Pragyaan : Journal of Mass Communication

Panel of Referees

From the Chief Editor

We draw immense pleasure in presenting *December* 20*10* issue of our research journal - *Pragyaan: Journal of 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. Our Journal has attained *three* major land marks *viz.*,

? *Award of ISSN No. 0974-5521 for our publication from NISCAIR, New Delhi.*
? *Listing with prestigious Ulrich's International Periodicals Directory, USA.*
? *Empanelment of external referees comprising eminent scholars*

We would like to extend a very warm welcome to the readership of Pragyaan: Journal of Mass Communication. It is committed to rapid dissemination of high quality research in Mass Communication that should help to address the challenges of the 21st century. The Journal strives to seek ways to harness the power of Communication to meet the real world challenges, and to provide substance for making informed judgments on important matters. The articles published in this issue of Pragyaan: Journal of Mass Communication focus on language of Newspapers in India, communication for youth, communication patterns of corporates, thematic and technical analysis of films, role of alternative media in a civil society, supplement, study of top 30 Bombay Stock Exchange companies, Emancipation of women, Media and Role of Multimedia.

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. Thanks are also due to Faculty of Mass Communication specifically Miss Nitasha Sodhi who provided the necessary editorial support that resulted in enhanced reader friendliness of various articles. Mr. Dhiraj Shukla 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 who bring to our readers their value additions. We do our best to oversee a review and decision-making process in which we invite appropriate individuals to review each paper and encourage them to provide timely, thoughtful, constructive, and diplomatic critiques. We work towards integrating reviewers' feedback along with our own insights into the final decision and craft fair and balanced action that acknowledges the strengths of the manuscript, address areas for improvement, and clearly convey the editorial decision and its rationale.

We wish to encourage more contributions from the scientific community and industry practitioners to ensure a continued success of the journal. 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

Pragyaan : Journal of Mass Communication

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Language of English Newspapers in India

Dr. Kiran Thakur *

ABSTRACT

Discerning readers of Indian English newspapers often complain that journalists on occasions do not observe basic guidelines to write simple and easy to understand language. The inverted pyramid format of news writing is not preferred by scores of reporters.

This exploratory study is an attempt to find if these grievances are valid. The study was carried out as per the following methods: Respondents (sample size 266) who were predominantly students of graduate schools in Pune and Mumbai were administered a questionnaire containing long intros of ten stories to be compared to a rewritten version of the same intros. The Flesch Reading Ease and Flesch-Kincaid Grade Level tests from the MS Word 2007 were run through the text of both the versions. The same questionnaire contained twenty 'difficult' words published in English newspapers. The respondents were required to select meaning of each word which he/she thought was correct. The data indicated that a large number of the readers found the words to be difficult. These readers gave overwhelming preference for simple sentences of fewer words for the intros of the news stories.   --

Key words: *Brevity, Clear writing, Difficult Words, Flesch Reading Ease and Flesch-Kincaid Grade Level tests, Fog Index, Intro, Inverted Pyramid, Lead, Newman's English, News Agency, Strain Index, Stylebook, Readability, Simple language, Small sentence*

Introduction:

The Indian newspaper industry has witnessed growth during the last two decades. The country now boasts of a newspaper that is the world's largest broadsheet English daily (The Times of India) and the world's second largest financial daily (The Economic Times). New English dailies are launched while the existing dailies have been bringing out editions from newer places. However, discerning readers complain that journalists many times ignore the guidelines to write simple and be unbiased. The inverted pyramid format of news writing is not preferred by scores of reporters. Most general interest English Newspapers claim that their readership comprises of educated young readers. However it would seem that these newspapers do not consider these complaints of the readers as there is no attempt to redress grievances. There are no surveys dealing with the language of the newspapers. The present study is to find if these grievances are true. This study has roots in the professional work. This researcher worked first as a sub-editor and later as a reporter of United News of India between 1971 and 1987. UNI is one of the two news agencies disseminating news and features in English. His seniors in the news desk in Delhi corrected the copy of the reporters that came in from over 100 bureaus and scores of stringers all over the country. Under the supervision of these seniors, juniors like this researcher, learned the craft, format, and style of writing for a news agency. Before joining UNI in Delhi in 1971, he was a sub-editor in a Pune-based provincial newspaper, Sakaal, published in Marathi, the language of the province of Maharashtra. As sub-editor in Sakaal, his job included translation of the selected news that flowed in on the tickers of Press Trust of India, the nation's premier news agency, and from UNI. He was thus aware of the difficulties faced by sub-editors while translating news agency stories for non-English dailies of India. That helped him learn the requirements of a news agency while writing a news story. There were no rules to write and edit, but guidelines were evolved for the editorial staff to follow. These can be summed up as follows:

1.   Use 'inverted pyramid' format to write a story.

*Adjunct Faculty & Research Co-ordinator, FLAME School of Communication Lavale, Pune and Former Professor and Head Department of Communication and Journalism, University of Pune.

The most important part of the story will be in the first paragraph. Lesser important details in the second and subsequent paragraphs and the least important would be in the last paragraph.

2. Write simple and easy to understand language so that sub-editors in English language newspapers can understand the text, and publish it for the readers.

3. Use language that can be translated, without any difficulty, by sub-editors of non-english newspapers that subscribed to UNI's news service. They have to translate the stories in English into the language of that daily, Marathi, Hindi, Gujarati, Tamil, and so on. The language has to be so simple that these sub-editors can translate the stories easily and quickly even against the pressures of deadlines during the late evenings.

4. Thus, the stories in English should not contain words difficult to understand and difficult to translate. The sentences should be small and simple, preferably without clauses. It has to be kept in mind that complex sentences can confuse the sub-editors, and later the readers.

5. The stories would have to be objective, covering 'both' sides of the event. There will be no personal bias of the reporter in the text.

6. They were expected to avoid adjectives.

7. Unnecessary words were to be eliminated.

Generally, the story would be 'filed' in 'takes' or parts. A reporter would normally write a 'take' of 100 to 120 words and rush it to the sub-editor. It would be useful to send such takes for speedy movement of the story over the wire. This researcher believes that such reporting style is better because it is easier to understand and is free of reporter's bias. In media schools where he was taught later, he used to expect the students to follow the writing styles of news agencies for the same reason. His advice used to be that it would be easier for the students to switch over from the style of a news agency to that of a newspaper, but not the other way around. However, several ex-students confronted him many times with observations that

their senior journalists did not follow these guidelines and 'do's' and don'ts'. They would show several examples containing difficult words and long intros published in leading English dailies. That is where the concept of the present study was germinated. Is it true that English Newspapers often publish such difficult words and long winding sentences? Or is it bias of this researcher against the new generation of reporters and sub-editors?

The first step of the study was therefore to identify words and sentences that this researcher thought would be difficult for the readers to understand.

What is the correct length of a sentence in a news story?

Obviously there cannot be a rigid general rule applicable in all the situations, for all types of stories. However, the senior professional told the juniors: The shorter the better.

Sanyal has this guideline for the journalists: '...some sub-editors cannot distinguish the wrong and right practice in newspaper work. The rule is: NEVER make an intro verbose- let it not exceed 25 words. Do not try to pack secondary details into an intro. (Sanyal, 1996, p. 66) Similarly, Oxford Guide to Plain English, by Martin Cutts, raised an identical question: What length of a sentence is too long? Ignore advice that prescribes an upper limit, though if you regularly exceed 40 words you will certainly weary your readers. Better to aim for an average of 15-20 words throughout. The key word is average, so not all sentences need to be in this range; there should be plenty of variety. (Martin, 2005, p. 19)

He argued that one reason for keeping to a 15-20 word average is that people are used to it. He quoted findings of a study carried out in mid-1960s. It had analysed a million words of published US writing. The average length was 19. This researcher and his peers in academics in India teach journalism students the Ten Principles of Clear Writing enunciated by Robert Gunning as follows:

Keep Sentences Short.
Prefer the Simple to the Complex.
Develop Your Vocabulary.

Avoid Unneeded Words.

Put Action Into Your Verbs.

Use Terms Your Reader Can Picture.

Tie In With Your Reader's Experience.

Write the Way You Talk.

Make Full Use of Variety.

Write To Express, Not To Impress.

(Robert, 1973)

Years later, it was suggested that the news agencies in the West, notably in the USA, had a guideline on readability on the following lines:

	Average sentence length	Readability
1	8 words or less	Very easy to read
2	11 words	Easy to read
3	14 words	Fairly easy to read
4	17 words	Standard
5	21 words	Fairly difficult to read
6	25 words	Difficult to read
7	29 words or more	Very difficult to read (Jyoti, 2007)

There have been several linguists who have been concerned over readability. Sir Ernest Gowers (The Complete Plain Words), Martin Cutts (Oxford Guide to Plain English), Thomas S. Kane (The New Oxford Guide To Writing), William Strunk Jr. and E.B. White (The Elements Of Style) and several others have proposed various formulae to test readability and how to write simple English. These included Watson (Nirmaladasan) of India who offered the Strain Index. (Solomon, 2006) U.S. government agencies use the Flesch Reading Ease Readability Formula as their standard readability formula. It's so popular that Microsoft Word, Google Docs and other writing apps can calculate readability based on the Flesch formula for the user. (Alexander, 2008)

The present researcher studied the topics from the readers' perspective on the language of English newspapers in India.

