism. PURAB AUR PASCHIM, presented a contrast in cultures, his son-of-the soil (Bharat), simplicity against Westernized depravity, the film was a super duper hit when it was released in 1970. KRANTI, a multi starrer mixed genre product starring the thespian Dilip Kumar. This gun-totting story of revolution was a hit when released in 1981. SHOR (1972) gave a social message in an emotional drama revolving around a labourer and his relationship with his son the film did continue to subtly give messages of living with the truth. His 1974 presentation ROTI KAPDA AUR MAKAAN, where his protagonist, Bharat '*experiments with the truth'* in a selfish world surrounded by smugglers and criminals. Roti Kapada Aur Makaan also won three Filmfare Awards. The list is endless.

Apart from the known names of Gandhi, Nehru, Bose and Bhagat Singh, a few films have also been made on revolutionaries of the freedom movement like Vinayak Damodar Savarkar, Sohrab Modi's "Jhansi Ki Rani" (1953), Mangal Pandey & Veer Savarkar by Ved Rahi (2001). Then there is Bose - the forgotten Hero, made by middle cinema amateur, Shyam Benegal, who says "As a filmmaker, I thought it was my moral obligation to rekindle people's thoughts about

him. It was high time the achievements of Netaji and the INA were filmed."

In the year 2002, being Indian gave you a high as a cinephile or an ordinary cinema goer an adrenalin rush, since not only did Aamir Khans 11 beat egotistical England 11 but also Sunny Deol was at his best. His dhai kilo ka haath was scaring thousands of Pakistanis with a single hand pump. ''Gadar,'' a Sikh-Muslim love story set in the period of partition, turned out to be a colossal box-office success and so did Lagaan.

And then there are the others. In the action movie ''Indian,'' the hero is a policeman battling an Osamaesque mastermind of terror. In ''Maa Tujhhe Salaam,'' the star is a Kashmiri hunk who takes up arms to defend Mother India. ''Maa Tujhhe Salaam'' is the story of a Punjabi soldier, his love interest (also a soldier), and a Kashmiri tough who band together to beat back.

The filmmaker, Tinu Verma, explained his reasons for making ''Maa Tujhhe Salaam,'' his first picture, this way: ''Because I hate Pakistan.'' He also said, ''I am an action filmmaker. This is a very good subject for me.''The reasons for the ascendance of today's brassy nationalism in Bollywood are varied, as much commercial as sociological.

Objectives:

In contemporary Indian society, especially after the Mumbai blasts, there is a great need for re-defining the word 'patriot'. In the dictionary, a patriot refers to a person who loves, supports, and defends his or her country and its interests with devotion.

The emotion though is not just related to a limited reaction but to different perceptions for different age groups, communities and different sections of society. For example, an army lieutenant definition and feeling of patriotism is entirely different from a businessman's. The reason for identifying this crucial difference is to understand that cinema is a mass medium and is seen and felt by one and all. The objective of this study therefore is to:

● Identify how definition of patriotism has changed over generations.

● Highlight that in an average rendition how is it reflected in the film form and plots.

Has this representation in any way changed the perception of the viewers?

Has it inspired them to feel more patriotic or do more patriotic acts?

Is this inspiration short lived or is consolidated at other forums?

Patriotism is an emotion when seen in cinema, it warms our hearts, ignites the dormant patriot within us. For that instant, we are charged to even die for our country. In this fast paced life, where we think of "me and my own" and the entire want spectrum of the man and society is towards materialistic gains, patriotism is not an emotion that crosses our minds every day. For the average cinema goers, patriotism has become a bi annual affair, on Independence Day and Republic Day. Therefore, it takes skill to effectively translate patriotic scenes onto celluloid.

Change in Approach Towards Patriotism

The average Indian who is around 30 years of age today was obviously born around 1970's. Those in schools and colleges are younger still and born later than that and therefore it is clear that they have only heard about dieing for the country from reminiscences of some older relative or from some film telecast on republic day or independence day. For this generation, patriotism is more of a distinct identity in the current global hotch potch of economies.

The people who were responsible for the systems and image of the country (around 60 years today) themselves were toddlers when men and women were giving lives for their homeland. But their perspective has small dosage of emotions. Patriotism can no longer be seen in avoiding to wear western clothes and to think of any western confluence as detrimental or a threat to the society.

If one looks at 'Purab and Paschim' released in 1970 and the response that it fetched and compare it with Rang De Basanti (RDB), one will be able to pin point some distinct similarities. Both the films released at a time when other genres were being consumed/popular by the public. The refreshing topic, plot, treatment had a dash of freshness and was packaged to appeal to the youth of the respective eras.

In Rang De Basanti, a line spoken by the character Daljeet was later adopted by Indian university students protesting against an increase in reserved university seats for Other Backward Castes.

"There are only two ways to lead your life -- one, let things happen in their own way and tolerate it, and second, take responsibility to change it."

Average Rendition of Patriotism in Film Form and Plots.

Has this Representation in any way Changed the Perception of Viewers?

The 1940s and 50s were the golden era of unadulterated dose of patriotism in cinema. Both the filmmakers and the audience were charged to make something of their new sovereignty.

Once the fervor of the independence struggle faded, Bollywood slowly moved to give way to lighter subjects romance, and family dramas in the late 1950s and 60s. In the 1960s and 1970s, patriotism in Hindi films often turned jingoistic. It looked forced, at times unreal and the attempt to arouse patriotic feelings was hardly subtle.

The genre is treated differently today. Patriotism in Hindi films looks real. The juxtaposition is smooth in the narrative.

Brilliant cinematography, saleable music score, big names thrown in, a case study that boasts of conspiring politicians and sleazy power brokers, this is the new mantra of dishing out palatable appealing box office patriotic film formula. For example, RDB and Yuva.

The makers of RDB gave a message to the youth, in the youth's own language, own *style*.

Though the newer generations had no kind of bond with the freedom movement, another lot of patriotic films was churned out in the recent past. A credible reason for this being the fact that the target audiences were the NRI cache of Indians whose patriotism stirred up only in moments of nostalgia.

Some views of the insiders of bollywood will explain the new avatar of patriotic films. Actor Arshad Warsi points, "Youth today is certainly more intelligent and more conscious of its rights and duties. Youngsters appreciate and admire films that entertain them first

and teach them later! I would say that youth today is very active and has a wide vision."

Director Kunal Kohli, however, elaborates that "The youth today has a mind of its own. They don't get influenced by something easily. Films that correspond to the psyche of the nation at a point in time are able to make an impact." One cannot deny the fact that the contemporary happening in the real world, when mixed with a timely release of a patriotic film, is like a great combination of box office returns and achieving a head way onto initiating action by the youth.

Actor Prem Chopra has said "Films have always played a dynamic role in infusing patriotism amongst youngsters. I remember when I did Shaheed, there was a wave of deshbhakti in the entire country because this film was made just after Independence. So a lot of youngsters already had the spark of patriotism and this film worked like fuel. So the backdrop in which a patriotic film is made plays a significant role."

Rensil D'Silva, who wrote RDB, says the aim behind the movie "was to make patriotism relevant to the new generation".

RDB juxtaposed an India ruled by the British and the same country ruled by corrupt politicians today". The film elaborates on a freedom struggle of a different sort, and factors evident in modern day Indian youth do hold back the characters of the film to engulf in the freedom struggle, until they eventually get involved.

Jaydeep Sahni says that while scripting "Chak De"! "We deliberately took on the issues of gender, religion, region and language biases as we felt doing so was patriotic."

Has it Inspired Youth to Feel More Patriotic or do More Patriotic Acts? Is this Inspiration Short Lived or is Consolidated at Other Forums?

It is important to point out in this context the contemporary social conditions of the films which can be called landmarks in capturing the perspective of patriotism along with box office success. When sociologically, the audience is woken up from their bliss of comfort and feels disgust and helplessness to bring about a change in the socio-political environment, at that point, cinema acts like fuel to the fire.

In reality, the motivation and rush of blood created during a screening does get translated into

action but is really short lived. How many candle marches still happen after the RDB era?

The point to appreciate though is that cinema and filmmakers have redefined the concept of nationhood, which is in line with the generation next's sociological context. Whether this has been because young filmmakers themselves have different context of patriotic feeling than their predecessors or due to market forces, is a lengthy debate. But NGOs do see voluntary participation by common citizens after a Swades, children do play cricket with a vengeance after Lagaan, some youngsters are inspired to join the forces after Lakshya and candle marches do take place after RDB.

Case Studies

Roja (1992)

Roja, the Mani Ratnam's masterpiece, can be called a precursor in representing patriotism. It is the story of a south Indian couple settled in Kashmir and then militancy.

Working for the Indian Government, Rishi is assigned a posting at an army communications center in Kashmir. Her world gets shattered when Rishi is abducted by the terrorists from Pakistan, who are fighting for Kashmir. They demand the release of their terrorist leader Wasim Khan from prison, held by Indian military forces. Roja pleads with politicians and the military for help, but it all goes in vain.

Rest of the story moves around Rishi's passionate patriotism and level headedness when dealing with his abductors.

Rishi knew his days are numbered, but he retains the Indian in himself. When the militants set the tricolor to fire he throws himself down on the flag to save it from burning. This is not, at all, melodramatic. People do display this type of courage and patriotisim in real life. A case in point is that of Goswami who immolated himself during the Mandal protest. When one feels for something intensely, zeal of patriotisim is very much possible.

Effect on the audience: Close to the demolition of the Babri Masjid, Roja was released at an opportune time to tap the emotions of both the secularists and the fundamentalists who were charged up with their respective versions of patriotism. There was a lot of

debate on representing the Muslim identity as a representation of terrorism.

Yuva (2004)

Michael is an idealistic youth leader who dreams of a better India being created by the youth power. Arjun is a self-centered, opportunistic, easygoing fellow whose objective is to immigrate to a developed country and make big money. Lallan is a goon who works for Prosenjit Chatterjee (Om Puri), an immoral politician. The lives of these three different people become intertwined following a murder attempt and an accident in broad daylight on the Hooghly Bridge.

Then Arjun meets Michael Mukherjee, who was also preparing to re-locate to the United States, but changes his mind and instead becomes involved with him.

Effect on the audience: Yuva was released in May, 2004 along with HUM TUM. While most critics seem to have panned the film, Ratnam loyalists, fans and metro centric audiences seem to have loved the film. The film had an average viewing and did not create a furore in the target group.

Rang De Basanti (2006)

Director Rakesh Omprakash Mehra merged two plots in RANG DE BASANTI. The first is about a group of friends, their bonding and the care free lifestyle they lead. The second plot pertains to the past, when freedom fighters sacrificed their lives during the pre-independence era. The message is subtle at first, but echoes piercingly before it reaches its finale. The transition is of the five friends from meaningless to meaningful existence.

Sue, a young, London-based film-maker chances upon the diaries of her grandfather, who served in the British Police Force in India during the freedom struggle. Excited about these memoirs, she decides to shoot a film on the Indian revolutionaries mentioned in the diaries.

She flies to Delhi and casts a group of five friends to play the pivotal roles of these revolutionaries. However, products of modern India, the five youngsters initially refuse to be part of the project as they don't identify with these characters from the past. It is not surprising as they are a part of a generation that believes in consumerism. To them, issues like patriotism and giving one's life for one's beliefs is the

stuff text-books are made of. They would rather party than be patriots.

In the film, both the 1930s British India and the India today run parallel and intersect with each other at crucial points.

Effect on the audience: RDB style of patriotism became a CULT. Rakesh Mehra had just made nationalism very palatable to the youth. The movie left the cash counters ringing at the box office on one side, and on the other side youngsters started imitating the RDB style of dissent. Protests on key issues like the Jessica Lal case, Priyadarshini Matoos murder, Nitish Katara case were made high profile and etched in the public memory by candle marches and youth activism.

Swades

Swades a close resemblance to the story of Aravinda Pillalamarri and Ravi Kuchimanchi, the NRI couple, who returned to India and developed the pedal power generator to light remote, off-the-grid village. This claim was refuted by Swades writer M G Sathya who claimed to have been working on the story since the 1980s.

Set in modern day India, Swades tackles the issues that development throws up on a grass root level. It is to this India, which is colorful, heterogeneous and complex that Mohan Bhargava, a bright young scientist working as a project manager in NASA, returns to find his childhood nanny. The film uses the contrast between the highly developed world of NASA, which has been at the forefront of advances in space research, and this world back home in India, which is at the crossroads of development. Mohan's simple quest becomes the journey that every one of us goes through in search of that metaphysical and elusive place called "home".

Effect on the audience: Mixed response from a mixed audience. Ashutosh Gowariker said "I completely believe that there is a Mohan Bhargava in all of us. It's not just about providing electricity to all the 60,000 villages but also creating a people's movement that will ignite a sense of social responsibility. Project Swades is about giving back to the society of which we are a part."

Research Methodology

It included compilation of responses to a questionnaire a sample of which is given below and analysis of the data for drawing inferences.

Questionnaire (sample)

1. Do films with feelings of nationhood interest you?

2. Is Patriotism important to an individuals identity?

3. Is the patriotism depicted in films overdramatic?

4. Do films with ideas of nationhood rekindle the right spirit towards the country?

5. Is this generated spirit short lived?

6. Is your idea of being patriotic different from your parents?

Analysis of data

Patriotism is a very felt, real and personal emotion. It varies not only with a person's concept of being faithful to ones nationality but also how the country(its administrative and governing arms) keep endorsing it through various mediums. The research methodology for the topic was a mix of qualitative and quantitative analysis. As a film maker and TV professional, I believe that cinema and society are interrelated and intertwined. It is almost a chicken and egg situation. One doesn't know which has come first.

For this particular topic, I conducted a pilot study with film making students (100 in number age group 17-25 yrs) to get validation of the observations I had and which were also reflected in my research. Most of the observations were supplemented by the answers. Only one contradiction that emerged was that many of the youngsters believed that they were more emotional about the country than their parents. (Q 6 sample questionnaire)

Conclusions :

There was a time in the early years of Independence when patriotism meant laying down your life for the country. For years patriotism was perceived and projected as the 'jasba' to fight oppressors and get our country free. At least the generation next to the freedom fighters lived in this self induced indictment. But over generations, everybody understood that our country is infected with corruption, incorrect policies, and discrimination. The fight had to be kept alive.