Methodology:

Research topics are divided in two sections :

(i)   Study on 'Long Intros' of news stories, and

(ii)   Study on 'Difficult Words' used in the newspapers.

The study on 'Long Intros' was covered in two steps:

One. Readability Tests: Tests were carried out using formulae for the Flesch   Reading Ease Test and Flesch Kinkaid   Grade level Test provided by MS Word   after the Spell checker and Grammar Checker are run through the selected text.

Two. Questionnaire-based survey to find if readers find it easier to   understand the text of news stories when written with simplicity, brevity and   objectivity

The study on 'Difficult Words' conducted through a questionnaire-based survey to ascertain if readers find it difficult to understand words journalists often   use in news stories

About the Readability Tests:

Each readability test bases its rating on the average number of syllables per word and words per sentence.

Flesch Reading Ease Test

This test rates text on a 100-point scale. The higher the score, the easier it is to understand the document. For most standard files, the score is expected to be between 60 and 70.

The formula for the Flesch Reading Ease score is:

$$206.835 - (1.015 \times ASL) - (84.6 \times ASW)$$

where:

ASL = Average Sentence Length (the number of words divided by the number of   sentences)

ASW = Average Number of Syllables per Word (the number of syllables divided by   the number of words)

The result is a number between 0 and 100. The higher the number, the easier the text is to read.

The importance and utility of the Flesch Reading Ease Index can be understood from the scores of some popular publications. For example, Reader's

Digest has a readability index of about 65, Time scores about 52, and the Harvard Law Review scores in the low 30s. (Alexander, 2008)

Flesch-Kincaid Grade Level Test

This test rates text on a U.S. school grade level. For example, a score of 8.0 means that an eighth grader can understand the document. For most documents, one is expected to aim for a score of approximately 7.0 to 8.0.

The formula for the Flesch-Kincaid Grade Level score is:

$(.39 \times ASL) + (11.8 \times ASW) - 15.59$

where:

ASL = Average Sentence Length (the number of words divided by the number of sentences)

ASW = Average Number of Syllables per Word (the number of syllables divided by the number of words)

(Word, 2007)

Field Study

Initial preparation of the study was carried out to formulate a questionnaire that would include questions on Difficult Words and also on Long Intros. This preparation has been detailed in the relevant sections of the study on pages 9-10 and 17-18.

The sample was purposive and convenient. The respondents were asked if they read English Newspapers regularly. If they answered in affirmative, they were requested to fill in the eight page questionnaire.

Sample size: 266. The respondents were post graduate students.

Period of the survey: From April 02 to May 08, 2010

The study was carried out among the students, who are readers of English Newspapers, in the following locations:

1.   Department of Communication and Journalism, University of Mumbai, Mumbai

2.   Department of Communication and Journalism, University of Pune, Pune

3.   Department of Communication Studies, University of Pune, Pune

4.   Department of English, University of Pune, Pune

5.   Department of Management Science, University of Pune, Pune

6.   FLAME School of Communication, Pune

General profile of the respondents: Most respondents were students in post-graduate departments in public-funded University of Pune and University of Mumbai, a privately-funded autonomous institute in Pune. On their native places, mother tongue and social/economic background was not sought. However, it can be broadly inferred from their association with these institutes that the students belonged to different states of India, had a varied social and economic family background and they belonged to urban and rural places. They had different languages as mother tongue. Similarly, the respondents had different media of instruction during their higher secondary school education and graduation studies.

The respondents read the following newspapers: The Times of India (214), Pune/Mumbai Mirror (80), The Indian Express (62), The Hindu (20), The Hindustan Times (40). There were respondents who read other dailies but these are not included in the list here because the numbers were insignificant. The figures in the bracket will add to more than the number of respondents (266) because some readers read more than one newspapers.

Method to study readers' responses to 'Long Intros'

The researcher selected intros or leads of news stories published in The Times of India, The Indian Express, the DNA, The Hindustan Times and The Hindu between March 01, 2010 and April 08, 2010. The only criterion for selection of a lead was that it consisted of only one sentence; and such a sentence had more than 25 words. A total of 50 such lead sentences were selected. Of these, ten lead sentences were identified to be included for the study, on the basis of the length and composition of each of these. These had, as per the researcher's opinion, defects on the lines enlisted by veteran Indian journalist Jyoti Sanyal in the Write It Right, The Statesman

Stylebook, a major work for the editorial staff of the newspaper published from Kolkatta and New Delhi. He has listed the defects in intros as follows:

- The story begins with attribution

- The story begins with a comment, rather than with a key point

- It has inability to lead the reader straight to the story

- It begins with a subsidiary clause, instead of the key point as the main clause

- It begins with a participle

- It begins with details that push the news away from the opening

- It is convoluted or overloaded sentence instead of being as brief and simple as possible. (Sanyal, 1996, pp. 61-88)

Why only intro, and not the complete news story?

It would have perhaps been useful to include full text of a story for this study. However, only the intros were selected because :

1. An intro is considered most important part of the story. It attracts the attention of the readers to the story and leads them into the remaining text of the news. It provides answers to most of the questions: 5 Ws and One H. (What, Who, Where, When, Why and How.)

2. An ideal intro helps the sub-editor to write a headline to the story and decide where to place the story in the pages of the daily Newspaper.

3. Such an intro helps the reader get the gist of the story quickly and switch over to the other items in the daily if he/she is not interested in the details.

4. It would have been difficult to include the entire text of all the selected stories in a limited space of a questionnaire and limited time for the respondent to fill in.

Procedure to prepare the questions for this section:

The researcher typed each of the selected ten intros in an MS Word document as a column of a two-column table. He rewrote the intro in the second column of the table without changing the essential details. He utilised the news writing skill and experience in journalism for the news writing and the rewrites.

The intros were rewritten by

i. Removing words that were unwanted in the first sentence of the story

ii. Splitting the single sentence intro into two or more sentences

iii. Changing the intro by removing the comments, speculation, and bias of the reporter

iv. Making the sentence brief, simple, and by removing the less important details. This led to bringing the main clause into the focus. Less important details were left out for second or subsequent sentences.

v. Removing participles or subsidiary clauses

Thus, there were 10 original intros and 10 rewritten intros. These were marked as 'Version One' and 'Version Two' intros without identifying which one of these was original from the Newspapers. They were placed into two columns of a table as Version One and Version Two of a questionnaire to be filled in by regular readers of English Newspapers. Respondents were thus not aware about which column had the rewritten or original intros. The respondents were expected to read the text of both the versions and tick mark which version was easier and quicker for him/her to understand.

The questionnaire, which also had a section on difficult words, was pretested and pilot-studied, as stated on page numbers 17-18 of this paper. These questionnaires were administered to readers of English Newspapers in two cities, Pune and Mumbai. The sample was convenience and purposive. (Please refer to page 4).

Outcome of the Readability Tests:

The text of the Version One and Version Two of each of the ten intros was spell-checked and grammar-checked in MS Word. Each version was subjected to the following readability tests

1.   Flesch Reading Ease, and

2.   Flesch Kinkaid Grade level available in MS Word as a utility in Spell checking and Grammar Checking.

The results of the check were recorded in tables as follows:

(01 A) That there is no let-up in the anti-India campaign of Pakistan's ISI has been established once again, with the two Mumbai youth allegedly working on a plot to attack Bhabha Atomic Research Centre, offshore installations of the Oil and National Gas Corporation and other targets in the city-fuel storage tanks, a shopping mall and a cloth market. (01 B) Two Mumbai youth were today arrested allegedly for plotting to attack important installations in the city. These included Bhabha Atomic Research Centre, offshore installations of the Oil and National Gas Corporation and other targets in the city-fuel storage tanks, a shopping mall and a cloth market. This has once again established that Pakistan's ISI has continued its anti-India campaign without any let up.

	1 A	1B
Words	57	63
Characters	289	349
Paragraphs	1	1
Sentences	1	3
Average sentence per paragraph	1	3
Average words per sentence	57	21
Average Characters per word	5	5.4
Passive sentences Per cent	0	33
Flesch Reading Ease	6.4	29.7
Flesch Kinkaid Grade level	26.5	14.3

(02 A) Nine jawans of the anti-Maoist Special Operation Group (SOG) were killed and eight others seriously injured in a landmine blast triggered by Maoists in Koraput district of Orissa on Sunday morning. This was perceived as Maoist giving a bloody nose to the security forces engaged in flushing out Maoists in Orissa.

(02 B) Giving a bloody nose to the security forces engaged in flushing out Maoists in Orissa which has launched 'Operation Green Hunt', the red rebels on Sunday triggered a landmine explosion killing at least nine jawans and seriously injuring eight others in Korapur district.

	2 A	2B
Words	51	43
Characters	263	228
Paragraphs	1	1
Sentences	2	1
Average sentence per paragraph	2	1
Average words per sentence	25.5	43
Average Characters per word	5	5.2
Passive sentences Per cent	100	0
Flesch Reading Ease	38.2	19.2
Flesch Kinkaid Grade level	14.2	21.2

(03 A) Former Pakistan captain Shoaib Malik divorced his first wife Ayesha Siddiqui on Wednesday, ahead of his planned marriage to Indian tennis star Sania Mirza. With this, he seemed to have saved himself from a legal mess that was beginning to threaten his wedding plans and also perhaps from a jail term. In the process, he had submitted to the Siddiqui family that had insisted the Malik was already married to Ayesha.

(03 B) Shoaib Malik on Wednesday saved himself from a legal mess that was beginning to threaten his wedding plans and also perhaps from a jail term by submitting to the Siddiqui family of Hyderabad who insisted that the former Pakistani skipper was already married to Ayesha or Maha Siddiqui.

	3 A	3B
Words	71	48
Characters	345	238
Paragraphs	1	1

Sentences	3	1
Average sentence per paragraph	3	1
Average words per sentence	23.6	48
Average Characters per word	4.7	4.9
Passive sentences Per cent	0	0
Flesch Reading Ease	44.5	12.9
Flesch Kinkaid Grade level	12.9	23.7

(04 A) In a landmark judgement in a Haryana honour killing case, a court in Karnal on Tuesday awarded capital punishment to five persons and life sentence to one for murdering a couple on the diktats of a self-styled community panchayat for marrying against societal norms.

(04 B) In a historic judgement, a sessions court here today pronounced death sentence for five men accused of kidnapping and killing a young couple in February, 2007. The couple was murdered on the orders of a community panchayat that disapproved marriage of the couple against social norms.

	4 A	4B
Words	44	46
Characters	223	238
Paragraphs	1	1
Sentences	1	2
Average sentence per paragraph	1	2
Average words per sentence	44	23
Average Characters per word	5	5.1
Passive sentences Per cent	0	50
Flesch Reading Ease	17.9	38.1
Flesch Kinkaid Grade level	21.6	13.6

(05 A) Pakistan's National Accountability Bureau today asked Switzerland to reopen a money laundering case against President Asif Ali Zardari. The NAB took the unprecedented step after the Pakistan supreme court threatened to imprison the Bureau's chief unless it moved to reopen the case. The developments could trigger another face-off between Pakistan's judiciary and the government.

(05 B) In what could trigger another face-off between Pakistan's judiciary and the government, the country's National Accountability Bureau has asked Switzerland to reopen a money laundering case against President Asif Ali Zardari, a day after the country's supreme court threatened to imprison the anti-corruption agency's head unless it moved to reopen the case.

	5 A	5B
Words	54	52
Characters	326	306
Paragraphs	1	1
Sentences	3	1
Average sentence per paragraph	3	1
Average words per sentence	18	52
Average Characters per word	5.9	5.8
Passive sentences Per cent	0	0
Flesch Reading Ease	16.2	0
Flesch Kinkaid Grade level	15.4	28

(06 A) With suspicions growing of the involvement of missionaries in trafficking innocent tribal children, a majority of them minor girls, from the north-east to southern states, the Supreme Court has ordered a probe.

(06 B) The Supreme Court today ordered a probe into the apprehensions that missionaries were involved in trafficking tribal children from north-east to southern states. Majority children were minor girls.

	6 A	6B
Words	32	28
Characters	179	170

Paragraphs	1	1
Sentences	1	1
Average sentence per paragraph	1	2
Average words per sentence	32	14
Average Characters per word	5.4	6
Passive sentences Per cent	0	0
Flesch Reading Ease	28.9	41.5
Flesch Kinkaid Grade level	17.1	10.9

(07 A) The Central government today froze bank accounts of an absconding IM operative Mohsin Ismail Chowdhary who is suspected to be involved in the Pune blast. This followed the investigators' trail to his accounts at the Nana Peth branch of Ratnakar Bank in Pune. Investigations so far indicated that LeT-IM were involved in the blast.

(07 B) With the Pune blast probe throwing up definite footprints of the LeT-IM combine, the Centre has frozen accounts of an absconding IM operative Mohsin Ismail Chowdhary after the trail led investigators to his accounts at the Nana Peth branch of Ratnakar Bank in Pune.

	7 A	7B
Words	54	44
Characters	277	222
Paragraphs	1	1
Sentences	3	1
Average sentence per paragraph	3	1
Average words per sentence	18	44
Average Characters per word	5	5
Passive sentences Per cent	33	0
Flesch Reading Ease	49.1	25.6
Flesch Kinkaid Grade level	10.8	20.6

(08 A) The All Arunachal Pradesh Students Union (AAPSU) has called for a joint action of the Central and State government against Naga militants. Presence of the militants in Tirap and Changlang districts of Arunachal Pradesh was a serious problem not only for this state but for the entire nation, the Union has said.

The AAPSU submitted a memorandum to Union Home Minister P Chidambaram during his recent visit to the state listing its demands. It insisted that the extra-territorial and anti-national activities could be stopped only if the Central and State governments took action jointly against the militants.

(08 B) Drawing attention of Union Home Minister P Chidambaram towards the presence of Naga militants in Tirap and Changlang districts of Arunachal Pradesh, the All Arunachal Pradesh Students Union termed it as a serious problem not only for this strategic frontier State but also for the entire nation. The NSCN's 'extra-territorial activities' can only be contained and their anti-national activities can be stopped if the Central and State Governments come together and take concerted action against them, the AAPSU said in a memorandum to Chidambaram during his recent visit to the State.

	8 A	8B
Words	97	591
Characters	513	494
Paragraphs	1	1
Sentences	4	2
Average sentence per paragraph	4	2
Average words per sentence	24.2	45.5
Average Characters per word	5.2	5.3
Passive sentences Per cent	0	0
Flesch Reading Ease	32.2	6.3
Flesch Kinkaid Grade level	14.7	23.6

(09 A) The Karnataka Crime Investigation Department (CID) on Monday seized documents

from the Ashram of sex scandal-tainted self-proclaimed godman Nithyananda. Several documents were seized during the day long raid conducted at the Nithyananda Dhyanapeetam ashram at Kallugopahalli in the Bidadi taluk of Ramanagara district. The godman is now on the run.

(09 B) Acting stealthily, the Karnataka Crime Investigation Department (CID) on Monday conducted raids at the Nithyananda Dhyanapeetam ashram of sex scandal-tainted self-proclaimed godman Nithyananda, now on the run, and searched the premises before seizing documents. The day-long operation yielded several documents, including registers, that were recovered from the headquarters of the cult organisation located at Kallugopahalli in the Bidadi taluk of Ramanagara district.

	9 A	9B
Words	50	62
Characters	299	408
Paragraphs	1	1
Sentences	3	2
Average sentence per paragraph	3	2
Average words per sentence	16.6	31
Average Characters per word	5.8	6.4
Passive sentences Per cent	33	50
Flesch Reading Ease	20.7	0.0
Flesch Kinkaid Grade level	14.5	22.1

(10 A) The Congress (I) president Sonia Gandhi announced here today that her party would begin selecting candidates for the forthcoming Lok Sabha elections from tomorrow. She made the announcement while addressing a general body meeting of the party. She said the party would field younger candidates for the next Lok Sabha in larger number than ever before. Women, too, would be given priority.

(10 B) The Congress (I) will field more young candidates and women than ever before for the next Lok Sabha elections. This was announced by party president Sonia Gandhi while addressing its general body meeting. The selection process would begin tomorrow.

	10 A	10 B
Words	62	39
Characters	327	210
Paragraphs	1	1
Sentences	4	3
Average sentence per paragraph	4	3
Average words per sentence	15.5	13
Average Characters per word	5.1	5.2
Passive sentences Per cent	25	33
Flesch Reading Ease	45	48.3
Flesch Kinkaid Grade level	10.8	9.7

Results of the Readability Tests

In the 'Version' column in Table 1 'Rewritten' indicates that the passage was rewritten by the researcher for simplicity, brevity, and objectivity. The blank cells in this column indicate that the passage contained intros of the story as published in the newspapers.

Table 1: Results of the Readability Tests

Version no.	Version (Original or Rewritten)	Flesch Reading Ease	Flesch Kinkaid Grade level
1A		6.4	26.5
1B	Rewritten	29.7	14.3
2A	Rewritten	38.2	14.2
2B		19.2	21.2
3A	Rewritten	44.5	12.9
3B		10	23.7
4A		17.9	21.6
4B	Rewritten	38.1	13.6
5A	Rewritten	16.2	15.4

5B		0	28
6A		28.9	17.1
6B	Rewritten	41.5	10.9
7A	Rewritten	49.1	10.8
7B		25.6	20.6
8A	Rewritten	32.2	14.7
8B		6.32	3.6
9A	Rewritten	20.7	14.5
9B		0.0	22.1
10A		45	10.8
10B	Rewritten	48.3	9.7

The questionnaire was administered among the respondents who have been reading English newspapers for a number of years. As can be seen from the Table 1, the rewritten intros of all the ten passages showed better readability under the Flesch Reading Ease and also in Flesch Kinkaid Grade level as compared to the figures for the original intros as published in the newspapers. It can be thus surmised that readers will understand the intros easily and quickly if these do not have defects enumerated by (Sanyal, 1996).