The angry young man fighting for injustice and corruption of the superstar fulfilling the dreams of his mother did not have enough catalyst to get people to

think about the country as a unit. Documentary style films and films based on the life of freedom fighters were also not enthusing the youngsters as the audience to consider themselves as a participative element of the system.

The oppressors had changed and so had the victims. The reasons were also different. For patriotic genre to not only survive but also inspire the creative mix needed a drastic change. Films like Lakshya, Swades, Rang De Basanti, Chak de India all made by new directors, from the same generation, who felt for the country and presented it in their own perspective were an instant hit with the people. Interestingly they were not only palatable to the Gen Next but also refreshed the idea of nationhood for their parents.

The ideas were built around systems of the country and feasibility of style of patriotism

The ideas were refreshing and so was the implementation. The camera and sound technique was impeccable. The finish was first rate. Patriotism was blended seamlessly with the narrative and the dramatic structure. The music was consumable and in tune with the temperament and rhythm of the nation.

And most importantly, the cinema makers could relate to the same generation as their audience. They understood the fact that globalization mixed with localisation had created new dimensions of nationhood.

In a country like India, where 70% of the population is youth, where people have migrated to all parts of the world, the identification with *Being Indian* is crucial. Mainstream Bollywood Cinema as its contribution cannot completely change perceptions but has been successful in creating unique formulas which time to time rejuvenate the concept.

Interestingly, these efforts have not only been rewarded by critical acclaim but also by box office acknowledgment if not blockbusters scales for one and all.

The audience is clearly favouring the subtle form in cinematic expression and not the jingoistic approach to plots. Whether it is the 'Jaago' campaign or films like Rang De Basanti, Swades and Chak De India, have shown the power that cinema can exercise on the human mind.

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International Terrorism: Role of Media

*Ratnesh Dwivedi**

Introduction

"Terrorism" is a term that cannot be given a stable definition. It has different connotations in different contexts. As the central public arena organizes ways of picturing and talking about social and political life, TV plays a pivotal role in the context between competing definitions, accounts and explanations of terrorism.

When term is used in any particular context it is inextricably tied to judgments about the legitimacy of the action in question and of the political system against which it is directed. Terms like "guerrilla" "partisan" or "freedom fighter" carry positive connotations of a justified struggle against an occupying power or an oppressive state; to label an action as "terrorist" is to consign it to illegitimacy.

For most of the television age, from the end of World War II to the collapse of the Soviet Union, the deployment of positive and negative political labels was an integral part of Cold War politics and its dualistic view of the world. "Terrorism" was used extensively to characterize enemies of the United States and its allies, as in President Reagan's assertion in 1985, that Libya, Cuba, Nicaragua and North Korea constituted a "confederation of terrorist states" intent on undermining American attempts "to bring stable and democratic government" to the developing world. Conversely, "friendly" states, like Argentina, could wage a full scale internal war against "terrorism", using a definition elastic enough to embrace almost anyone who criticized the regime or held unacceptable opinions, and attract comparatively little censure despite the fact that this wholesale use of state terror killed and maimed many more civilians than the more publicized incidents of "retail" terror--assassinations, kidnappings and bombings.

Television journalism in Britain has faced a particular problem in reporting "the Irish Question" since the Republican movement has adopted a dual strategy using both the ballot box and the bullet, pursuing its claim for the ultimate reunification of Ireland electorally, through the legal political party, Sinn Fein, and militarily, through the campaign waged by the illegal Irish Republican Army. Added to which, the British state's response has been ambiguous. Ostensibly, as Prime Minister Thatcher argued in 1990, although "they are at war with us" "we can only fight them with the civil law." Then Home Secretary, Douglas Hurd, admitted in 1989 that, in his view "with the Provisional IRA...it has nothing to do with a political cause any more. They are professional killers....No political solution will cope with that. They just have to be extirpated". Television journalists' attempts to explore these contradictions produced two of the bitterest peacetime confrontations between British broadcasters and the British state.

Television's ability to strike this balance is not just a question for news, current affairs and documentary production, however. The images and accounts of terrorism offered by television fiction and entertainment are also important in orchestrating the continual contest between the discourse of government and the state, the discourses of legitimated opposition groups, and the discourses of insurgent movements. This struggle is not simply for being visible or heard; it is for being visible and heard. It is also credible to have one's views discussed seriously and one's case examined with care. The communicative weapons in this battle are unevenly distributed, however.

News is a relatively closed form of television programming. It has become the privilege of a few to share their views, such as spokes people for governments and state agencies, and generally the organized stories converge around officially sanctioned resolutions. Other programmed forms, documentaries, for example, are potentially, at least,

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more open. They may allow a broader spectrum of perspectives into play, including those that voice alternative or oppositional viewpoints; they may stage debates and pose awkward questions rather than offering familiar answers. Television in a democratic society requires the greatest possible diversity of open programme forms if it is to address the issues raised by terrorism in the complexity they merit. Whether the emerging forces of technological change in production and reception, channel proliferation, increased competition for audiences and transnational distribution will advance or block this ideal is a question well worth examination.

Objectives of the Study

(a) To put forward a study of response of media channels after 9/11 across the terror hit countries.

(b) To put a case study of two most watched western media channels (BBC and CNN) and one arabic channel Al-Jazeera.

(c) To understand the response of these channels while covering 9/11 and its consequences.

A- The War on Terrorism Across the World After 9/11 and Role of Media Channels

Since the attack on the twin-towers of the world Trade Centre (USA) on 11 September, there is a greater realization of the adverse effects of terrorism. In fact, due to international terrorism, the world has become a more uncertain and fearful place. Almost a year on, these fears have been confirmed. The declaration of a "war on terrorism" by the United States and its international coalition has created a dangerous situation in which journalists have become victims as well as key actors in reporting events. This is "war" of a very different kind. There is no military confrontation; there is no clearly defined enemy, no hard-and-fast objective, and no obvious point of conclusion. Inevitably, it has created a pervasive atmosphere of paranoia in which press freedom and pluralism have suffered.

It has also led to casualties among media staff. The brutal killing of Daniel Pearl in Pakistan at the start of 2002 chillingly filmed by his media-wise murderers has come to symbolise the appalling consequences of September 11 for journalism and for freedom of expression. Pearl's murder, together with the deaths of Marc Brunereau, Johanne Sutton, Pierre Billaud, Volker Handloik, Azizullah Haidari, Harry Burton, Julio Fuentes, Maria Grazia Cutuli and Ulf Strömberg in Afghanistan, is a grim indicator of the dangers facing journalists. During the war in Afghanistan around 3,500 foreign correspondents were roaming the region covering the story. But war is rarely good news for journalism. While journalists and media staff take terrible risks to get their story, governments on all sides seek to influence media coverage to suit their own political and strategic interests. The post-September 11 media crisis is seen everywhere. From Australia to Zimbabwe, via Colombia, Russia, the United States and Uganda, politicians have rushed to raise the standard of "anti-terrorism" against their political opponents, and have tried to stifle free journalism along the way.

But media need to resist the pressure of politicians who are willing to sacrifice civil liberties and press freedom to win their propaganda battles. The priority must always be the right to publish words and images that help people better understand the roots of conflict.

Australia

Media coverage of September 11 has been comprehensive and all pervading and, generally, professional. Journalists in the mainstream media at both the tabloid and broadsheet ends of the market have been responsible in handling issues of tolerance. However, among some non-journalists such as radio commentators there has been a serious increase in, at best, lack of care in handling issues of race and, at worst, open racism against people from Muslim backgrounds. This is partly because the attacks occurred against a pre-existing background of racial tension within Australia generated by the debate over asylum seekers, particularly asylum seekers from Afghanistan and Iraq.

Colombia

According to Human Rights' Groups, Colombia's worsening internal armed conflict continues to affect virtually every part of the country since 1985. Journalists are among the victims, with more than 80 killed in the past ten years.

Cyprus

While media coverage has been generally extensive and well informed, there has been no problem of intolerance in reporting. Although the Attorney General announced the preparation of a new anti-terrorism bill that may create some dangers for free speech and civil liberties, the only relevant law introduced was one ratifying the International Convention of the United Nations on the Suppression of Financing of Terrorism. The authorities say they will not impose anything that endangers press freedom, but the Union of Cyprus Journalists has said it will follow the situation closely.

European Union

In the weeks and months after September 11 European Union states quickly formed a joint approach on counter-terrorism actions with the United States. Many of these undermine traditional standards of civil liberties.

France

The tone of the French media coverage says the SNJ-CGT can be summed up by the September 12 editorial of *Le Monde*: We are all Americans Now. While one cannot talk of intolerance, much of the coverage was lacking in analysis of American policy. Unfortunately, many journalists committed errors of ignorance by confusing the terms, Arab, Muslim and Islamic and they strengthened the view of many in France that "Muslim" equals "terrorist". The SNJ-CGT published a press release criticising this approach. It was not reported. The union reports that many media organisations have taken advantage of the uncertain times to announce cutbacks (job losses, salary cuts) in the days immediately after the terror attacks. The government announced new anti-terrorist legislation, including surveillance and tracking of Internet messages. Many journalists fear that under the pretext of the urgency of the situation and the tracking of terrorist networks, the government is preparing to adopt, without much debate or dialogue, measures which could have serious implications for press freedom and civil liberties.

Germany

The coverage in Germany of September 11 was uniform and, like most countries, provided continuous repetition of the incidents with pictures from CNN used by German private channels. According to some newspapers, the incidents brought journalism and public closer because the very surprise and shock of the terror attacks did not require additional "sensational" reporting. It was one of those few events that speaks for itself. Pictures and information about the attacks have been distributed and exchanged between media without the usual fierce competition and dealing between news outlets.

Great Britain

As in many other countries the coverage of the September 11 event was saturated. In terms of intolerance covering ethnic/religious differences, the UK press has not performed badly. There have been riots in some British cities in recent times between white racist youth and particularly Asian Muslim youth, and there is a real fear of ethnic conflict that has forced government and press to pull back from racist coverage. The NUJ reports that UK media follow the government slavishly in such times. Television, especially the BBC, is even more loyal than the papers. "The BBC goes straight into "Ministry of Information" mode", says the NUJ, "imagining at some level of its collective consciousness that it is holding the nation together in the face of a Nazi invasion.

India

Since India has a long history of facing terrorist threats and acts, as they are perceived, in Kashmir and other parts of the country, there is a general climate of understanding over the need for counter terrorism in the country, but journalists have joined a wide-ranging coalition of groups that have protested strongly over recent changes in law that threaten civil liberties. The National Union of Journalists (India) and the Indian Journalists Union report that by and large, media coverage of attacks on twin-towers of the World Trade Centre in New York and Washington Defence establishments was professional and unbiased although a section of the media did try to focus attention on Islamic fundamentalism presumably with a view to equate the terrorist attacks on the US with terrorism in India.

Ireland

The national mood of sympathy and support for the victims of the September 11 attacks reflects the strong ties between the United State and the Republic of Ireland. One incident that underlined this

relationship and led to a media controversy was the decision of the Irish Government to declare a National Day of Mourning. *The Irish Times*, one of the country's leading newspapers, decided not to publish on the National Day of Mourning, describing non-publication as being in keeping with the national mourning.

Israel

Israel responded immediately to the attacks of September 11 by declaring its full support for the "War on Terror" launched by the United States and by linking the attacks to the conflict in Palestine. Speaking before the United States Congress on September 20 former Prime Minister Benjamin Netanyahu said the international terrorist network is based on Iraq, Iran, and Syria, on Taliban Afghanistan, Yasser Arafat's Palestinian authority, and several other Arab regimes such as the Sudan.

Jordan

Although in recent years Jordan has been considered to be one of the Arab countries with the most press freedom there is evidence that the Jordanian government is taking advantage of the instability and anti-terrorism campaign to adopt restrictive measures against the press. In October 2001 Jordan amended, by Decree, its Penal Code and Press Law in order, said Prime Minister Ali Abul Ragheb, "to cover all the needs that we are confronting now." The amendments allowed the government to close down any publication deemed to have published "false or libelous information that can undermine national unity or the country's reputation".

Pakistan

Pakistan is one of those countries that has been most affected by the fall-out of September 11. It became a crucial ally of the United States and in its war on the Taliban in Afghanistan and meanwhile has maintained a form of military rule that has challenged its commitment to democratic legitimacy. The country's media are largely caught up in the fierce rivalry with India over the dispute on Kashmir region with media on both sides being accused of making propaganda to suit their own political claims. Journalists do not have access to high profile court hearings (the case of those accused over the killing of Wall Street Journalist Daniel Pearl is one example). And now after 26/11 Pakistan's Jardari Government is

under scrutiny to act on terror camps and terrorists who were behind the Mumbai attacks. U.S.A. is putting tremendous pressure over Gilani-Jardari leadership to act on the groups behind this act.

Russia

The Russian mass media as a whole has covered widely and objectively the events in New York and Washington, reports the Russian Union of Journalists, as well as the Russian and international reaction to them. The basic theme has been the hostile methods of terrorism and an understanding for the need of an international response. However, since September 11 attacks, international concern for human rights abuses in Chechnya appeared to wane, although Russian forces in Chechnya have continued to engage in extra judicial executions, arrests, and extortion of civilians. Western governments did little to challenge perceptions that it had softened its criticism of Russian actions in Chechnya to gain Russian support for the war on terrorism.

U.S.A.