Analysis of field data on 'Long Intros'

Table 2. Readers' Responses

Sr. No. of passage	Easier Version	Number of respondents who found it easier	Valid percentage
One	I B	218	82
Two	2 A	196	74
Three	3 A	171	64
Four	4 B	165	62
Five	5 A	176	66
Six	6 B	195	73
Seven	7 A	184	69
Eight	8 A	180	68
Nine	9 A	210	79
Ten	10 B	148	56

Total Number of reader respondents = 266

The readers were asked to select the version that was easier and quicker to understand. The data in Table 2 shows that most readers found the rewritten version to be easier to the original intros of the news stories that appeared in the newspapers.

Data in Table 2 thus corroborated with the findings of the Readability tests in Table 1.

Recommendations: On the basis of the results of these studies, it can be recommended that: The intro should not have unwanted words. A long single sentence in the intro should be split into two or more sentences. Comments, speculation and bias of the reporter should be removed from the intro. The intro sentence should be brief, simple and without less important details which can be used in subsequent sentences of the story. Participles and/or subsidiary clauses should be removed from the intro.

Study on 'Difficult Words':

The other part of the study was to test the assumption that journalists of Indian English Newspapers often write words that are difficult for common readers to understand. How do we define what is a difficult word? This is a very difficult question to answer. This is a subjective issue. There have been numerous studies on readability, but the present researcher chose to evolve a method in an unorthodox manner. He interacted with readers of English newspapers known to him. All of them were post-graduate students.

Defining 'Difficult Word'

This researcher adopted the following procedure: He would identify from a copy of the day's newspaper a word that appeared to him as difficult and asked a known person if he/she could tell him its meaning. If the reader could not, that word was listed. The researcher would then read the sentence that included the word. The reader was encouraged to make an attempt to tell him the meaning of the word from the context. The reader would make a guess and offer possible meaning of the word. This was jotted down. The process was repeated with other readers who approached the researcher during the day.

The exercise was carried out almost daily in media schools and other places visited by the researcher during February and March 2010. He would pick up

words from copies of The Times of India, The Hindu, The Indian Express, and The DNA which are available in Pune. A list of words with meanings suggested by these readers was thus compiled. The researcher set up a blog, http://newsmansenglish.blogspot.com, on March 16 to discuss English of Indian Newsmen. The initial posts of the blog contained the words compiled as explained above. The researcher mailed an appeal to his acquaintances to visit the blog and send him words that they found to be difficult. The only criterion was that the word must have been picked up from news published in Indian English dailies available in Pune or elsewhere in India.

The acquaintances were chosen from researcher's Gmail address book. About 25 acquaintances responded to the appeal. The following words, they considered difficult, were mailed to him:

1. Huddle 2. Ensconce 3. Protégé 4. Pogrom 5. Avant-garde 6. Emanate 7. Conundrum 8. Red herrings 9. Potpourrie 10. Raison D'etre 11. Gargantuan 12. Quagmire 13. Inferno 14. Man Friday 15. Dark Horse 16. Hustings 17. Trojan Horse 18. Keep fingers crossed 19. Juggernaut 20. Hunk 21. Followed suit 22. Evinced 23.Incarcerate 24. Conflagration 25. Furore 26. dishevelled 27. Cuss word 28. Racial slur 29. Cliché 30. Extradition 31. En bloc 32.Inter alia 33. Sic 34. Vis-à-vis 35. Ad hoc 36. Capital punishment 37. Dilemma 38. Kerfuffle 39. Endeavour 40. Incarcerate 41. Ex-officio 42. Furore 43. Spin doctor 44. Inebriated 45. Raised hackles 46. Hoipolloi

The researcher selected 20 of these 45 words that appeared in the newspapers more than at least once during the period. For exclusion of the remaining 25 words, he used his discretion based on his experience in news writing. Some words were not considered because they did not appear in the newspapers quite often. Thus, each of these selected words was included in the questionnaire. Three meanings offered by the acquaintances for a word were placed against it in the questionnaire for pre-testing by students of FLAME School of Communication in Pune. It was revised using suggestions that came up during the pre-test. A pilot study was carried out in which six acquaintances participated. The final list of the words, evolved as

explained above, was included in the questionnaire. This questionnaire had another section which dealt with 'long intros'.

Analysis of data on Meanings of the Difficult Words

Table 3 Response on Difficult words

Word	How many gave the correct meaning	How Many did not (including those who did not answer)
Ad hoc	99	167
Capital Punishment	152	114
Cliché	174	92
Dilemma	171	95
Emanate	134	132
Endeavour	194	72
Evince	77	189
Ex-officio	91	175
Hustings	56	210
Inebriated	116	150
Inferno	114	152
Juggernaut	53	213
Man Friday	86	180
Potpourri	129	137
Protégé	113	153
Raise hackles	103	163
Red Herrings	78	188
Spin doctor	129	137
Trojan Horse	168	98

The data in Table 3 shows that a large number of respondents could not write the correct meaning of all the 20 words included in the questionnaire. The table shows that not a single word was understood by all the 266 respondents.

In this study, it was not important how many respondents gave the correct meanings. It is more important to know that a large number of respondents did not understand the words commonly used by the newspapers. These included words such as ad hoc (167), evince (189), emanate (132), ex-officio (175), hustings (210) or inebriated (150).

This revelation is important because the respondents were students of Masters' courses in Communication, Journalism, Management Science, and English. They have English as medium of instruction. Can it be inferred then that readers with lower academic qualification will find such words more difficult?

Conclusion

English newspapers in India write difficult to understand intros of news stories and use difficult words which are not understood by many readers.

The study was undertaken to test the assumption that English newspapers often use difficult words and long intros. The assumption was based on the grievance of some discerning readers that many times the language of the newspapers was not easy to understand. The readers have to read the intros second time to understand the meaning. The study was, however, limited to the language of a few newspapers available in Pune and Mumbai. It was limited to a period of only two months. Respondents were students of Master's courses in Communication and Journalism, Management Science and English

language. Such readership studies need to be carried out on a larger scale in terms of number of newspapers, population of readers that would cover a wider profile of readership in different locations of India.

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Science and Technology Communication for Youth:

An Analysis of 'Ilaigner Malar', a weekly supplement of 'Dinathanthi' in Tamil Nadu, India

Sunitha Kuppuswamy*

ABSTRACT

The role of supplementary issues published along with regional newspapers in diffusion of scientific and technological knowledge to youth in regard to health, environment, education and sustainable development was studied and found that a good percentage of science information was disseminated. The case study on 'Ilaigner Malar' a weekly supplementary issue of the regional Tamil newspaper Daily Thanthi has shown higher frequency percentage on the coverage of Science and Technology News. The issue gives more emphasis on health communication than on other science news and policy matters. This study confirms the fact that supplementary issues in regional newspapers in developing countries devote a large proportion of space for science and technology news especially targeting at youth.

Key Words: Youth, Science and Technology, Communication

There are many controversial scientific issues common to all the developing countries, including Information & Communication Technologies, Education, Health, Environment, and Sustainable development issues which are emerging faster than any other science sector. Science communication is vital to deal with sustainable development issues related to Environment and other cutting edge technologies.

How do we Communicate Science?

Everyday, a number of times we come into contact with scientific information. We are bound to use upcoming technologies such as cell phones, DVD players, electronic suitcase, etc. Our kitchen is no more traditional; we use ovens and electric cooker. Today Newspapers and Magazines are dealing with more scientific headlines and stories and we are forced to make decisions based on these information.

Where do you get the basic understanding of technologies? How do you analyze it and understand? How do you know what to believe? What kind of information causes you to alter your behavior? How do you know whether to trust information or not? What information do you ignore? Why do you ignore it?

How do you go about decision making with respect to the information? All these queries will be answered by analyzing the way in which a scientific information is being communicated and for whom it caters to.

In a democratic society like India, the responsibility for communicating and understanding science lies triangularly with the scientific community, journalists and the public. This could be considered as a Communication Model named 'The Triangular Model' of Science Communication.

From the perspective of scientific community, a scientist is the creator of scientific knowledge; he/she is the custodian of knowledge; he/she is the first user of that knowledge for creating new knowledge and technology. A Scientist generally lacks language of public communication.

A journalist is wholly responsible for developing the Science Communication strategy. The strategies include Definition of overall communication goals and communicating the idea in a best possible manner. Initially, a Journalist has to identify the target audiences; segment audiences and cater to them accordingly. He has to decide on the key messages to be conveyed; choose the tactics; identify the resources; develop ways to evaluate it.

*Lecturer, Department of Media Sciences, Anna University, Chennai 600 025. Email: sunithakuppuswamy@gmail.com

Science concepts and issues could be communicated in many different forms. Both Traditional Media as well as Electronic Media could be used as an effective tool for Science Communication. The communication could be in the form of a full campaign; through Radio programmes from local to global perspective; Internet giving more info with links; using Convergent Media; through Print news that are developed, posters, pamphlets; Magazines using colour images, scientists' voices, story; TV; Streaming Media; and even through Movies.

Journalists generally lack scientific knowledge but they know language of public communication. They look at the news value, media worthiness and also have to follow the newspaper policies.

Thus scientists and journalists are the major players in several tasks of science communication. When they join together and work, it will ensure better and effective science communication among various target audiences. This could be achieved by conducting training and motivating scientists/ journalists. Short Term Fellowships could be given to scientists working in media, journalists working in laboratories. A wholesome course on Science Communication could be introduced where in the students could be trained both in Science and Communication. A common platform for periodical interaction between both categories of professionals could be provided. Media need to have science desk/ journalists with science background and scientific organizations need to have press officers with science and media background.

It is the responsibility of each and every one of the public to have an adequate understanding of basic scientific principles and language to navigate in today's science and technology-driven world. Thus, Science Communication can be done based on "The Triangular Model" of Communication which is presented in the diagram below.

Hence, Science news has to be communicated by experts using evidence based communication. Capacity building in Science Communication is crucial. "We need well informed and qualified people to be communicating, as part of a greater science communication network, to take the results and stories

The Triangular Model of Science Communication
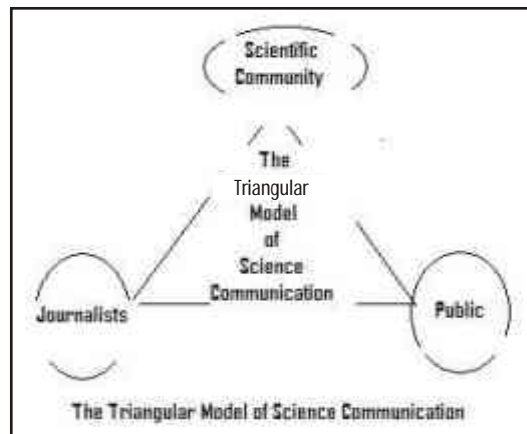
of how science is solving real everyday problems, to the public, as well as to the decision and policy makers."

Part of the advancement of science can be reached through the development of science communication, and through effective communication, understanding and knowledge. The underlying challenge in Science Communication is the lack of public engagement in science. This problem could be solved by attracting today's 'Youth' who will be the 'Tomorrow's Leaders' towards Communication of Scientific Issues and Understanding.

Why Youth?

The 2003 Indian National Youth Policy recognized that in order for the youth to effectively participate in decision-making processes, it is essential that they are better equipped with requisite knowledge, skills, and capabilities.

The policy acknowledges that the objective of providing appropriate education; particularly Science education enables them to interact with the environment in a friendly manner. Educational curriculum in schools should include information on science related issues such as health issues, reproductive health, HIV-AIDS, and on population issues.

Adaptation of scientific and technological principles and developments, to maximize the use of local resources, is central to empowerment in the quality of life. The Policy recognizes the importance of emerging, modern technologies, particularly in the

field of information technology and electronic media, in enabling the youth to achieve their life objectives in all sectors of their interest.

The Policy also recognizes that young scientists and technologists should be extended adequate facilities for research, and that the contribution of the private sector in this field should be encouraged.

The National Youth Policy, therefore, provides the youth for the best and the most positive use of information and communication technology, as well as all forms of media, including the electronic media, for their development and promoting and protecting the richness of Indian Environment.

Science Communication for Youth

Today, when science plays an increasingly important role in our world, do we give adequate training to youth in our country? School science thus provides a formal science education to the young citizens of India. The interest and involvement of youth also plays a vital role in science education. In developed countries like India, youth tend to see science as something important for the 'society' but not necessarily for themselves. This lack of personal ownership means that they might be techno-savvy and demand the use of technology such as cell phones, MP3 players and iPods but they are less interested in understanding how the technology works or taking part in its development.

Considering the status of youth, even today, average Indian youth (in general terms) are not proficient in english; does not have acceptable reading and writing skills; does not have access to good education and/or information is poor. Hence we need to analyze the target audience and communicate accordingly. The language used for communicating science should cater that audience accurately. The literacy levels of the audience should be taken into account before designing the concept. Focus on practical science how it is used in their own lives. Science Communication in local language will be effective and region-specific. Contextualize science by placing it into the youth's own context. This has educational benefits. Scientific terms could be simplified and used. Or the explanation of the

scientific term could be given wherever it is required (e.g. hereditary disease = "a disease that goes in the family"). Informal education will always attract youth by all means. Edutainment and Infotainment concepts could be used for effective Science Communication. Using Traditional Media and Electronic Media would have a better reach. Media plays a vital role in Science Communication especially to youth. The print and audio-visual tools used in media would easily attract the attention of young minds towards the message that is being communicated. In today's world, Media has the social responsibility in shaping the young minds for Sustainable Development.

Ilaigner Malar: A Case

Youth Malar locally called as 'Ilaignar Malar' is a supplement which is published once in every week along with the Tamil Daily Newspaper Daily Thanthi locally called as 'Dinathanthi' in all the districts of Tamil Nadu, India. Ilaigner Malar is published on every Saturdays. The supplementary issue wholly targets on youth with varied content.

The issue publishes articles on Science & Technology, Health, Education, Science Facts, Environment, etc. The issue also carries motivational articles for youth for confidence building, skills development, etc. Articles on General Knowledge & Information are also published in Ilaigner Malar.

This study is based on a content analysis of five Ilaigner Malar Issues from Daily Thanthi, a Tamil language daily newspaper in Tamil Nadu. The unit of analysis was the individual article, a definition that included "hard" news stories, feature stories, opinion pieces, and other types of articles. The articles' contents were analyzed by the author in March 2009. The five Ilaigner Malar issues were taken during the period from 14th February to 14th March 2009.

The sampling followed two steps: first, the whole year was divided into 52 weeks and 5 weeks were selected using random sampling. Second, from these 5 weeks, 5 Ilaigner Malar supplementary isues were taken up in order to construct a year. Thus, there were 5 days in the sample. All news stories in the supplementary materials published in each issue on the

selected days were coded and analyzed.

The articles were analyzed according to a number of indicators like size, length, number of words, location of the item on a particular page; context, type of news, type of presentation, comprehension, research or invention, photo featured, color or black & white, target specific articles, approach, language, and message appeal.

An effort has been made in this study to look at the content, particularly coverage of science news in the newspaper somewhat holistically - source of the coverage, placement of the coverage, space allotted, appeal of the coverage, formatting of the coverage and still more important, the focus of the coverage.

The purpose of the present study is to find the extent to which news on science and technology has been covered in a supplementary issue wholly targeting at youth. What type of news on science and technology has been covered, what is the approach & language used, etc.

In a broader sense, the present study seeks to expand our understanding of how youth perceives the content presented in Ilaigner Malar. In the case of science news, Corbett and Durfee (2004) have pointed out that what is needed is "a bridge between the journalistic construction of scientific uncertainty and audience perceptions" That is, researchers need to connect what is known about science news coverage (i.e., that it is streamlined) with research examining how news audiences are affected by that coverage (e.g., Does streamlined news coverage invoke anxiety or shape perceptions of the scientific community?). The present study contributes to the latter by measuring audience perceptions to the Science & Technology articles covered in Ilaigner Malar.

On an average, the total number of articles in five issues of Ilaigner Malar for one month is 117. Of which 50 articles are on Science & Technology. Thus nearly 50% of articles are based on news on Science & Technology. With reference to this ratio, the Science & Technology news coverage in Ilaigner Malar was mostly focusing on Health communication, Environmental communication, Factual Information on Science, Education and Technology related news.

Of the Science & Technology news coverage, 52% of the articles were on Health Communication; 22% on the Factual Information on Science; 12% on Environmental Communication; 8% on Education News; and 6% on Technology News. The rest were motivational articles & stories for youth such as Aalosanai, Vaarungal Vazhikatugirom, etc. Of these, 16% of the articles were based on research and 8% were based on inventions. About 85% of the items were supported by visuals - 60% by black and white pictures and 26% by colored pictures.

The maximum number of science news items were pertaining to healthcare/medical health (52%) irrespective of language, size of publication and days of the week. Most (63.1%) science reporting originated from India and about one fifth from abroad.

About half the coverage (50%) was through featured articles; a little percentage was through news. The remaining items were covered through reports and factual information. Most science items (91.8%) were easily comprehensible. The majority (81.1%) of items were written keeping in view Indian readers; however a sizeable number (8.9%) had general, universal appeal. The items of science coverage often done through featured articles (50%) occupied larger spaces (600 to 800 words). However, science facts and other technology related news occupied smaller spaces (50-70 words).

In-depth Interviews:

Ms. Kavitha, an undergraduate student in Chennai finds the Ilaigner Malar to be very useful. Each and every news article is informative to the youth, he says. The Supplementary focuses on youth-centric news, for their scientific knowledge up gradation and personal development. Especially, the health tips communicated through this supplementary attracts readers, she adds. Environmental News coverage enables them to understand the nature and the species that surround them. "The news has to be focused more on the development issues", she insists.