The US news media, battered for 25 years by declining credibility, appear to have regained respect among readers and viewers at least temporarily after the September 11 terrorist attacks. But within days journalists came under pressure says The Newspaper Guild-CWA, the IFJ affiliate representing journalists and newspaper industry staff. Some found themselves expected to become "patriots first, and journalists second". At the same time the Congress has moved rapidly to adopt repressive new immigration and wiretapping laws and other anti-terrorist measures raising serious concerns about civil liberties. Linda Foley, President of The Newspaper Guild-CWA reports that journalists and media staff -- both at the top and bottom of the media -- has on the whole acted responsibly. The unprecedented atrocities of September 11 and the events in the following days, in which journalists themselves were the targeted victims of attacks, has tested the professionalism of media . The response of media has been measured with widespread support for the tough measures enacted by the government, though the civil liberty implications of changes in law raise some understandable questions. "Despite some early backlash against Arab-Americans and Islam, much of it is an emotional and fearful reflection of anxiety in the wake of September 11, there

has been a high level of professionalism and racist attitudes have been largely sidelined," says Linda Foley. In the first week after the attacks, "an unprecedented 89%" of the public gave the media a positive rating, according to the Pew Research Center for the People & the Press, a Washington-based independent polling firm. This is a welcome change for many newspapers in particular, where a shift toward scandal, sensationalism and celebrity-oriented news, combined with reductions in staff and news space, had exacerbated reader dissatisfaction. However, when military action began on October 7 and media sought more access and information than the Pentagon and the White House were willing to provide problems emerged. On October 10 the Bush administration called on all news networks to "exercise judgement" in broadcasting statements by Bin Laden and his associates, warning that they may include coded incitements to violence. The Newspaper Guild-CWA established a web site to publicise attacks on the media.

B- Western Media Channels and International Terrorism: The Cases of BBC AND CNN.

Is Objective Journalism Possible?

This study analyzes the concept of "objectivity" as it applies to the role played by the global satellite television channels CNN and BBC in covering major news events within and outside the Western World. The literature review and a critical analysis are intended to show how theories of CNN and the BBC are changing. The author analyzes whether there are more indications of a global perspective, of a nation-oriented view or of Samuel Huntington's "Clash of civilizations" theory. The debate on whether his ideas are substantial or oversimplified is important for the new news media as it might help shape their approach to covering the world and their reflections on the possibility of objective journalism. Can the journalism strategy of BBC and CNN lead to a type of journalism that shows respect for both sides of a conflict? Or, does it contribute to, or perhaps even accelerate, the clash of civilizations - particularly between Islamic and the non-Islamic west? The concept of globalization or internationalization of certain wars and international conflicts, as well as the high attention to war and terrorism coverage broadcast worldwide might open up better opportunities to journalists particularly to those who work in democratic countries to improve their coverage.

The context of the corporation's structure: BBC is publicly financed and is the UK's most visible media in the world. BBC World is part of the corporation's commercial arm but benefits from BBC's high credibility. BBC's journalistic and ethical standards and the level of independence from government and political parties are unique and common sense. Even Conservative politicians, who in general want more competition, helped to preserve the BBC's status in the diminishing field of public service broadcasting. The late 1990s brought a moderate deregulation and the duopoly of the BBC and ITV / Channel 4. CNN, once owned privately by Ted Turner and now part of Time Warner, is now only one of several leading news channels in the US, but was the first of its kind. (ref.: Georgina Born, Scott Collins, Jutta Hammann, Lucy Küng-Shankleman, Sidney Pike, Hank Whittemore etc.)

The different structure is one reason for their different self-perceptions, their ways of reporting, and the way they are changing. The commercial broadcaster CNN was economically successful until Gulf War II for its journalists' fortitude. When Fox News beat CNN economically - not with journalistic values but with patriotism - one of CNN's reactions was to reinforce its reputation and standing within its target groups in the US by adopting a more pro-American, and hence a less global attitude. BBC, as a consequence of the ongoing discussions on their financing and status and as a result of economic and technological developments, now tends more towards commercialization, e.g. via the global satellite broadcasting-arm BBC World. But, at least, BBC's environment is still protected, its "public values", as the discussions following the crossfire of the Hutton Inquiry in the wake of the Kelly Scandal 2003/04 show, are a strong backbone. This context helps to preserve and cultivate journalistic values, including utmost of impartiality. The political power of CNN and BBC is not as great as many journalists and some researchers think it is. The power in its extent is a myth. The CNN, through the "CNN-effect", or a similarly acting broadcaster cannot drive policy and the BBC does not have the power sometimes attributed to it. The Kelly-Scandal is an indicator that the BBC, whose impartiality is guaranteed in principle, is driven by the government; it does not drive the government (ref.:

Royce J. Ammon, Eytan Gilboa, Kai Hafez, Thomas Meyer, Piers Robinson).

C- International Terrorism and Arab Media Channels

(The case of Al Jazeera)

Its daring and engaging journalistic style has made it the news station of choice for more than 40 million Arab viewers worldwide. Its uninhibited critique of authoritarian governments has infuriated many Arab officials, who have not been used to seeing a broadcasting network that does not appease their policies. Its exclusive broadcast of tapes by Osama Bin Laden and his lieutenants and its bang-up job reporting on the wars in Afghanistan and Iraq and the most recent war in Lebanon have catapulted it into the international media spotlight. Qatari-based Al-Jazeera satellite channel is an anomaly that has defied all odds. It came out in a region that has not been known for its free and open media environment.It challenged the Western news networks' monopoly over the global news flow; and it gave the Arab people a platform through which they can express their opinions without red lines, listen to different points of view and engage in lively and bold political debates about issues that used to be buried under the carpet of government censorship before the advent of Al-Jazeera. The channel, whose motto is accused by its critics, of sensationalism and biased reporting. These accusations have prompted the author of this study to look into the concept of "objectivity" as an idealistic, abstract notion, and as it applies to the role played by Al-Jazeera in covering America's "war on terror" and other major news events and conflicts inside and outside the Arab world. The author provides scholarly evidence to substantiate his main argument that it would be futile to expect Al-Jazeera, or any other network for that matter, to be absolutely objective. That is because broadcasting networks are products of the cultures from which they originated. "…journalistic methods and ideals are no guarantee of 'truth,' but vary according to the environment and media landscape. Journalists, decision-makers and audiences are confronted with a fundamental contradiction in journalism between impartiality and loyalty to audiences in this new culturally relativistic broadcasting landscape…" (Riegert , 2005).

D- How 9-11 changed the evening news

If the network evening news is any proxy, the attacks of 11 September 2001 in Washington and New York and the wars that resulted have led to increased coverage of foreign policy and global conflict on the network evening news, but less coverage of domestic issues, according to data from ADT Research's Tyndall Report, which monitors those newscasts. The mix of traditional hard news and feature of lifestyle coverage, meanwhile, has remained virtually the same on the evening newscasts. Those are the findings drawn from examining the four years of network newscasts prior to 2001 (1997 to 2000) and the four years since (2002 through 2005) according to data generated for the Project for Excellence in Journalism by ADT Research, which publishes the Tyndall Report. The number of minutes devoted to coverage of foreign policy was up 102%, according to ADT's data. Coverage of armed conflict rose 69%. Coverage of terrorism rose 135%. At the same time, there has been a serious decline in reporting about domestic issues. Coverage of crime and law enforcement dropped by half (47%). Science and technology coverage fell by half (50%). Coverage of issues involving alcohol, tobacco and drugs dropped 66%.

A rise in foreign coverage may not surprise anyone. U.S. troops are currently fighting and dying in Iraq and Afghanistan. The issue of global terrorism is the new question of our times.

What is less obvious is the effect of the shift in coverage on the overall tone of the newscast. For instance, the balance between reporting-driven "hard news" and softer features, interviews, and commentaries remained virtually unchanged after 9-11. The newscast minutes devoted to hard news increased by a mere 2 % in the years after the attacks while the airtime given to softer coverage decreased by only 5 %. Still, the network newscasts are a zero sum game, meaning that for every battleground or terror threat generating coverage, there is another story, in many cases a domestic one, going unreported.

Following a period in which news organizations cut back on foreign bureaus and de-emphasized geopolitical coverage, the events of 9-11 have reinforced the old Cold War truism that the first responsibility of the nightly newscast is to determine whether our world is safe that day. The jump in

minutes devoted to coverage of foreign policy, armed conflicts, and terrorism appears to be in sync with the concerns of citizens as measured in a Sept. 6 Pew Research Center for the People and the Press poll. In that survey, 51% of the respondents said the 9-11 attacks changed life in America in a major way and 82% considered the assault on the World Trade Center and Pentagon as serious as or more serious than the Dec. 7, 1941 attack on Pearl Harbor that brought the US into World War II.

E- The recent Terrorist attacks in India and coverage by Media Channels

While international media has shown some restraint covering the terror attacks in Mumbai at seven different places, Indian Television channels went up in telling the details about the strength and location of NSG commandos, and marcos involved in operation Black Tornado. The terrorists, ten in number, came all the way by sea route and seized the Taj Hotel, Oberai Trident Hotel, CST Terminal, Nariman House and a few other places. The seize started on 26 November and ended on 29 November until the forces did not gun down all the 9 terrorists and capturing the one. The broadcasters association in India passed a resolution asking the Television channels for self regulation while covering such events. It was studied that certain media channels did broadcast live footage of NSG commandoes involved in operation and asked their reporters to tell the details about the operation and activities of forces which may have resulted in a leakage of crucial information to terrorists who were in touch with their commanders at other locations. Broadcasters association also pointed out that no visuals showing the tragedy and information about close ones of victims be relayed.

Conclusions

A war on terrorism can't be won on the back of strategies that promote fear, ignorance and intolerance. Such strategies need to be avoided. It is in this context that the governments of North America and Europe seem to have failed. Since September 11, 2001 the democracies of Europe and North America have been dangerously ambivalent about their commitment to citizens' rights and press freedom. Their actions have reinforced cynicism in autocratic regimes about western commitment to fundamental rights and, even worse, they have inspired a fresh round of media oppression in countries that routinely victimise and intimidate journalists.

Media has a vital role to play in strengthening war against terrorism though eyebrows may be raised on the degree of freedom it may be allowed in regard to certain sensitive lines or piececs of information. After 26/11 in India, when a group of ten terrorists entered in Mumbai and seized India's financial capital for 59 hrs. , a debate started on the role of media. The war against Terror as it was broadcast on CNN-IBN, which launched a campaign against terror extended in to a form of debate across the country. Different media channels broadcasted it and International Media too came to support the domestic media. Since American and other foreigners were killed in this terror attack and terrorists targeted symbol of India's prosperity, Hotel Taj and Hotel Oberai, henceforth entire event was called India's 9/11 by media channels. And almost like 9/11 International community came in support. America asked Pakistan, where from the terrorists came down, to unleash terror. And Pakistan did some exercises on LeT and its front organization Jamat ud_Dawa. The entire coverage by media channels kept viewers informed about day to day activity.

The September 11 events in the US have been a profound test of the professionalism of journalists worldwide and, apart from the inevitable banalities and some bizarre exceptions, coverage appears to have been restrained, intelligent and informed. However, there have been numerous attempts to manipulate the media message by governments creating undue pressure on journalists that is potentially damaging the quality of coverage of the conflict. Journalists must be free to work without being pressed into service in defence of governmental definitions of "patriotism" or "national interest". At the same time, there has been an unprecedented debate about policing, security and civil liberties. In almost every country, governments and politicians have been developing anti-terrorist strategies, with the possibility of having a detrimental effect on the other laws , that may threaten existing standards of personal freedom and press freedom.

Information and Communication Technologies (ICT): Breaking Barriers…

*Sheel Nidhi Pandey**

Introduction

The idea that the Internet and related technologies might have an important role in aiding developmental efforts has captured a central place in international policy debates. Over the course of the last few years, statements affirming the need to close the so-called 'digital divide' between social groups with and without access to the internet have been made through several UN agencies, and at meetings of developmental organizations around the world. The idea of digitally oriented development is as powerful and seductive as the technology upon which it is based. No single technological revolution has changed the lives of current generations in the way that the Internet has. For example, it took at least a century before the printing press touched 50 million individuals. It took 38 years for radio to reach the same number, and thirteen years for television. But the World Wide Web, in only four years, exceeded the 50,000,000 mark [13]. Never before has a communications revolution spread so rapidly. The promise of digital development is that it might have the same reach as the original Internet boom of the mid 1990s. Only this time, the most under-privileged communities, those who had missed out on earlier waves of technology, might be able to 'leapfrog' over their more developed competitors. The greatest obstacles to rural development in developing economies, like large distances and inadequate infrastructure, might be obviated by instant access to virtual institutions that provide banking, education, health care, neonatal information, agricultural advice, and so forth.

At the same time, questions are being asked if ICTs are the way to go in developing countries, such as those in South Asia, where most rural populations lack running water and sanitation systems, electricity is still a scarce and intermittent resource, roads are poor and education a luxury. The value of IT for rural development is accompanied by this dilemma for decision makers and multilateral funding agencies: should the very limited resources for rural development be applied to developing IT capacities, or are they best used for other high priorities such as schools, hospitals, and dispensaries?

Rural Information Needs

What relevance do ICTs have to rural consumers? Can ICTs be the solution to poor infrastructure for health, telecom and education in rural India? What are the information needs of the rural consumer? Many of these questions are answered by an NIC, Government of India study [6]. Based upon a survey in a rural area in the state of Bihar, the following information categories were arrived at: -

Agriculture
o   Rainfall (forecasting)
o   Cropping Pattern
o   Modern Techniques of Cultivation/Farming
o   Irrigation (Sources)
o   Information on Market and Market Prices

Education
o   Distance Education/Learning
o   Information on Schools and Virtual Schooling

Government Information
o Information on Soft loans and Financial Institutions
o Information on Government Godowns

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ICTs for Rural Development- Services in India

Having identified the various information needs for the rural consumer, the next question that arises is: what kind of model is appropriate to serve the rural communities? What is the size of investment required? What problems and challenges an organization is likely to confront if it sets out to provide such services? Will these services make an impact that would justify investing in ICTs for development rather than investing directly in health, sanitation, water, power, roads, etc? During the course of last few years, a number of ICTs for development projects have come up in India. Prominent ones of these are briefly described below:

Gyandoot, Dhar, M.P.

Gyandoot is an Intranet based Government to Citizen (G2C) service delivery portal commissioned in Dhar district of Madhya Pradesh (a state in central India) in January 2000. Gyandoot aims to create a cost-effective, replicable, economically self-reliant and financially viable model for taking the benefits of ICT to the rural masses. This is expected to lead to enhanced participation by citizens/government in community affairs through creative uses of ICT and also ensure equal access to emerging technologies for the oppressed and exploited segments of the society [17]. Gyandoot is managed by a society called 'Gyandoot Samiti' registered under Madhya Pradesh Societies Registration Act. The District Collector is President of the Samiti. The CEO of Zilla Panchayat (an officer of the Indian Administrative Services, IAS) assists the president as Secretary and the various departmental heads as members of the Samiti. The operational team of Gyandoot Samiti consists of a Project Manager, an Assistant Project Officer, a Technical Head (the District Information Officer) and four computer operators. The services offered by Gyandoot encompass a wide range of government departments (Zilla Panchayat, Civil supplies, Regional transport office, etc.) and can be accessed from any Gyandoot kiosk (soochanalaya) by any citizen, on payment of a nominal transaction fee.

However a subsequent study, conducted by Center for E-governance, IIM Ahmedabad, made the following conclusions about the Gyandoot project: "In achieving its intended objects, however, Gyandoot cannot be considered a success. Inspite of being in existence for more than two years, the usage of the system has remained far below acceptable levels. The current status of the project illustrates that ICT alone cannot improve the service delivery to rural poor. Significant re-engineering of backend processes and introduction of services that directly contribute to poverty alleviation are needed to make such initiatives sustainable. The study team would conclude this report by stating that Gyandoot should address the main objective of servicing the rural citizens through improvements of the back-end processes and involvement of dedicated government officials. Current ICT solutions are too costly for the level of usage being experienced. The challenge for the management of the Gyandoot system lies in enhancing the services to make the system cost effective, while benefiting the rural poor, without worsening the digital divide."

Gramdoot, Aksh Optifiber, Rajasthan

This is the only true broadband ICT project consisting of a fiber based broadband network solution connecting 400 villages in the district of Jaipur in Rajasthan. The connectivity provided is 2-6 Mbps, scalable upto 10 Mbps. The key applications/ services provided include: -Cable TV at homes/ Telephone services/ Web conference/ STD booths at home and at kiosk E-services- horoscope, photo shop, games, Internet access, movie projection, Computer education (limited education) and E-governance includes land records querying and transaction initiation.

This is a model with high capital cost per kiosk, largely because of the technology option. This jacks up the breakeven revenues of the kiosks to 20000-25000 per month. Secondly, employees, and not private entrepreneurs, man the kiosks. The main revenue driver of the kiosks is cable services. However only 120 of the 400 kiosks are operational due to low revenues and administrative and business problems. Due to lower costs of optical fiber, the model is now being considered viable for high-income villages that are close to cities/ large towns.

Drishtee

Drishtee is an organizational platform for developing IT enabled services to rural masses through a kiosk based revenue model [7]. Through a tiered franchise and partnership model, Drishtee facilitates the creation of a rural networking infrastructure. With nodes at the village, district, state and national level, Drishtee enables access to worldwide information as well as local services using its proprietary state-of-the-art software.

Drishtee's business model is driven by a village entrepreneur, who acts as the gateway to valuable information and services for villagers. Drishtee enables this entrepreneur to operate a self-sustaining, profitable kiosk that provides various services at nominal costs. In less than four years, Drishtee has successfully demonstrated its concept in over 300 kiosks across six Indian states. The various services available at the Drishtee portal are as following:

Government:Government Schemes, Online Applications, Stamp Vendor License, Public Grievances, Certificates, Ration Card, and Driving License.

Private: Rojgaar, Training, Gram Haat, Gram Mandi, Vaiavahiki, E-commerce.

Corporate: Rural Employment, Computer Education, Insurance, and Agri- Business.

However, Drishtee model suffers from the following limitations:

Connectivity.
Lack of rural focus of corporates.
Delay due to backend processes of Government.
Limited Research.

http://ind.drishtee.com/

n-Logue,Chennai

N-Logue was incubated by the Telecommunications and Computer Network (TeNet) Group of the Indian Institute of Technology in Madras as part of the institute's strategy for developing and disseminating innovative, affordable communication technologies to the rural poor of developing countries. Formed by a group of like-minded professors at the IIT, Madras, the TeNeT Group has conducted extensive research on the issues involved in providing connections to small towns and rural areas. The huge and largely unfulfilled need in this area led to the setting up of n-Logue Communications. TeNeT is focused on meeting the technology needs of developing countries like India. Its research has led to the design and development of appropriate technologies for these markets, as well as the incubation of several companies including Midas Communications and Banyan Networks. One of the significant outputs of its research is corDECT, a Wireless in Local Loop (WLL) system designed jointly by TeNeT, Midas and Analog Devices, USA. The cost-effective access technology provides simultaneous voice and Internet connectivity, and is faster and more reliable than conventional technologies. Today WLL systems have been successfully implemented in India as well as in several other countries around the world including Brazil, Argentina, Madagascar, Fiji, Yemen, Kenya, Tunisia and Iran.

Akshaya, Kerala

Kerala, in an endeavor to 'bridge the Digital Divide' and to propel Kerala as India's foremost knowledge society, embarked on 'Akshaya Project' on the 18th of November 2002. The initiative started in the district Mallapuram with a vision to ensure that every family (urban and rural) in the district should have at least one member who is computer literate. With this purpose the Government set up a number of computer training centers with both capital funding (part and full funding) and revenue guarantee to enable such kiosks to be set up in each and every village in the district. The project covers 560 villages in the district. The centers are connected by 16 Kbps, which is upgradeable to 4 Mbps as per the agreement with Tulip, which is the connectivity provider. As per the scheme [1], the expected benefits of Akshaya are:

Direct Benefits

o   At least 1 computer literate person in every home in the state.
o   Network of 6000 Community Information Centers across the state.
o   Convenient access for the common man to information services.
o   Local Community Empowerment.
o   Generate locally relevant content.

o   Generate over 50,000 direct employment opportunities in three years.

o   Generate direct investment of over Rs. 500 crores in 3 years.

Indirect Benefits

o   Cheaper communication through Internet telephony, e-mail, chat etc.

o   Enhanced ICT demand in Tele-medicine / e-Commerce / e-Education.

o   Enlarged marketing opportunities for agricultural / traditional products /artifacts.

o   Improved delivery of public services.

o   Catalyzing of all sectors in the IT Industry.

Bhoomi Project, Karnataka

Under the prestigious Bhoomi e-Governance project [4] of the Government, all 20 million land records of 6.7 million landowners in 176 taluks of Karnataka have been computerized. This system works with the software called "BHOOMI" designed fully in-house by National Informatics Center, Bangalore. While Government of India has largely funded the project; State Government funded some critical components of this project. This software provides for printing of land records as and when required. It incorporates process of online updating to ensure that the RTCs provided to the farmers are in sync with the time. The manual land records in operationalised taluks have been declared illegal. All the mutations to the land records database are done on the computer itself so as to ensure that data on computer remain current with time. Today, a computerized land record kiosk (Bhoomi center) is operational in 140 of the 177 taluks in Karnataka. At these taluka offices a farmer can obtain a copy of an RTC online by paying a fee of Rs.15. A second computer screen faces the clients to enable them to see the transaction being performed. Copies can be obtained for any land parcel in the taluka by providing the name of the owner or the plot number. A Village Accountant is available full-time at these kiosks.

As illustrated by the Gyandoot experience, there is a need to evaluate the Indian projects on a number of parameters like scalability, sustainability etc. Kenneth Keniston [11] cites some preliminary hypotheses on Indian challenges, on the basis of his experience with some of the Indian projects:

More talk than Action

Difficulties with E-governance and land record computerization

Financial Sustainability

Development of locally relevant content

Impact of technical decisions

Constant reinvention of wheel

Critical Success Factors

Michael L. Best, MIT Media Lab and Colin M. Maclay [2] describe some of the challenges, the policymakers, the private sector, the international development community, and others face in unleashing the power of markets to better serve information and communication needs in rural and poor areas. They recommend that there are six broad categories that must be considered for economic self sustainability of such programmes. These are: costs, revenue, networks, business models, policy, and capacity.

Internet Browsing/Chat/E-mail

The Shikrapur kiosk fetches maximum revenues from Internet browsing services as compared to the other kiosks. This is largely because of the location of kiosk. The kiosk is located at the Pune-Ahmednagar highway near the industrial area. The users are primarily people working in the companies in the industrial area.

At most other locations, the number of users of Internet is small or singular. For example, in Pabal village, a lady chats with her husband.

Pune University Online Admissions

A popular service by usage is the Pune University Online admission forms. The kiosks charge Rs 50-100 per form to be filled and printed.

These service requests are made during the months of May-July, which is the time around which admissions take place.

Currently, admissions to only distant learning programmes can be applied for online.

Almost all kiosks have reported this service request ranging 5-30 in numbers during a particular year.

Agricultural Consultancy

Agricultural consultancy is provided with the help of aAQUA. IIT Bombay has partnered with seven Pabal kiosks and provided them with bi-lingual keyboards. This has linked farmers in the remote villages to experts at KVK, Baramati. No kiosk has reported collecting charges for aAQUA. As of now, there are no charges for aAQUA. For details on service requests at Baramati kiosks, farmers at three locations namely Katewadi, Jalochi and Sawal have availed agricultural consultancy from KVK Baramati using net meeting and web cam, to transmit images of leaves etc. The number of such service requests, as reported by KVK, is 10 between October'03 and March'04. Katewadi kiosk has placed maximum number of such service requests and reportedly charged Rs 20 per service requests.

Computer Education

The major revenue driver at the kiosks is computer education. Especially the kiosks with 5-13 computers are doing very well. A major reason for this is the MSCIT (Maharashtra State Certificate in Information Technology). By way of an act, Maharashtra government has made MSCIT a mandatory qualification for all government jobs of state of Maharashtra. The charges range from Rs 860 to Rs 2050 for self study and computer center guided courses. The certification examinations are conducted twice a year. Even some single computer kiosks have been able to attract students for computer education and typing. However this is subject to the personality of kiosk operator as perceived by the students. Kiran, the kiosk operator at Retaudi, is only first year B. Com. and self trained in computers. He has so far provided computer education to ten people with the help of self-learning MS Office CDs. On the other hand, Somnath, the kiosk operator at Pabal, is formally trained in computers and has so far provided computer education to more than fifty students. Single computer kiosks cannot run batches and this discourages female students. Kendur and Shikrapur kiosks are now planning to add more computers and offer computer education.

Kundli

Kundli service has been extremely successful at Shikrapur kiosk. Mr. Rajendra Patil, the kiosk owner, has tied up with an astrologer to offer Kundli service.

Also above the kiosk there is a hospital offering maternity services and the kiosk is run in the medical shop. Each kundli costs Rs 50-120, depending on the number of pages.

Kendur and Pabal kiosks have also provides this service. Clever bit, a Pune based software company provides kundli software for Rs 1500. Seeing the success of kundli, n-Logue has put the kundli software on their server. The kundli service can now be offered online at any kiosk.

Photography

The photography service is being offered using web cam at Katewadi kiosk. The service is popular because of Bank of Maharashtra, which is next to kiosk. At Kendur the kiosk was added to an existing business of Digital photography.

Telemedicine

Telemedicine was introduced as a pilot in the villages of Kendur and Pabal, with the help of KEM hospital in Vadu village. The doctors would advise patients through Net meeting during 1000-1200 hrs on weekdays. The charges for each service request were kept at Rs 5. However the service has not drawn very good response, due to following reasons:

o   The charges are too low and therefore the kiosk operator is not motivated to provide this service.

o   There is an issue of privacy between the doctor and the patient.

o   Both Pabal and Kendur villages have government health care centers as well as private practitioners.

Factors influencing kiosk business

It is observed that the better performing kiosks have a focus on one or two services only. Consider the following cases:

o   The Shikrapur kiosk has two major revenue earning services, the Kundli and Internet browsing. Shikrapur being on the highway, and near the industrial area, Mr. Rajendra Patil, the kiosk owner, has 5-6 permanent customers for browsing. He has tied up with an astrologer to offer Kundli service.

o   The main revenue generating service at Kendur kiosk is photography.

o   The Katewadi kiosk earns major revenues through photography. Passport sized photographs are

clicked on web cam and printed on an inkjet printer.

The kiosks doing well are those where the kiosk has been added to an existing business. Consider the following cases: -

o   The Shikrapur kiosk was added to an existing business, i.e. medical shop.

o   The Kendur kiosk was added to an existing business of photography. Mr. Bharat Pachange, the kiosk owner, invested in digital camera and inkjet printer.

o   The Katewadi kiosk was added to an existing business of trailer fabrication and credit service.

Location can influence overall kiosk revenue as well as make a particular service very popular; for example, the photography business at Katewadi kiosk is doing well as the kiosk is situated next to Bank of Maharashtra building. The profile of kiosk owner/ operator is a major influencing factor for the kiosk profitability, access to services etc. Consider the following cases: -

o   Mr. Bharat Pachange, the Kendur kiosk owner, does not allow public access, as the digital photography business is dependent on the computer.

o   Students would be drawn for computer education if the kiosk operator is perceived as being knowledgeable.

Kiosk Problems

Power Problem :

o   4 Hrs. daily load shedding in the Pabal and Baramati regions.

o   Lease line failure, only 60% uptime as reported by LSP management.

o   Rajgurunagar back-up line not working at the time of the survey.