Mr. Kannan, an engineering student in Chennai says that the presentation of information in Ilaigner Malar is not interesting. They need to use

Table 1: Analysis of Science and Technology Items

Date	Total No. of articles	Total No. of Science articles	Type of S&T news	Research / Invention	Articles for women	With Photo
Feb 14	22	6	Edu 2 Health 3 Tech 1	R - 0 I - 2	-	C 3 BW - 3
Feb 21	21	7	Sci Facts 4 Health 3	R 0 I 1	-	C 2 BW 2
Feb 28	24	15	Sci facts 5 Health 7 Env- 2 Tech - 1	R 4	-	C 9 BW 3
Mar 7	25	12	Edu 0 Health 10 Env - 2	R 2 I -1	4	C 10 BW 1
Mar 14	25	10	Edu - 2 Health 3 Environ- 2 Tech 1 Sci Facts - 2	R - 2	2	C 6 BW - 4

edutainment or infotainment concepts for grabbing the attention of youth. The Scientific terms need to be communicated in a more simplified manner, he adds. Youth Development oriented news could be concentrated more, he insists.

Observations and Findings

The supplementary issues in regional newspapers gave sufficient space to coverage of news on Science & Technology.

The content analysis expresses the qualitative nature of the articles published. The highest frequency factor percentage was for the health care / medical health news. The weightage to scientific facts was also significant. Some of the factors were neglected such as impact of severe environmental issues, natural disasters, improvement in standard of living, sustainable Development, etc.

The developing countries are no less concerned with the sustainable growth, but this did not get due weightage in the contents published.

It is suggested that science desks should be established in each newspaper where persons with the background of science and technology should man the desk. The newspapers do not give sufficient regular space for disseminating scientific knowledge. They casually report when some convention is held or a Day is observed.

For a youth-centric supplementary, it is necessary to study the youth-preferences to various types of news and disseminate according to their interest.

Framed from a scientific standpoint, a major problem with most science news coverage is that journalists simplify complex information by minimizing or omitting important scientific uncertainties. Stocking (1999) has argued that journalists "make science more certain than it is" by removing caveats, relying on too few sources, neglecting context, stressing the results over the process, and presenting science as a quest whose future is assured. Angell and Kassirer (1994) offered a similar interpretation of the science news environment.

Lack of trained communicators of science news is one major challenge for a developing country like India. When there are no training institutions to specifically train a public science communicator or science journalist then the chances are minimal that there would be a huge community of science journalists and broadcasters. Most of the Journalism students are not from the science background. Hence when they are involved in Science Reporting, they could not understand the concepts and thus the reporting becomes complicated. Introducing courses solely on Science Communication could be a solution for this. There must be a concerted effort to attract and train young people to this area of journalism. These people could also come from other branches of journalism.

Science journalists need the proper academic knowledge and training necessary to attain their goals of increasing public scientific awareness. Hence they need to be trained frequently. This will help build a core group of professionals.

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Public Relations and Corporate Websites: A Study of the top 30 Bombay Stock Exchange Companies' Communication Pattern

*Meenakshi Upadhyay

ABSTRACT

James Grunig has explained that the two-way symmetrical model of organizational public relations which depends on an honest and open two-way communication and a give-and-take is usually reciprocal, rather than a one-way persuasion, which should be the driving force, for all public relations practices. Cooley and others highlight the strength of the internet's interactive capabilities to transform public relations practice by enabling symmetric relations with publics.

Kent and Taylor highlighted the importance of this concept in their five criteria for a dialogic websites. This study examines these parameters and their applicability in the top BSE 30 Indian corporation websites. The personal influence model of public relations is one where public relations practitioners try to establish personal relationships, friendships, if possible with key individuals in the media, government or political and activist groups. This model is essentially an asymmetrical model and it holds true for the way public relations is practiced in India as further explained by Krishnamurthy Sriramesh. This paper argues that the websites of Indian corporations do not follow a similar trend for practicing public relations through the web but are slowly shifting to the two-way symmetrical model which is being reflected in the way they communicate through their websites.

Introduction

Public relations has evolved in India since the beginning of the 1990s and have adapted technology in its various channels of communication. This field in India is largely practiced using the Personal Influence Model of Public relations which is an asymmetrical model with hospitality function neatly integrated into it as put forth by Sriramesh in 1992.[1] Here public relations practitioners establish personal relationships, friendships, if possible with key individuals in the media, government or political and activist groups. These relationships with key people were known as contacts from whom favours could be taken. Grunig in his 1992 IABC study, suggested that the two-way symmetrical model should drive all public relations practices, regardless of cultural considerations, political ideology, and nationalism. It centers around building mutual respect and works towards mutual understanding. There are different tools of public relations which can be used to perform the various processes of public relations. The tools are consisting of the broadcasting, print media and online. This study examines corporate websites which is an online tool of public relations and the way it is used as a channel for public relations. It further observes the public relations practiced through corporate websites, which consists of the top 30 BSE companies, and how they are communicating with the audiences.

Literature Review

Public Relations is as old as history. It was evident in the days of Emperor Ashoka, around 320 B.C. where he used rock tablets as a tool for public relations. Modern public relations were born during the struggle for freedom, during the reign of the Britishers when a number of newspapers were virtually mouthpieces of the British regime. [2]The

systematic and organised practice of public relations in India began with the Indian Railways. During the First World War (1914-1918), the Government of India set up a Central Publicity Board which was the first organised PR/Information set-up of the Government of India. It was renamed as Central Bureau of Information and later as Bureau of Public Information, functioning as a link between the Government and the Press. One of the items on its agenda was to investigate the criticism of Government policies.[3]

Post Independence, multinationals in India felt the need to significantly communicate with the Indian audience that their corporate policies were in sync with the democratic sentiment. Thus, public relations as a function emerged to fulfill the role of the "coordinator". The Tatas were amongst the first to set up their public relations department in 1943. Soon the government owned companies such as HMT, BHEL, Bhilai Steel Plant, NTPC, Indian Oil, VSNL, NHPC and ONGC also started their public relations departments. The early image of the public sector public relations officer (PRO), and the profession itself, was not a very good one. Perceived as a "fixer" prone to achieve objectives through "wining and dining" (Kaul 1988; Sriramesh 1992), the PRO was mostly in charge of bandobast (making arrangements) activities (Mehta 1997). Publicity through press relations was an important aspect of PR activity and many early PROs were former journalists (Singh 2000; Sriramesh 1992, 1996). In addition, hospitality relations, and producing house journals were also the main responsibilities of PROs (Sriramesh 1992). PR Programmes were not usually research based or strategically planned (Kumar 1987; Mehta 1980; Sriramesh 1992).

With the advent of liberalisation in the 1990s there were significant changes in the economic policies of India. The post independence socialist thinking changed to a new thought of market oriented capitalism and globalisation. This change in economic policies provided a major boost to the public relations industry in India. The most fundamental impact was the recognition of public relations as an important management function and its ability to contribute to managing the reputation of an organisation. Many advertising agencies added public relations service to their operations. Some even went into associations with international public relations agencies. Consultancies or public relations agencies in India soon began mushrooming. Today there are large firms that have offices in all the metropolitan centres of the country providing consultancy in Public Relations.[4]

Influence of the Mass media in India

The mass media in the 1990s changed not only culturally but also in terms of infrastructure. This also had its impact on the public relations industry. The print media was fairly free but the broadcasting medium which was under the control of the government went through a transformation with privatization policies in the telecommunications sector in the 1990s (Desai, 1999). Internet in India saw a sea change especially when VSNL launched its first full Internet service for public access in 1995. Its access and use spread quickly in business and urban settings.[5]

The Personal Influence Model of Public Relations

Public Relations in India is practiced using the personal influence model of public relations (Grunig et al., 1995, Huang, 2000, Jo and Kim, 2004, Park, 2002, Rhee, 2002, Sriramesh, 1992). Researchers found that in this model the public relations practitioner tries to establish personal relationships, friendships, if possible with key individuals in the media, government or political and activist groups. These relationships with key people were known as contacts from whom favours could be taken. Sriramesh (1991) identified a technique which led to the further development of the personal influence model, and named it hospitality relations. The main idea behind hospitality relations was to

build a strong bond with journalists or other individuals which could later help in important decision making situations. Huang (1991) also termed personal influence model of public relations as carrot public relations.

Two-way Symmetrical Model of Organisational Public Relations

Grunig's two-way symmetrical model (1984) uses bargaining, negotiating, and strategies of conflict resolution to bring about symbiotic changes in the ideas, attitudes, and behaviors of both the organization and its public. He explained that two-way communication is a dialogue and symmetrical. It was defined as being balanced because the relationship between the organisation and the public is adjusted. Grunig and Grunig (1992) argued that the two-way symmetrical is a characteristic of "excellence in public relations and communications management (1992). Two-way communication is concerned with the organisation's environment, evaluation and feedback with symmetrical models seeking cooperation.[6] Here the practitioner and client listen carefully to key publics, but not primarily to enhance persuasion. The symmetric practitioner enters transactions as equal partners with publics, seeking to adjust client behavior and output so as to respect and fulfill public needs. Building relationships is the primary goal. Thus, the two-way symmetrical model of organizational public relations depends on an honest and open two-way communication and give-and-take is usually reciprocal, rather than a one-way persuasion, which should be the driving force, for all public relations practices.