Computer equipment problems :

Kiosk Operator's dissatisfaction with n-Logue/ Computer Vendor on account of high response times for kiosk equipment maintenance.

o   Battery back up less than 4 hrs.
    Number of kiosks reporting the problem: 1
    Status: No response from vendor.

o   Computer restarts on power failure despite UPS.
    Number of kiosks reporting the problem: 1
    Status: No response from vendor

o   Mother Board failure (Within warranty period).
    Number of kiosks reporting the problem: 1
    Status: Vendor took 3 months to respond. Kiosk rendered un operational during this time. Finally kiosk operator incurred expenses and got it repaired on his own.

o   Mouse, Key board, webcam failure (Inside warranty period)
    Number of kiosks reporting the problem: 1

Almost All Questions Answered : aAQUA

aAQUA ('a'lmost 'A'll 'QU'estions 'A'nswered) is an online expert Question and Answer based community forum, developed by Media Labs Asia, KReSIT, IIT Bombay, for delivering information to the grass roots of the Indian Community. It is an online, multilingual, multimedia, archived discussion forum accessible using a web browser, allowing members to create, view and manage content in their mother tongue (Hindi, Marathi etc). It can be accessed using the following link: http://www.projects.mlasia .iitb.ac.in/aquar/forum/index

Motivation and goals

In a progressively shrinking global village, the only barrier to widespread dispersal of knowledge is lack of multilingual communication. A large section of the society, particularly the rural populace, does not have access to the huge knowledge base acquired through scientific development through the centuries. There is certainly an urgent need to establish a framework for knowledge exchange between various communities & cultures. aAQUA is an endeavor in this direction. The goals of aAQUA are the following: -

o   To create a multilingual communication framework.

o   To provide a language independent knowledge database.

o   To provide an easy to use interface to accommodate even naïve users.

o   To provide easy and fast access to reliable information (both through artificial agents and Human Experts from all over the world)

o Integrating the agricultural domain of aAQUA with the Agro-Explorer group, which uses the UNL/MT fundamentals for performing "Meaning Based Searches" through the available databases. This also includes media like voice to text, text to voice, videos, pictures, and images for non-literate or semi-illiterate people.

Key Enabling Features

Use of Multimedia: The system is designed to cater to the needs of rural users to express themselves to each other as well as to the outer world. Their inability to articulate their thoughts using the input devices commonly available is overcome by use of images instead of text, building on their rich visual vocabularies to communicate. Users are the consumers as well as producers of the content: aAQUA eases the creation of content i.e., text, images, short audio, video and animations, thus helping the users move from being passive consumers to active content creators. The community has created more than 90% of the current English, Hindi and Marathi content of aAQUA locally.

Current Status

aAQUA has been in operation since the end of 2003.The repository currently contains questions and answers in the domain of crop and animal diseases and pertains to the hamlet of villages around Pabal. This service is further being extended to the rural community in the Rajgurunagar, Shirur and Haveli Talukas of Pune district.

As on May 29, 2004, aAQUA had 99 threads under the crop diseases, animal diseases and others forums. For detailed analysis of aAQUA usage. KVK, Baramati is providing the expert consultation services with experts in the crop and animal diseases domains.

Enhancing aAQUA

Media Labs Asia is working on a tool called agro-explorer, which will enable meaning-based searching of aAQUA queries and content. In future, the farmer would be able to search aAQUA of his problem before posting his question on aAQUA.

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Media, Society and Democracy

*Sushil Rai**

Introduction

We live in a changing society. And this ever changing society has been held together through communication between individuals, among the people and all the sections of the society. In this respect the role of media has become very important in shaping present day society. The print and the electronic media have become a part of one's daily life. Our every day lives are saturated by the media. They are like the air in which we breathe. It surrounds us and has attained the role of a powerful organ in virtually all spheres of society. But in this scenario, we should not forget that great power means great responsibility. The media has a great responsibility as media without accountability can become a dangerous instrument and can harm the society irreparably. It is said that 'power corrupts and absolute power corrupts absolutely'. (Corruption not in literal sense but presenting news in a twisted manner that suits the channel and misguides the masses in general is also a sort of corruption.) The media in itself is a very important instrument of change provided it behaves in a responsible and impartial manner.

Modern society is a mass media society wherein all kinds of activities depend on mass media. Adaptation of values, ideas, cultures, opinion buildings and contacts with other persons has strongly been influenced by mass media. Mass media has an intense impact on the society. It is claimed that this proliferation of information and the swiftness of its distribution would certainly improve the human conditions and civilization. Mass media have a decisive role of preparing the pace of mobilization for a better human life and modern society. Due to the primary accorded to information a social input, many developed societies have become information societies, the rest on the verge of becoming so. With the growing importance of media, the societies are racing against time to be in the main stream of cultural progress and development.

Media and Democracy

Media plays a crucial role in shaping a healthy democracy. It is the backbone of a democracy. Media makes us aware of various social, political and economical activities happening through out this country and around the world. It is like a mirror, which shows us or strives to show us the bare truth and harsh realities of life.

The media has undoubtedly evolved and become more active over the years. It is the media only who reminds politicians about their unfulfilled promises at the time of elections. T.V. news channels' excessive coverage during elections helps people, especially illiterates, in electing the right person for entrusting power. This reminder compels politicians to be up to their promises in order to remain in power.

Since, India is called the world's largest democracy, so we must be aware with this term and system specially. Abraham Lincoln defined democracy as ' government of the people, by the people, for the people'. Whether or not the definition describes the political process in so-called Western democracies is a matter of opinion. Democracy is an emotive term which implies the freedom of the individual to participate in those decisions which affect his life. This suggests that the individual should be directly and regularly involved in the political process. In other words, Democracy can be seen as a system in which every individual has an equal opportunity to participate in the political process and an equal say in the government of the society.

From a pluralist perspective, there is no inconsistency between democracy and the exclusion of the majority from active participation in political process. From this viewpoint, democracy is seen as a system of representative government whereby a plurality

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represents the range of interest of society. The pluralist perspective therefore implies that representative government is the only way the democratic ideal can be realized in contemporary society.

Role of Media in Election

Political parties and candidates tend to find the media, and in particular television, more important for campaigning and seek to appear as much as possible on the television. Television is widely regarded as the most important instrument for campaigning and communication to the voters in countries with widespread coverage and audience. If there is to be some regulation of what the media may or may not do during an election, then logically this is likely to apply to a specified campaign period. There is usually a period of official campaigning during which the regulations apply, while normal practice prevails otherwise. The official campaign period is a period just before an election. Nevertheless, campaigning for public office usually takes place for a longer period of time than the "official" campaign period specified in the electoral calendar. In some countries, there are also regulations specifying a period of a campaign, a time frame or a certain number of days immediately before the elections during which no campaigning at all is permitted and there are strict limitations on what the media may write or broadcast.

The media has a role to inform the citizens about the competing political parties and their programs and candidates, and to contribute to the formation of opinion of the electorate. This may include formal voter education material provided by the electoral management body; alternatively or additionally, the media may produce its own voter education materials.

The overall aim of media coverage during elections campaigns in democracies is fair and objective reporting and information dissemination. This can, for instance, be achieved through measures such as a just allocation of broadcasting time between all the competing parties and candidates, (voluntary) agreements on fair news programmes, reports, and non-news programmes, or debates between party and leaders. It is crucial in the first instance to ensure that every party and or independent candidate has access to the media, in particular radio or an television, since most voters gain their knowledge about politics via the media. That means that a broadcaster is not entitled to influence the public opinion by different treatment of one or another candidate or party. But still it is often the broadcaster who decides who is gaining access to the debates and discussion programmes.

Media is sometimes manipulated by the governing party (especially if the media is state-owned) to report in their favor. Manipulation can take place during the designing of the programmes, reports and news, discussion programmes, and even non-news programmes, such as pure entertainment shows and movies. Propaganda may be disseminated under the guise of objective public information by the government. The danger of misuse of government power for campaigning purposes can be limited if laws and regulations are in place to regulate the role of the media in the elections campaign.

As a socializing force and a source of information and entertainment, the media has the potential to be an agent for social change or a tool to maintain hegemonic power structures. The ideal of the role of the media in supporting positive social change is somewhat compromised by the transnational, oligopolistic character of the media industry. De-regulation and privatization of the media has created a situation in which the media industry itself now requires a watchdog. Economic freedom of the press is clearly essential if it is to be an effective agent of political communication, however, the market forces often lead to the concentration of ownership and control in the hands of an elite group, with a corresponding loss of diversity in the range of views expressed in the media. This necessitates the creation of laws and regulatory bodies to monitor and prevent the formation of monopolies, and to support independent media. In addition to the issue of media ownership, the capitalist and materialist ideology that drives the commercial media may also work to limit the range of voices and views available.

The nature of patterns of media ownership and control partly determine the impact that the media has on society, but the content of media texts is also important. The influence of the media on identity formation, especially on the perpetuation of stereotypes that support patriarchal, racist or classiest ideologies, has been well documented in academic literature. Media images and stories contribute to how

individuals develop understandings of self and other, and they describe the social world in ways that invite the media recipient to recognize her or his own position within it. The influence of the media on identity formation is exerted in several ways. It encompasses the way the media functions to naturalize the dominant ideology and to define what counts as 'normal', 'central' and 'valuable', and it includes the processes of cognitive scripting and role modelling that occur as audience members observe, identify with, and in some cases imitate what they see in the media. In this way, the media influences perceptions of the importance of different economic groups and other aspects of identity such as age, ability, nationality, gender, ethnicity and religion. The topic of media and identity gives rise to debates about proportionate representation, self-representation and the relationship between language and culture. Because of the influence that the media can have on society, it is important to question the nature of the media content available both locally and globally.

Public Opinion

Role of media in public opinion is tremendous. No one has time to read both sides of news. Therefore, public accept media's views as their own views. Media should take responsibility if any thing goes wrong....any media actually has big role to play in any form of public opinion....print or electronic media...covering each thing deeply sometimes results in positive opinion and sometimes negative.

Good Governance

Good governance is a basic requirement of any development. No country or society can develop without this achievement. Gandhi ji once warned the nation that politics without any principles and power, without any morality, can be a great danger to the nation. Politics and good governance are the biggest means of national building. It is basically a system of ideals and values for the successful functioning of democracy and the nation, a healthy political environment and good governance are required. The entire development of the society depends upon the good governance with public participation.

When we talk of good governance, it usually means that a certain set of inter- related conditions exist: that a government is transparent, accountable and relatively free of corruption; that institutions such as parliaments, the judiciary and the media are stable and also relatively free of corruption. Good governance has three dimensions- (i) good political governance (ii) good economic governance (iii) good civic governance.

On the political basis, good governance requires decentralization of power to people, accountability and transparency in public affairs, access to quick justice which can be afforded by all, elimination of discrimination against minorities and women and weaker section of society, maintenance of social cohesion and peace within states. In the economic field, good governance seeks equitable outcome to the economic processes with adequate budgetary support to areas of social priorities, a progressive taxation system, subsidies efficiently directed towards the poor. And good civic governance means - to perform the duties of good citizenship, good behavior and respect for the rule of law and human rights.

But now a days, we can see that the besetting India, in relation to good governance, has raised some unease in public's minds. Coalition politics seem to be the rule of the day; unfortunately, the coalitions are proving too weak to provide the decisive leadership required for good governance. Difficult political choices have to be made to ensure humane governance that not only keeps threats- external and internal- at bay, but the kind that will see human security enhanced by increasing development expenditure on the social sectors. Simultaneously, corruption and nepotism are increasing day by day in this country which is damaging the goal of democracy against the public welfare and national interest.

In this situation, it may be noted that media can play a positive role to establish good governance. But let's look at how they factor into good governance. Transparency and accountability: the two are related. Transparency in Government means making information available to the public. Informed citizens then use that information to hold their government to account. But too many discussions of these key criteria of good governance leave out an important factor: exactly how does a citizenry become informed? Who relays the information between a government and its citizens? In large part, it is the media. Without the media acting as conduits for information there can be no accountability. This key information is often

overlooked. There are many examples of instances where media coverage led to public pressure for change. Sometimes just the presence of the media forces a government to act in a more responsible manner.

The media also exposes loopholes in the democratic system, which ultimately helps government in removal of loopholes and making a system more accountable, responsive and citizen-friendly. A democracy without media is like a vehicle without wheels.

Conclusions

Media plays an important role in the society. Its a mirror of the society. It's duty is to inform, educate and entertain the people. But no one is perfect in this world and so is the media. There is still a lot of scope for improvement of media so that it can come up to the aspirations of the people for which it is meant. I cannot think of a democracy without active and objective media. Media is like a watch-dog in a democracy that keeps government active. From being just an informer, it has become an integral part of our daily lives. With the passage of time it has become a more matured and a more responsible entity. The present media revolution has helped people in making informed decisions and this has led to beginning of a new era in a democracy.

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Basics of Photojournalism

*Dr. Sudhanshu Jayaswal**

Introduction

Photographs can preserve the present and immortalise the past. Photographs can take us travelling to distant places where we have never gone. They often arouse intense emotions and can stimulate curiosity. Since photography is realistic and credible, it can be one of the most potent means of communication. Photography reaches people on many levels, most of which can not be classified as art. It informs, educates, tempts and persuades us. Photography for millions of people is a diary for preserving moments of fleeting time.

Photographs often help to correct mistaken ideas people have. Since, photography is so believable, a careless or unscrupulous photographer or editor can misrepresent events or situations, or may even use it to convey deliberate lies. This possibility is made more acute with the presence of press and TV cameras at an event which can make that particular event seem a thousand times more important than other events not covered by the visual media.

The grammar of photography is often very closely related to that of verbal language. The basic purpose of photography is to reproduce objects and events realistically. The point of view or type of lens chosen by the photographer can make one object seem larger or smaller in relation to the size of other objects. The photographer directs or diverts the viewer's attention by choosing what is to be included or excluded in the camera's field of view.

The photographer's use of light means that picture that appears contrived could differ from the natural picture. Light can make the scene appear bright and more attractive. Its absence can make it appear dark and mysterious. When more light is allowed to fall on one part of a subject, people tend to pay more attention to that part of the photograph. The photographer has the responsibility to use his technical knowledge and creativity to make pictures that will be of greatest interest and significance to the people who see them.

Good photographs stand by visual experiences and are explanatory even without the benefit of a caption, context or title. At other times, words and picture work together more effectively, to communicate ideas. Good photographs appeal to almost everyone. Photographs can provide information or stimulate interest when words alone might fail. However, written captions are often required to clarify facts, to place a photograph or a series of photographs into a context or to draw attention to details that might be overlooked by the casual viewer.

A photograph is only as good as the thinking that is put into it. In other words, it serves as a medium of communication of one's ideas, feelings and concerns.

Lexicon Universal Encyclopedia defines photojournalism as "the visual recording of an event by means of a camera for the purpose of widespread publication". The term can also be applied to its precursor, documentary photography, or the compilation of a group of photographic images of newsworthy subjects".

The invention of the term "photojournalism" is commonly attributed to Cliff Edom, who taught at the School of Journalism of University of Missouri (USA) for 29 years. Edom established the first photojournalism workshop there in 1946. However, some attribute this invention to the then Dean of the School Journalism in the same university, Frank L. Mott.

Photojournalism has been a major element of newspaper and magazine reporting since the early

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twentieth century, although its historic origins have been traced to mid-nineteenth century. European battlefield photography of action and human suffering by British press reporters Roger Fenton and James Robertson in the Crimean War (1810-69) and those of the American Civil War by the enterprising team of photographers working under Mathew B. Brady. The haunting scenes captured for the first time, brought home the stark reality of battlefield conditions. During this period, photographic records of the aftermath of natural disasters, floods, fire, and earthquakes also evoked widespread interest.

Photojournalism is a particular form of journalism that creates images in order to tell a news story, which plays a vital part in modern news reporting. Now, it is usually understood to refer only to still images and mostly to serious news stories. The two events that determined the direction of modern photojournalism in the USA were the Great Depression of the 1930s and the simultaneous founding of weekly mass-circulation picture-news magazines such as 'Life' and 'Look'. The greatest challenge to photojournalism today is provided by television news coverage, with its built-in need to combine both subtlety and impact.

Photojournalism is distinguished from other branches of photography by the qualities of:

(i)	Timeliness:	The images have meaning in the context of a published chronological record of events.
(ii)	Objectivity:	The situation implied by the images is a fair and accurate representation of the events they depict.
(iii)	Narrative:	The images combine with other news elements, to inform and give insight to the viewer or reader.

Many leading newspapers and magazines attribute their success to photojournalism. A good photograph can at a glance, portray the essence of news or feature story. Well-composed action-packed photographs with carefully worded photo captions

have reader-appeal, realism and permanence. A photojournalist must make decisions instantly and carry a camera under the same circumstances as reporters involved in the subject often, while being exposed to the same risks.

A photojournalist's objective is to communicate through photographs. To be an effective communicator, a photojournalist must understand the following fundamentals:

1. Know your subject, as it is not feasible to communicate information about a subject of which you have no knowledge.

2. Know why you are communicating.

3. Always have a purpose for your message. The purpose might be as simple as sharing an emotion or experience.

4. Know your target audience.

5. Know how to use the camera. The camera sees a limited area and exercises no selection over the action that takes place in front of it. You can use this limited view to exclude extraneous subject matter and to focus on your message by determining which lens, camera angle, lighting method and timing to capture the photograph that communicates the story in the best manner.

A photojournalist must tell the truth like the reporter. This means the photographer must only photograph what has happened, when it happened and not recreate a situation because he didn't get there on time. He must not move things around on the scene of an event to make the pictures look better. He must not alter the photographs on the computer or in the darkroom, like removal of an ugly telephone pole from the picture.

Sometimes a photojournalist will pursue a story on his own accord and will use a series of photographs to tell a story. This is called a "photo essay" or "picture story". Some photo essays will rely mostly on the photographs and captions which encompass the essence of the picture. Other photo essay will have stories written by reporters.

As reporters, photojournalists must have a strong sense of journalistic values that guide all reporters. Truthfulness, objectivity, and fairness are values that give journalism profession a credibility and respect.

From getting the names spelled correctly in a group portrait to not misrepresenting a subject and truthfulness are the values that give the public a reason to rely on the accuracy of the news they read and see in their newspaper.

A photojournalist must know what news is and what is not news from his/her experience and education. The media is often criticised for concentrating their efforts on negative, often tragic events in their community. If a photojournalist is economically, politically or emotionally involved with a subject, his objectivity will be questioned. His credibility will suffer if gifts from a subject are accepted or if political views or personal opinions cloud news judgments.

Taking a good picture is a combination of strong news and visual sense. It is not an easy proposition. A photojournalist must use his sense of news judgment to determine if a subject is worth the coverage and to present a fresh or unusual angle to an ordinary event. He must use his sense of visual composition to eliminate distracting and unnecessary elements in the frame. He must have news and visual sense.

There are 6 basic types of assignments for a photojournalist which present him with different sets of challenges.

News Assignments: News assignments may be divided into two parts.

(i) Spot News: Spot news is any unplanned event where little advanced planning is possible. Spot news is sometimes found through coincidental circumstances. Emotions are often high when a photojournalist reaches a spot news scene. Almost always, spot news is an assignment where subjects will be injured or in physical trouble.

The best photos will show the emotional struggle on the faces of those involved at the scene. Tired and dedicated rescue workers helping dazed and confused victims is a visual image that often shows more clearly the emotions of concern and fear associated with spot news events than words ever.

(ii) General News: General news assignments give photographers a chance to prepare a special film where camera lenses and lighting needs can be anticipated. They are in the form of a politician's press conference or a group of donors to a local charity. A picture of a politician will always be more visually interesting if an emotional facial expression or hand gesture is captured on film. The photojournalist should be on his toes. Even during the most banal news conference, strange events happen. He must always be prepared for the unusual and the newsworthy.

Feature Assignments: With feature assignments, a photojournalist needs his/her sharp reflexes honed by spot news events. However, he can't usually anticipate where the assignment will take place. He anticipates the need for a feature picture by scouting an area of town or a particular subject that is both visually interesting and filled with meaningful content.

There are 2 types of feature assignments.

(i) Human Interest: These features show people being natural and unique. The images can't be anticipated. Cute kids, animals and nuns are traditional subject cliches. Such features offer an opportunity for a page to be highlighted with a pleasant, happy feature that may offset the tragic events of the day. The photojournalist should be keenly aware and observant, knowledgeable on matter of basic human nature, quiet and unassuming, and technically competent to capture quick and fleeting moments.

(ii) Pictorial: The much-maligned pictorial feature is traditionally a silhouette of two standing arm-in-arm lovers at sunset. Pictorials rely on the graphic elements of composition and lighting more than subject matter. Many times pictorial features, when combined with bold page layout design, can educate unsophisticated readers to the artistic forms and lighting characteristics within their world. A photojournalist should never get distracted by shapes and shadows. It is far better to take pictures that combine the striking visual qualities of the pictorial with human interest moments.

Sports Assignments: Though usually people link photojournalism with news assignments ,the most common assignment is actually sports. Sports assignments combine the action and excitement of news within a clearly defined structure. The key or successful sports photography is to know that structure. One has to be familiar with the rules of the

game to predict dramatic moments. He should also know the background of some of the key players and anticipate their contribution.

There are 2 types of sports assignments.

(i) Sports Action: Sports action is a photograph of any moment that occurs on the playing field during the run of the game.

(ii) Sports Feature: Sports feature is a picture that shows anything - a frustrated player on the sidelines, an anxious fan in the stands, an angry coach in the locker room and the like. A photojournalist should try to capture a peak, dramatic event not happening on the playing field.

Portrait Assignments: Readers are keen to know how people in the news look. The portrait assignment gives an opportunity to the photojournalist to capture a person's personality. In a portrait, an ordinary newsmaker tends to hide behind a facade of friendliness. Rarely does he get the luxury to spend long periods of time with a business tycoon. All his instincts and technical competence come into play to watch for a moment when the subject's personality is revealed.

There are 2 types of portrait assignments.

(i) Mug Shots: The term mug shot comes from the definition, "to make faces". The challenge for photojournalist is to make the mug shot more than a picture of a subject smiling for the camera. Despite its small size, the picture can and should be a telling record. The mug shot portrait can be taken in the newspaper's studio where the lighting and background can be rigorously controlled or in the subject's office or home. The subject is likely to be nervous. A close-up mug shot should not contain distracting background elements. He should not be hesitant to take pictures of hand gestures that occur close to the face. Unusual angles including a side view could be tried. Cropping on the face can also be tighter than normally expected to add interest to the portrait.

(ii) Environmental Portrait: The environmental portrait not only shows what the subject looks , but also reveals aspects of the sitter's personality by the foreground and background objects the

person displays. Personal mementos on a desk or hung on a wall let the reader know more about the subject than a simple portrait can reveal. It is a picture of a person and that person's environment and not simply a picture of a person in an environment.

Some photojournalists still manage their environmental portrait subjects. They instruct the subject where to sit or stand. Whether he should look at the camera or away, and to hold a prop. A cliche environmental portrait always has the subject pretending to talk on the telephone. Such a picture always looks phony and is a result of lethargy or his prevalent ego which assumes how the subject should look like.

It is always better not to create a portrait session. Even if a pen and pencil set on a desk or a large leafy, potted palm is in the way, avoid the temptation to move these objects. Part of the challenge of being a photojournalist is to work with the limitations that are presented during a shooting session. Distracting visual elements are a part of the subject's personality and should be left in the composition.

Illustration Assignments: The illustration assignment usually consists of food, fashion, and editorial subjects. It is criticised for the rise in the use of set up, contrived and computer manipulated images. An illustration assignment e.g., a fashion assignment lets the photojournalist work with an art director to create images that show models and clothing in pleasant compositions. The nature of an illustration is such that it demands pre-planning. Locations, models, and clothing must be selected carefully and during the shoot, poses must be managed.

The rise of the illustration assignment may be directly attributed to the rise in the use of colour. Newspapers have invested heavily in colour printing technology to attract readers and advertisers. Colour printing in newspapers has increased steadily in quality and quantity to the point that readers expect to see colour photographs and graphics everyday.

From an idea originated from a reporter or editor, the photojournalist is asked to illustrate a vague concept through an arrangement of props and models usually in a studio location. Many photojournalists enjoy the creative challenges offered by the illustration assignment. Problem solving is an absolute necessity as

props get lost, food wilts or melts, and models complain.

Picture Story Assignments: The picture story assignment gives a photojournalist a chance to show down and produce a package of pictures over a longer period of time. A picture story illuminates a serious citywide social problem or plight of a person through pictures and narration in words.

Picture story ideas come from an editor, a reporter, or a photojournalist. Once a topic is decided upon, the next step is to conduct research on the topic. Before contact is made with a subject, the photojournalist should read and talk to as many sources as possible in order to understand the subject.

Part of the research process is to decide on the film and equipment that is necessary for completion of the assignment. Another crucial part of proper picture story planning often overlooked is the deadline. There should be some kind of forced completion date for the project. Even if the story is self-imposed and the photojournalist shoots the pictures on his or her own time, a strictly enforced deadline upheld by a caring editor will prevent a photojournalist from spending too much time on the story.

The next step is to make contact with the subject. A photojournalist must take care to explain to the subject the purpose and intended outcome of the pictures. More importantly, the photojournalist needs to understand that revealing moments will only come if a subject is willing to be revealed and only if the photojournalist is willing to observe and record quietly.

A picture story usually has five kinds of pictures- an overall scene setter, a medium distance interaction, a portrait, a close-up, and an ending picture. The over-all scene setter describes in one picture the essence of the story. The photograph should readily place the main subject in the context for the reader. The medium distance interaction picture should show the subject communicating with some other person connected with the story. A portrait is usually a candid moment that reveals the subject's personality. The close-up photograph can be tightly cropped detail of an object

or a person that symbolize the person's situation. Finally, the ending picture sums up and concludes the set of pictures. A photographer tells a story with words and pictures. There should be a logical beginning, middle and end.

A modern photojournalist is a mixture of reporter, artist, and craftsperson. He should be able to figure out in a jiffy whether a subject is newsworthy, aesthetically pleasing, and technically possible to record on film. He should be well-educated, curious and cool under stressful situations. He should be humane, caring individual aware of the many ethical concerns that are a part of any news assignment.

A good photojournalist must have a personality for the profession if he wants to be proficient in his field. He must have an inquisitive nature that inherently wants to know more about what is going on around him. Diligence, study and practice are necessary to use the tools of the trade proficiently. Aggressiveness and the will to understand the motivation of others will aid him in his quest for competence.

Those who have a thorough knowledge of their field and exhibit such attributes as honour, finesse, diplomacy, courtesy, honesty and straight-forwardness, automatically develop self-confidence. Lack of aggressiveness may mean missing pictures of great pictorial value. He should not be afraid of standing in the shadow of great people. He should be respectful but never feel subservient or inferior. Finesse, courtesy and straightforwardness in pursuing the job at hand immediately results in cooperation as well as quick action in seeing that the mission is accomplished.

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Terrorist Attacks: Impact on Growth of Indian Economy

Amrendra Singh*

Introduction

The Belvedere club of Oberoi Hotel (Mumbai) and the Chamber's Restaurant of Taj Hotel (Mumbai) are exclusive clubs for India's business barons and CEOs. Both are rival business groups and were savagely mauled in the terror attacks which took place in November, 2008.

The Oberoi and the Taj are not just places to strike deals. Events held here routinely host the rich and famous. The presentation ceremony of "The Economic Times Awards for Corporate Excellence" was to be held at the Trident -- the companion hotel of the Oberoi which was also attacked by the terrorists -- on November 29. Prime Minister Dr. Manmohan Singh, was to preside over the event. Practically every CEO of India's leading companies would have been there. Perhaps presciently, *The Economic Times* reported on November 11: "Given the high profile nature of the event, the security agencies have already begun scouting the location for D-Day." The three-day terror attack, which is now known as 26/11, put an end to the celebrations. The ripples have not been felt in India alone. "The impact of this attack will be felt in boardrooms around the world," wrote *The Economic Times*.

Political Fallout

On the political front, the siege of South Mumbai has already taken its toll. Union Home Minister, Shivraj Patil, responsible for the nation's security, resigned. Former Finance Minister, P. Chidambaram, took over that job. Prime Minister Dr. Singh took charge of the finance portfolio. But the Finance Ministry, in today's global crisis and domestic slowdown, is a full time job. Some observers believe that Dr. Singh may not be able to do justice to this additional portfolio, given his other responsibilities.