Role of Public Relations

According to Wilson the role of public relations is to facilitate positive communication with the organization and the public that requires relationship building (p. 136). Wilson (1994a) explains that American corporations have realised that a pragmatic approach isn't the only way for being successful and that they need to turn their attention to becoming more people oriented (p. 334). Wilson (1994b) says that this movement influences public relations in two ways: first in the case of relationship building since public relations are focused on developing relationships with publics in the corporation, government, industry, employers, suppliers, and special interests, local and national communities. The second change is that corporate credibility in which relationships are not simply based on performance but on long term commitment and support to the community; also relationships are based on employee and public perception of honest, corporate commitment, trust and mutual respect (p.138).[7] The authors of Effective Public Relations (Cutlip, Center, & Broom, 1994) defined public relations as "the management function that establishes and maintains mutually beneficial relationships between an organization and the publics on whom its success or failure depends" (p. 6).

Corporate Websites and Public Relations

Esrock and Leichty (1999) noted that corporate websites allow companies to engage in multi-stakeholder dialogue. The internet brings Grunig's "two-way symmetrical model and Habermas" (1962) ideas of open, transparent and responsive ideal speech into its domain.[8] The Web also offers organizations the opportunity to design messages that do not have to follow the dictates of gatekeepers as with print and electronic media. Cooley, 1999; Kamenick, 2000; Kent & Taylor, 1998; and Wright 2001 highlight the strength of the internet's interactive capabilities to transform public relations practice by enabling symmetric relations with publics. Kent and Taylor highlighted the importance of this concept in their five criteria for a dialogic web site: (1) a dialogic loop to allow the free flow of communication in both directions; (2) the provision of useful information for all target publics;

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[6] Grunig James, Toth Elizabeth, Grunig Larissa , in Future of excellence in public relations and communication Management, Challenges for the next generation, Publication Routledge, Publication Date: 27th June 2006 Pages: 656

[7] Ledingham John, Bruning Stephan, Public Relations As Relationship Management: A Relational Approach To the study and practice of public relations,255 pages.

[8] Johnston Jane, Allen & Unwin, Media Relations: Issues and Strategies, 2007, 264 pgs.

(3) the use of chat rooms, Q&A, and other devices to generate return visits; (4) ease of use; and (5) including only essential links to keep visitors on the site.[9]

Research Design

Research Question

Is public relations by companies through their websites shifting towards the ideal two-way symmetrical model of organisational public relations?

Hypothesis

Indian Company websites use the two-way symmetrical model of organisational communication while communicating with their audiences.

Objective

To examine communication features of the websites of organisations that are used to communicate with their audiences.

Utility of Research

The research will throw an insight on how public relations is being practiced by companies through their company websites. It will be useful to academicians, students and professionals in the field of public relations and mass communications.

Significance of the Research

If the hypothesis holds true, it will mean that Indian companies are moving towards the two-way symmetrical model as their websites indicate a shift from the way public relations is practiced in India using the personal influence model of public relations.

Method of the research

The research method used by the author is quantitative content analysis. To develop the coding sheet and to measure the dialogic capacity of the sites, the Website Attribute Evaluation System (WAES) developed by the CyPRG research group was used.

The instrument is designed to measure how open, or dialogic, a government website is, which means the extent to which organizations provide comprehensive information about their attributes and maintain timely communications directly to key public audiences. The measurement of openness is divided into two scales: transparency and interactivity. Transparency measures the effort made to make information available on the site. Interactivity measures the ease with which site visitors can use the information.[10].

The parameters on which the websites were tested are:-

Transparency: Information Features
1. About Us
2. Mission statement
3. Vision statement
4. Values
5. Subsidiaries/Alliances/Businesses
6. Products
7. News/Media Centre/Press Releases
8. Careers/Recruitment
9. Investor Section
10. Financial Information

Interactivity: Participation Features
1. Postal Address
2. Email Addresses
3. Phone No.
4. Customer / Media/Consumer Login
5. Feedback/queries
6. Online chat
7. Official Blog
8. Online Complaints/Suggestions
9. Site Index
10. Site Map

Sampling

The websites used in the research are the top 30 Bombay Stock Exchange Companies.[11] The reason for this sample is that with resources and technology available with the top 30 companies, they would be effectively communicating with their audiences.

Limitations

1. Due to time constraints only the 30 companies websites could be studied.

2. The websites were studied at one sitting.

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[9] Curtin, P. A. and Gaither, K. , 2003-05-27 "Public Relations and Propaganda in Cyberspace: A Quantitative Content Analysis of Middle Eastern Government Websites" Paper presented at the annual meeting of the International Communication Association, Marriott Hotel, San Diego, CA Online <.PDF>. 2009-05-26 from http://www.allacademic.com/meta/p111657_index.html
[10] http://www.cyprg.arizona.edu/waes.html accessed on 15th November, 2009

Companies in the BSE 30 list seem to be moving towards revealing information about themselves (Table 1). This seems apparent by five of them having all the parameters in the information features and thus the criteria of being transparent holds true. The companies topping this list are DLF Ltd, Hindalco, Infosys, ITC and NTPC. They have clearly worded sections or space made available for the 10 parameters as mentioned above.

Grasim, HDFC, Mahendra & Mahendra, Reliance Communication, SBI, Tata Motors, Tata Steel TCS and Wipro have at least seven parameters displayed on their sites. The other companies have 5-6 parameters present with ONGC having only 4 parameters fulfilling the actual requirement. All interactivity features are not present in all companies. Only ACC and ICICI Bank have atleast 7 interactivity features. ACC has the following features: postal address, email address, phone no. feedback/queries, Online complaints/suggestions, site index and site map. ICICI bank is the next company to have atleast seven interactive features. It has the following features: postal address, email addresses, phone no., customer / media/consumer login, feedback/queries, online complaints/suggestions and site map.

Other companies have at least 4-6 interactive features as shown in Table 2. The companies which are very low in interactive features between 1 and 3, are Sun Pharma, HUL, Hero Honda Motor, DLF, Bharti Airtel, Tata Steel, and ONGC. ONGC has only a download section which is accessed through a username and password. There are no other interactive features that were found on their site.

Conclusion

As Grunig says that the two-way symmetrical model is a characteristic of "excellence in public relations and communications management", the observations reveal that the BSE 30 companies are moving towards becoming open, transparent and dialogic.

Though only 5 companies have all sections on their site which gives out information about themselves the others are not so open. By being more open and clear about information, companies develop mutual respect with their audiences and achieve mutual understanding.

In terms of interactive and communication features two out of the 30 companies stood out from the rest in giving various options for communication through various channels. Being interactive is important as it gives an impression of being open to feedback and suggestions and lending a keen ear on complaints. A company with poor interactive features on its website gives an impression of being persuasive to the point of only being interested in having its publics come around to its way of thinking rather being open to suggestions and views of the public.[12]

Infosys is the only company which has an official blog on its site. Blogs help companies in two way conversations and relationship building.[13] This is an important element missing in the other corporate websites, and which can be incorporated for further improving community and media communication.

None of the companies showed any online chat facilities, which could especially be useful to service sector companies like bank and mobile service providers to offer customer care service in real time. In conclusion, the results indicate that in India, though Public Relations is practiced using the personal influence model, especially the aspect of managing the media, the websites are showing a shift from being one-way, persuasive tools to develop into a channel keen on maintaining a relationship with the audience and being open to feedback.

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[13] *Raghavan Srividya, Blogs and Business Conversations, DOI: 10.1177/097325860600100305 Journal of Creative Communications 2006; 1; 285*

Observations

Table 1: Index quotient for website functions

S.No.	Company Name	About Us	Mission Statement	Vision Statement	Values	Subsidiaries/Alliances/ Business	Products	News/Media Centre/Press Releases	Careers/Recruitment	Investors Section	Financial Information
						Transparency : Information Features					
1	ACC	1	0	1	0	1	1	1	1	1	1
2	Bharti Airtel	1	0	1	0	0	1	1	1	1	0
3	BHEL	1	1	1	1	0	1	1	1	1	1
4	DLF Ltd.	1	1	1	1	1	1	1	1	1	1
5	Grasim Inds	1	0	0	0	1	1	1	1	1	1
6	HDFC	1	0	0	0	1	1	1	1	1	1
7	HDFC Bank	1	1	0	0	1	1	0	1	0	0
8	Hero Honda Motors	1	1	0	0	0	1	1	0	1	1
9	Hindalco	1	1	1	1	1	1	1	1	1	1
10	HUL	1	1	0	0	1	1	1	1	1	1
11	ICICI Bank	1	0	0	0	1	1	0	0	1	1
12	Infosys Tech	1	1	1	1	1	1	1	1	1	1
13	ITC	1	1	1	1	1	1	1	1	1	1
14	Jaiprakash Associates Ltd.	1	1	1	0	1	1	1	1	1	1
15	Larsen & Toubro Ltd.	1	0	1	0	1	1	1	1	1	1
16	Mahindra & Mahindra Ltd.	1	0	0	0	1	1	1	1	1	1
17	Maruti Suzuki Ltd.	1	0	1	1	1	1	1	1	1	1
18	NTPC Ltd.	1	1	1	1	1	1	1	1	1	1
19	ONGC Ltd.	0	0	0	0	1	1	0	0	1	1
20	Relaince Industries	1	0	0	0	1	0	1	1	1	1
21	Reliance Communication Ventures Ltd.	1	0	1	0	1	0	1	1	1	1
22	Relaince Infra	1	0	0	0	1	1	0	1	1	1
23	SBI	1	0	0	0	1	1	1	1	1	1
24	Sterlite Industries	1	1	1	0	1	1	1	1	1	1
25	Sun Pharma Inds	1	0	0	0	1	1	1	1	1	1
26	Tata Motors	1	0	0	0	1	1	1	1	1	1
27	Tata Power Co.	1	0	0	0	1	0	1	1	1	1
28	Tata Steel	1	0	0	0	1	1	1	1	1	1
29	TCS	1	0	0	1	0	1	1	1	1	1
30	Wipro Ltd.	1	0	0	0	1	1	1	1	1	1