In the state of Maharashtra, too, of which Mumbai is the capital, heads have rolled. Chief Minister, Vilasrao Deshmukh, was forced to resign. The last straw was his going to visit the ruined Taj with a filmmaker who specializes in disaster movies in town. The press dubbed it "terror tourism" and the Congress leadership in Delhi sacked Deshmukh. The state Deputy Chief Minister and Home Minister, R.R. Patil, who belongs to Nationalist Congress Party, a partner of the Congress party, told a press conference that "small incidents like this [the Mumbai terror attacks] do happen in big cities". He, too, had to step down after a public outcry.

What will happen in the near future is debatable. General elections are due by the middle of 2009, and it is possible that the opposition Bharatiya Janata Party (BJP) may cash in on the widespread public anger. "This has undoubtedly given a shot in the arm to the BJP," says Rajesh Chakrabarti, a Professor of Finance at the Hyderabad-based Indian School of Business (ISB). "It is an anti-incumbent advantage. Any opposition party would have benefited, but the BJP benefits because it has been trying to project itself as being tough and has been blaming the government for being soft on terrorists. How well it will be able to hold on to this until election time and translate it into votes and seats remains to be seen."

Global Implications

Political implications are also apparent at the international level. One of the terrorists' targets was Nariman House, a Jewish center, and as a consequence, India and Israel are moving closer. India has also moved closer to the U.S., which sent Secretary of State Condoleezza Rice to visit the subcontinent. After visiting both India and Pakistan in an effort to avert armed confrontation -- which many in India called for, especially since the media labeled the terrorist attacks as "India's 9/11" -- Rice urged Pakistan to cooperate with India in nabbing the terrorists. (The terrorists are alleged to have been recruited in Pakistan.)

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"At such times of crisis, the positive aspect is that not only do we see all the political forces internally standing up as a single force to face the situation, but internationally as well there is solidarity in the fight against terrorism," says Bundeep Singh Rangar, Chairman of the Delhi-based IndusView, a research and advisory firm. Chakrabarti of ISB adds: "I don't see serious international fallout. There will be some diplomatic efforts trying to pinpoint Pakistan and some pressure will be build up on Pakistan. There has been some discussion in Washington about reacting to the Mumbai event as a multi-country initiative rather than treating it as just an India-Pakistan affair. But the problem, ironically, is that Pakistan now has an elected government and they can't come out looking like they are giving in to India's demands even if they believe that India's demands are right. For decades, public opinion in Pakistan towards India has been negative. The perception of public approval of terrorist activities targeted at India must change before politicians can change. The Mumbai incident by itself will have only a temporary impact. But if the talk of a military solution between India and Pakistan aggravates then that can have a worse effect on capital flows than the terror attack."

When it comes to economic issues, Mumbai -- the country's financial capital -- is likely to feel the impact of the terrorist attacks, much as New York City did after September 11, 2001. "Mumbai brings in 40% of foreign trade, 60% of customs duty collections, 40% of income tax collections, 20% of central excise collections and $10 billion in corporate taxes," says Rangar of IndusView. Chakrabarti notes: "The Mumbai terror attack has been the most dramatic in a long series of terror events in India. It involved foreign hostages and places where business leaders, executives and foreigners frequented. It has therefore been a much more potent media drama than any of the previous terror events. This grabbed worldwide attention and there is certainly a negative impact on India's risk and security perception. It will dent foreign investors' views of India. This will lead to a drop in investments, but I expect it to be marginal."

Gloom and Doom

The attacks came at a time when India's economy had already begun to slow down as a result of the global recession. The widespread fear and anxiety have added to the gloom. According to recent data, in the second quarter (July-September) of the current financial year, GDP growth has fallen to 7.6% compared to 7.9% in the previous quarter. The growth rate in the first half of the year was 7.8% compared to 9.3% for the corresponding period of the previous year.

The mood of business has turned highly bearish. Citibank estimates that GDP growth will be 6.8% in 2008-09 and 5.5% in the next fiscal year. Goldman Sachs and Merrill Lynch expect 2009-10 growth to be 5.8%, Nomura believes it will be 5.3% and First Global puts it at a bottom-of-the-barrel 3.5%.

Exports are down. In October, they fell by12.1%. The $200 billion target for 2008-09 will most likely be missed. Manufacturers are pessimistic. The ABN AMRO Purchasing Managers' Index, an early indicator of the mood of manufacturing, is at its lowest since it was set up in April 2005. To take one specific sector, the Society for Indian Automobile Manufacturers estimates that vehicle sales could slide by 25.5% in the last three months of the calendar year and more than 34% in January-March 2009. Real estate is also in the dumps. The Bombay Stock Exchange (BSE) Sensex has also declined.

These clouds do have a silver lining: Inflation, which was almost at 13% in August, fell to a seven-month low of 8.40% for the week ended November 22. This gives the Reserve Bank of India (RBI) the leeway to focus on boosting growth rather than fighting inflation. Indeed, on December 6, RBI governor D. Subbarao announced a 1% cut in the lending rate, effective December 8. The repo rate, the rate at which the RBI lends money to banks, now stands at 6.5%. Subbarao told a news conference later that growth would moderate "more than anticipated". On the flip side, inflation, too, would decline to below the estimated 7%. The government has meanwhile cut the administered price of petrol and other petro-products. The central government has also been announcing components of a stimulus package to boost the economy.

Still, many believe the terrorist attacks will hurt the economy at a time when it is weakening. The Indian Council for Research on International Economic Relations (ICRIER) has an estimate of the contribution of "external shocks" such as the financial crisis and the terror attacks. The New Delhi-based think-tank recently completed a study on the effect of

external shocks on the country's GDP growth rate. According to Rajiv Kumar, Director & Chief Executive of ICRIER, "ICRIER has been forecasting India's GDP growth rate with the use of leading indicators. These are variables that are considered to have significant influence on the future level of economic activity in the country." The 10 indicators that ICRIER uses include production of machinery and equipment; sales of heavy commercial vehicles; non-food credit; railway freight traffic; cement sales; sales of the corporate sector; fuel and metal prices; real rate of interest; the Sensex; and the GDP growth rates of the U.S. and Europe.

"Leading indicators can predict future growth based on what has already happened in the past but cannot capture the impact of sudden external shocks which may have an immediate impact on the economy," says Kumar. "Examples of such shocks in the past are the IT boom going bust [after Y2K], the crop failure in 2002-03 and the recent U.S. financial meltdown. The leading economic indicator index, with a five-quarter lag, and the shock represented by a dummy variable (equal to 1 with shock and 0 without) have been used to forecast India's future GDP growth."

The conclusion ? "India would have grown 7.5% this year -- a slowdown from 9% in 2007-08 -- had the global crisis not occurred," says Kumar. "The crisis is likely to bring India's growth rate to below 6% in 2008-09. With the first-half GDP growth rate already known, this implies a sharp slowdown in the next two quarters. In the first half of next year, the economy would have grown below 7% in the absence of the external crisis. The global crisis may reduce the Indian growth rate to less than 4% in 2009-10." Kumar adds that while the terrorist attack is "one of the components of external shocks, in our assumptions we do not go into the details of the nature of the external shock itself."

Impact on Industries

That's the macro picture. A sectoral analysis sheds more light on the possible damage to different industries. "Terrorism's economic impact has normally been short lived," says a report titled, *Economic Impact of Terrorism,* by securities firm Anand Rathi Financial Services. "The immediate impact of terrorism is the loss of life, destruction of property and loss of man-days. Terrorist acts also cause uncertainty, which

impacts economic activity. Tourism is one of the first areas to be hit, with hospitality and transportation feeling the pain the most. Gross earnings from foreign tourists are currently around 1% of GDP. A marked slowdown in tourism activity will have a perceptible impact on not only the hospitality and transportation sectors, but also on the overall economy.

"The impact on the earnings side (through lower room occupancy, depressed room rental, lower passenger traffic or lower air fares) may eventually reverse once the situation normalizes. On the expenditure side, though, the impact of higher costs from increased preventive arrangements and higher insurance premiums is likely to be more permanent." An important subset of tourism -- medical tourism -- is also likely to slow in the short term.

"Hospitality and Tourism are two sectors that will certainly take a direct hit," says Chakrabarti of ISB. "This will be a gut reaction to the event and, if nothing else happens, then things will soon get back to normal." According to Rangar, "Estimates suggest that nationally hotels have seen about 60% booking cancellations." Holiday destinations such as Goa are feeling the pinch even more because of intelligence reports that they could be future targets for terrorists. Hotel occupancy in western India is down some 25% and rates have plunged. Civil aviation is another sector in the dumps that was already in troubles before the attacks.

Rangar believes the overall damage to India's economy could be significant. "Analysts have already started giving initial estimates that suggest the loss in business due to the attacks would be about $100 billion, arising from crucial institutions, such as the stock exchanges, commodities and money markets, and business and commercial establishments which remained closed," he notes. "There is also a hit of $20 billion on the foreign exchange front. But though the numbers are alarming, it is just a matter of time before the city and its people rise to face the situation."

Exports, already down, could be further hit as foreign buyers put off visits. "International clients prefer to stay at five star hotels such as the Taj and the Oberoi," says Ganesh Kumar Singh, president of the Federation of Indian Export Organizations. They now see a risk staying at any five star hotel. The U.S. commercial nuclear mission has put off its India trip as have delegations from several other countries.

The perception of increased risk in India could also impact the IT industry, which depends on client visits to seal deals. But the larger firms in the IT industry have already spread their risk; they have back-up operations in other countries such as China. The effect there will be only temporary. Some analysts, however, believe that the business process outsourcing (BPO) industry may not be so lucky. "Oil & gas and other large operations are vulnerable to attack," says the Anand Rathi report. Beefing up security will add to their costs. But these are strategic industrial assets for the country as a whole, and part of the expenditure is likely to be borne by the government.

Does anybody gain? Certain lines of IT, particularly those related to security, will get some benefit. "Companies catering to defense, security and surveillance needs are likely to see a boost in demand," says the Anand Rathi report.

Rangar ends on a note of confidence. "Despite the slowdown -- and the recent incidents -- global companies are expected to continue to exhibit their confidence in India," he says. Adds Chakrabarti: "The confidence crisis is far worse in other parts of the world compared to India. Foreign investors need to put their money somewhere and India still looks very attractive. At worst we will grow at 6%. Most countries would die to grow at this rate at this point in time."

Conclusion

The overall impact of terrorist attacks on the Indian Economy is not likely to be sustainable.

A Critical Evaluation of The Rajendra Sachar Commission Report : Missing Facts, No One Dares to Speak

*Ranjan Kumar Singh**

Introduction

The Rajendra Sachar Commission Report on the status of Indian Muslims has now been tabled before Parliament and our 'secular' politicians are all set to create another communal divide in the country for votes. Even if it was a well-known fact for decades that Indian Muslims were backward, the Commission has prepared interesting and useful statistics on the representation and performance of our Muslim brethren in almost all walks of life and from that perspective the Commission's work shall very much be appreciated. But the manner in which the Commission prepared the report is highly unacceptable as the Commission approached only the Indian Muslims and asked how they felt in the Indian society resulting in the outcry of the Muslims who shot back saying they were deprived. Had the Commission approached Muslims in the UK or to Muslims in France or in the United States and asked how they were feeling in their respective country or society where they are a minority, no doubt, the Muslims there too would have answered that they were being discriminated against. Wherever Muslims are a minority, they claim to be oppressed, even as it is the minorities of Muslim majority countries where they are legally oppressed and discriminated against in the same disgruntled vein.

The interesting facts here are not what the Commission tried to find out but, what it did not try to find out. It appears that the methodology adopted by the Commission in arriving at the comparative statistics is not appropriate to draw any serious inferences. Doing so, on the basis of incomplete set of facts presented by the Commission, would be at the risk of sowing seeds of another partition of our motherland.

Missing Facts

While pointing out that the literacy rate among Muslims is below the national average and unsuccessfully trying to get the statistics of Muslims in the armed forces, the Commission did not investigate, for example, out of a thousand Muslims, how many educated and eligible Muslims were willing to serve the armed forces compared to educated and eligible men or women in other communities. It might have received a very low figure, naturally, since Muslim psychology prevents them from serving the military of a house of war (Dar al- Harb). The Commission did not try to find out, compared to their counterparts in other communities, how many Muslim girls above the age of eighteen were unmarried. Why should the exchequer pay a Commission to find out something that is already known? But this should have been taken not of. The Commission did not point out that the Muslim majority district of Malappuram in Kerala has a high number of grand-mothers below the age of thirty and that there are so many women at the age of eighty who have been fortunate enough to have the inheritance of five to six generations and the religion of these sisters of ours might have been a very sensitive one. Minority rights and special privileges for minorities are part of our Constitution and the same grants our minorities the chance to run educational institutions as they desire. Here, the Commission did not want to prepare statistics on how many Muslim educational institutions were running in the country as compared to the number of Christian educational institutions. The Commission should have taken note of the fact that Muslim community had so many madrassas. It should have been helpful if the Commission could find out and gave us comfort of the statement that these madrassas were not feeding terrorists.

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The Commission claimed that students of these madrassas formed just 4.3 percent of Muslim children in India. That may or may not be a fact, but every one knows that, even while not attending madrassas, Muslim kids are given religious education. And the Commission did not see how many Muslim children were getting religious education compared to national average. Here the Commission might have observed that our Muslim children were very much well educated! We can still have facts and figures that the Commission did not want to have but enough is enough, let us stop here. Instead of just asking Muslims how they were feeling in our society and recording their answers, the Commission should have also tried to find out the root cause of the Muslim backwardness. The fact that the Commission did not do its home work sincerely may be something good because it might have finally observed that Muslim psychology was the real culprit for their backwardness and might have ended up in the Commission being tagged 'communal' or 'saffronist'. The impression that the Commission wanted to project was that it was because of discrimination that Muslims were backward in our society. Finally that blame too belongs to our Hindu majority, a society which can sometimes be the most religiously tolerant, and has constitutionally extended special privileges and rights to a minority community which once proclaimed that they were a different nation, people and civilization with a separate religion, separate language, separate culture, and separate heritage, and demanded that they should be carved out as the first Islamic republic in history.

In this background we should be taking into consideration not only the status of Indian Muslims but also that of Muslims in countries where they are in majority. The status of Muslims in Pakistan or Bangladesh is as bad as that of our Muslim brothers. It's ironic how inspite of being represented well in all walks of life in these countries, they lag behind. Are they really discriminated against? We can have a closer inspection of the status of Muslims in all the Islamic countries and one will see that no Muslim society without oil revenue, except that of the democratic, secular, liberal Turkey, has been able to progress. Even in the developed western countries like France, UK or Germany, performance of Muslims is poor in comparison to others. They are immigrants but Hindu immigrants or Sikh immigrants or Buddhist immigrants don't fail in their thrust for education and progress. Furthermore, people of Indian origin in the United States who are mostly Hindus have outperformed all the other groups in that country and are revered as a "model minority." After all our Muslims too were Hindus once.

Does Religion Block Progress of a Society?

Is it that Islam blocks the progress of our Muslims brothers? The editor of an Azerbaijani daily recently wrote stating that Islam stands in the way of humanity's progress. Though the fact is that a religion can not and shall not stand in the way of humanity's progress but religionism can. That was the experience of Europe with Christianity and that is known to us as the dark ages. Intellectual performance and education are ingredients of progress, here critical thinking and analysis matter and religionism is obviously an obstacle. Hindus lacked these qualities throughout centuries where caste and other social evils of religion dominated in the society and the Hindu civilization, once the greatest of humanity, faced a natural decline. But now that Hindu society is evolving, the Hindu civilization is all set to regain the glory of past that it once lost in the axis of time because of evils in the name of religion. Having had this analysis, it is the Muslim psyche that has to change if they really want to progress. Instead of being interested in the Palestine conflict, the Iraq invasion or Danish cartoons, our Muslims should be concerned about education and social progress. Again, our Muslims should not give their ears to the Ulema who are more interested in the cause of ummah or politicians who are interested only in Muslim vote bank. Ulema and our self-proclaimed secular politicians want our Muslims to be uneducated. It is only then that their purpose is served. That any society which does not give preference to education in general and girls' education in particular fails, is the law of nature. But here no one can help out Indian Muslims. No one, no leader, no state, no clergy, but they alone.

Recession and the Future of Outdoor Advertising

Sagi Agnihotri*

Introduction

The current recession is bound to have some ill effects on the Indian economy. It looks, however, that it will have no impact on most of the driving forces that have made outdoor advertising so popular and valuable today. Outdoor advertising, comprises billboards, posters, hoardings of various sizes, painted and illuminated sign displayed on outdoor sites.

Significance of Outdoor Advertising

One of the key reasons for the rise in popularity of outdoor advertising has been the drastic decline in effectiveness of all other forms of advertising media. Newspapers, television and radio just can't seem to pull out of their nose-dive. With so many entertainment options for consumers, from i-pods to satellite radio to you-tube, the entire business models for most forms of media are in jeopardy. And there does not seem to be any end in sight.

From longer commutes to more cars on the road outdoor advertising just seems to be in the right place at the right time. All of the fundamentals are going its way. Even the ever-tightening restrictions on where new signs can be located only help to boost value. It's amazing that, after about 100 years, sleepy old outdoor advertising has become the best positioned of all media. And a lot of the credit goes to the internet which has permanently disabled the other media. Besides it, outdoor advertising has special qualities different again from other media, and like all the others it has changed with the times, especially regarding its users. Its main use is for reminder advertisements, and it is able to arrest the public attention quickly with a deeper impression.

Measured in cost per thousand exposures, outdoor advertising is still the big winner over the other media. Nothing else can reach customers as affordably. This will be considered an excellent trait during the recession, as all advertisers try to cut back on advertising that is considered too costly for the number of impressions it makes. There is no better place to be, during a recession, than the top of the heap in frugality. And this characteristic is unlikely to change, regardless of aggressive mark-downs by the other media as these are just that far behind in this category.

Back in the 1980s, tobacco pulled out of outdoor, and overnight about 50% of all billboard revenues vanished. "Where would the advertisers come from?" every owner asked. And everyone hit the streets and developed new outdoor clients, from dentists to retail. And pretty quickly, the vacancy was gone. That's the nature of outdoor advertising, it can change like a chameleon to adjust to the times. When national ads pull back, locals fill the space. When locals pull back, the nationals step in. It's hard to put outdoor advertising in a "box", as it reinvents itself constantly. Even the introduction of LED fuels the adaptability trait. Now signs can change and tell a story, and attract a whole new set of advertisers. Unlike other media, which are effectively static, outdoor advertising can morph into whatever is necessary to survive and thrive.

Conclusion

Even during a recession, outdoor advertising is not likely to lose its charm.

*CEO- Chips India outdoors

Reality of the Reality Shows

Charan Kamal Walia*

Introduction

Reality television is a genre of television programming which presents purposively unscripted dramatic or humorous situations, documents, actual events, and usually features by the ordinary people instead of professional actors. Although the genre has existed in some form or another since the early years of television, the term reality television is most commonly used to describe programs of this genre produced since 2000. Reality shows were supposed to break the clutter of the repetitive and monotonous soap operas that had flooded all the general entertainment television channels in the country. Now a days reality shows themselves have become the clutter. As many as 24 such shows, as well as some re-runs, are currently on air across a dozen television channels. This number will rise further in the near future.

Charm of Reality Shows

Indian television industry is witnessing shows like Indian Idol, Sa Re Ga Ma Pa Challenge, Voice of India, Ye Hai Jalwa, Nach Balliye, MTV Roadies and last but not the least Big Boss. They have a magnetic effect on the audience and become hot topics of conversation doing rounds at dinner tables, college canteens and lunch hours. They focus on discovering and nurturing the hidden talent form various corners of India and transform the deserving candidates into professionals. Today, even a kid understands these traits and is fond of such shows. If asked, most of the kids will say 'yes' I would love to participate in such shows. The attractions include lure of travel, fame, prize money and makeover. Why not, after all these shows sell dreams and hopes. It started with a motive of promoting young talent in the country, But today, there is a mad race for these programmes.

Everyday a new channel is coming up with a new so called reality show, where participants either fight for votes or amongst each other. Such shows help escalate TRP's and trap the audience.

Plight of Participants

Do hell with the participants and their so called talent, our ratings should keep soaring high. In a way these shows are misleading our young generation as well as showing them the way to instant name and fame with no future at all. But fault lies with our youth as well. Without realizing the doom of previous show winners, they keep on participating in such programs. They line up in hundreds and thousands at the audition site in order to get one chance. Are they not confident about their talent or come there just for a mere time pass? Well no one has the answer to this million dollar question. Ready to get hauled by the judges but not by their boss at work place. What sort of mind set do our young people have? Getting humiliated on national TV does not lower their self esteem but privately it does.

How Real are the Shows?

A question that poses huge public interest is the authenticity of the reality shown in these shows. Are they real and if yes, how much? Drama created by Rakhi Sawant in Big Boss, romance between Rahul-Payal or Rahul-Monica in Big Boss season 2, fights among the judges, their walk outs, two participants spoiling each others image publicly, cat and dog fights among roadies or two girls wooing two guys in Splitsvilla.

What is real and what is unreal, no body knows and surely these channels will never let us know. After all this makes these shows more attractive.

A Critical Evaluation

Critics are of the view that the new breed of reality shows, if not entirely thrive on drama, are atleast partially scripted. How can we forget the very recent Jade Goody incident in Big Boss 2? She came, stayed

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for two days and suddenly went out. This surely was an eye raising exit. What do the program producers have in their mind? If they think that they can keep fooling us for long, it is their oversight. One thing is definite that these shows are far from reality. Although some parts could be true, some are definitely fake and a human eye can not deny this.

Most of these shows are based on audience voting. But where is the accountability? Do they count votes in front of us or show us the records, no, they do not. Only the result is declared and the winner is selected. So where is the reality of our reality shows?

"On every episode of a reality show that goes on air, the production house has a margin of about 30 per cent. While the show may or may not work for the broadcasters, the production house always tends to make money on such shows," says a senior executive of a Mumbai-based production house. Moreover, these shows cost a lot of money. Each episode of a reality show that features at least two celebrities costs more than Rs 25 lakh, while a single soap episode can cost anywhere between Rs 7 lakh and Rs 12 lakh.

Singer Himesh Reshamiya is reportedly charging Rs 2-3 crore to be a judge for one year on the talent hunt show Sa Re Ga Ma Pa on Zee TV, while others like Ismail Darbar or Sukhwinder Singh charge upwards of Rs 5 lakh per episode for judging such singing talent hunt shows, sources say. "This time, the participants of Bigg Boss are getting about Rs 2 lakh per week, compared to about Rs 60,000-Rs 75,000 per episode in the first edition of the show. Similarly the participants of Khatron Ke Khiladi got about Rs. 1-1.5 lakh per episode," says a senior executive of a Mumbai-based TV production house.

Conclusion

The debate surrounding reality shows is never ending. Where some people are in favour, some are certainly against them. Where some like talent based reality shows, the others vote for celebrity based shows. Nonetheless, reality shows seem to stir up new age entertainment recipe. They might be selling controversies or cashing upon people's emotions, but at the end of the day they are popular shows with an ever-growing TRP rating.

The Portrayal of Women on Television

*Nitasha Sodhi**

Introduction

Gender and the media is a subject that is being discussed frequently. The portrayal of gender as a product and the accompanying body politics in the media is well documented. Media can act both as a perpetrator and as a protagonist. It can either be an accomplice to gender based discrimination by portraying stereotypical sensational images of women or it can provide balanced coverage that empowers women while exposing acts of gender bias. Keeping in mind the role of media as the Fourth Estate, the paper attempts to develop an understanding of the factors which govern the shape of contents that media presents and give critical views on the ongoing concerns about representation of women on television against the backdrop of globalization. Globalization is a multi-faceted, multi-disciplinary topic in its broadest reaches. It includes not only economic topics, but also political, social, cultural and ideological ones.

Cable and satellite television have grown rapidly throughout the developing world. Of all the popular means of mass media, television has the greatest mass appeal and acceptance. With the advent of satellite television in 1991, the idiot box of 1980's turned into a whole new magical world, comprising of innumerable and a wide variety of satellite channels.

Television Content

Arrival of cable television, along with it commercial television programming and soap operas, the mainstream ideology, and the construction of gender stereotypes on television, reinforces the stereotypical definitions of Indian womanhood. Most serials are found to be reinforcing and strengthening the gender stereotypes already present in Indian society. Most themes centre on a strong sense of good and bad, right and wrong, and are mostly painted in white and black with no grey shades. Women are mostly portrayed in the light of approval or disapproval. These stereotyped roles reflect the typical patriarchal mindset; where the housewife is favored while the women in power are often depicted as villains.

Men are depicted to be office goers while women stay at home .The perception is that the latter never does any important work. The vamp is the antithesis of the protagonist; portrayed as ultra modern, mostly working (the boardroom woman), with a plunging neckline, short hair, bold, conniving, heartless, ruthless, and perfect in the art of seduction.

The attitude of women towards societal norms and values, her perception of life, her consequent position and status in the family and broadly in society are shaped and moulded by the "models" of womanly conduct inherited from the past. A prominent image of Indian womanhood that has dominated for long in the Indian ideology, creating an indelible impact on the Indian mindset is that of a "pativrata" woman. The central protagonists of most popular prime-time soap operas are typical prototype of the "pativrata" and the 'glorious motherhood' images. Woman is an archetype of feminine perfection and is popularly held up as a model to be emulated. Another prominent observation is that all women in the serials appear on screen with heavy makeup, wearing expensive jewellery and attire, ready to attend a marriage party any minute. All married women are shown wearing mangalsutras. Moreover, it seems that all serials are replica of each other, because all characters look, dress and behave the same way. Indian soaps show women as the primary target for drama while male characters are shown, by and large, secondary and inconsequential.

Role of Television

A powerful vehicle for carrying or communicating ideas and images .The availability of cable and satellite television exposes them to new information about the

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outside world; reinforces stereotypes and beliefs which may affect individual attitudes and behaviors. The role and influence of television cannot be undermined considering the amount of time spent in watching television. Because gender roles are socially constructed, most of the behaviour associated with gender is learned rather than innate. People learn what sorts of behaviour and personality are respected in their cultural context. Television also perpetuates traditional gender stereotypes because it reflects dominant social values. In reflecting these values, television also reinforces them, presenting them as 'natural'. Thus, as one might expect in our society, which is largely dominated by men; influenced by these stereotypes, unconsciously what gets reproduced is a traditional 'male' perspective, perpetuating dominant gender stereotypes.

Effects of Television

It is apparent that there is stereotypical representation of gender roles on television as its images largely reflect traditional patriarchal notions of gender. Women are still typecast in traditional roles, and stereotypically represented as dependent, docile, emotional, cunning, clever and manipulative. Women are also mostly shown as the mothers, while men are the bread winners. Different aspects of television programmes exhibit age old traditional stereotypes of masculinity and femininity.

Serials project the so called stereotypical image of traditional women to its audience, which re-strengthens these stereotypes in their minds. House-confined Tulsis and Parvatis, who are without any individuality, face all the acts of their family members by being mere voiceless entities. The most favoured attribute that people wish to inculcate in their daughters and (especially) daughter-in-laws is of being individuals with no individuality! Idealism is being reset at such a high altitude and the representation is set so much in past that it ends up confusing the people and, in turn, forces them to accept these images as a part of their lives. Soap-operas and tear-jerkers like kiyunki…' and 'kahani..', 'kasam se', 'Betiyaan', 'Saat Phere', 'Paraya Dhan' and 'Doli saza ke..'or any other serial, for that matter, have same environment that believes in subjugation and suffocation of women within the confines of the four-walls of the house.

Conclusion

Since media is considered as the Fourth Estate, its function is to act as a guardian of the public interest and as a watchdog. The media authorities should therefore, assume equal responsibilities with parents in creating conditions that enable projection of women in a decent, dignified way and promote violence free programmes. Television, because of its popularity and mass appeal can be effectively utilized for circulating information, creating awareness and highlighting relevant gender issues for men and women rather than reinforcing gender stereotypes. Being a powerful medium, television can be used to impinge on our very definitions of who we are, nurturing human values rather than promoting masculine or feminine traits among men and women.

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