If entity present	Yes	1
If entity not present	No	0

Index quotient of website: Transparency: Information Features
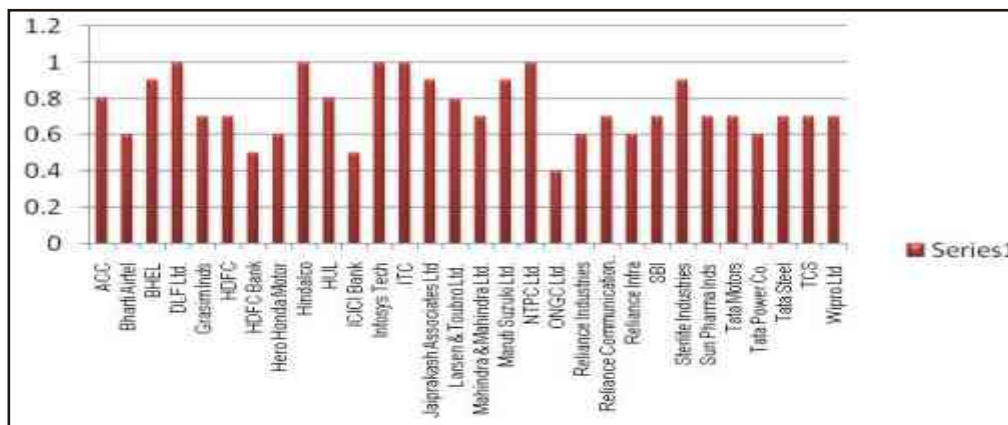
Table 2 : Index Quotient for website functions

S. No.	Company Name	Contacts/ Reachability									
		Postal Address	Email Address	Phone No.	Customer Media/ Consumer Login In	Feedback/ Queries	Online Chat	Official Blog	Online Complaints/ suggestions	Site Index	Site Map
1	ACC	1	1	1	0	1	0	0	1	1	1
2	Bharti Airtel	1	0	1	1	0	0	0	1	0	0
3	BHEL	1	1	1	1	0	0	0	0	0	0
4	DLF Ltd.	1	1	1	0	0	0	0	0	0	0
5	Grasim Inds	1	1	1	0	1	0	0	1	0	1
6	HDFC	1	1	1	1	1	0	0	1	0	0
7	HDFC Bank	1	0	1	1	1	0	0	1	0	0
8	Hero Honda Motor	1	0	1	0	0	0	0	1	0	0
9	Hindalco	1	1	1	0	0	0	0	0	0	1
10	HUL	1	1	1	0	0	0	0	0	0	0
11	ICICI Bank	1	1	1	1	1	0	0	1	0	1
12	Infosys Tech	1	1	1	0	0	0	1	0	0	1
13	ITC	1	1	1	0	1	0	0	0	0	1
14	Jaiprakash Associates Ltd.	1	1	1	0	1	0	0	0	0	1
15	Larsen & Tourbo Ltd.	1	1	1	0	1	0	0	0	0	1
16	Mahindra & Mahindra Ltd.	1	1	1	0	0	0	0	0	0	1
17	Maruti Suzuki Ltd.	1	0	1	0	1	0	0	0	0	1
18	NTPC Ltd.	1	1	1	0	0	0	0	0	0	1
19	ONGC Ltd.	0	0	0	1	0	0	0	0	0	0
20	Reliance Industries	1	1	1	0	1	0	0	0	0	1
21	Reliance Communication Ventures Ltd.	1	1	1	0	1	0	0	1	0	0
22	Reliance Infra.	0	0	1	1	1	0	0	1	0	0
23	SBI	1	1	1	0	1	0	0	1	0	1
24	Sterile industries	1	1	1	1	1	0	0	0	0	1
25	Sun Pharma Inds	1	0	0	0	1	0	0	0	0	1
26	Tata Motors	1	0	1	0	1	0	0	1	0	1
27	Tata Power Co.	1	1	1	0	1	0	0	1	0	1
28	Tata Steel	0	0	0	0	1	0	0	0	0	1
29	TCS	0	1	0	0	1	0	0	1	0	1
30	Wipro Ltd.	1	0	1	0	1	0	0	0	0	1

If entity present	Yes	1
If entity not present	No	0

Index quotient of website: Interactivity: Participation Features
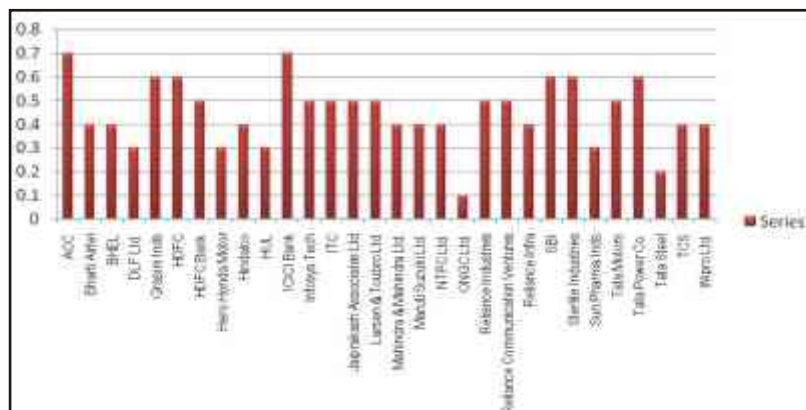
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Appendix

Websites BSE 30 companies

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2. http://www.airtel.in/
3. http://www.bhel.com/home.php
4. http://www.dlf.in/dlf/wcm/ connect/DLF_Common/DLF_SITE/HOME/
5. http://www.grasim.com/
6. http://www.hdfcindia.com/
7. http://www.hdfcbank.com/ personal/default.htm
8. http://www.herohonda.com/
9. http://www.hindalco.com/
10. http://www.hul.co.in/
11. http://www.icicibank.com/
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14. http://www.jilindia.com/
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16. http://www.mahindra.com/index.asp
17. http://www.marutisuzuki.com/
18. https://www.ntpc.co.in/
19. http://www.ongcindia.com/
20. http://www.ril.com/
21. http://www.rcom.co.in/Rcom/personal/home/index.html
22. http://www.rinfra.com/
23. http://www.statebankofindia.com/
24. http://www.sterlite-industries.com/
25. http://www.sunpharma.com/
26. http://www.tatamotors.com/
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29. http://www.tcs.com/homepage/Pages/default.aspx
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A Critical Analysis of Mehboob Khan's Films: Thematic and Technical Treatment

Saad Ullah Khan*

ABSTRACT

The genre of spectacular melodramas is an inalienable part of popular Indian Cinema. Magnificence and grandeur in film style may have originally evolved with Hollywood cinema; but its impact on shaping the cinematic vision of Indian film makers has been tremendous. In this context, socio-cultural themes may have ranged from costumes, dramas, historical facts to social issues, but thinking spectacular has always enabled many film directors to fashion a treatment of epic proportion that has always attracted the audience in large numbers. In the above context, one-film maker whose name readily springs to mind for having drawn the contours of spectacular melodramas way back in the 1930s is Mehboob Khan-a man who rose from the position of an extra to that of a film-maker and was passionately moved and inspired by Hollywood Films.

This research paper grossly focuses on the films made by Mehboob Khan with special emphasis on two important aspects- the thematic and technical treatment. Besides, the researcher also takes into account a detailed overview of his life and career, his awards and honors, his master piece Mother India and how his work was parallel to Hollywood. Moreover, the researcher also intends to discover the influence of Western classics on his spectaculars and how he uses his films as a vehicle for carrying strong social messages. In addition to all this, the researcher also tried to study the fundamental elements of the films and their role in making them a classic of their respective time period.

Key Words: thematic, technical treatment, Hollywood, western classics, Mother India

Introduction

The genre of spectacular melodramas is an inalienable part of popular Indian Cinema. Magnificence and grandeur in film style may have originally evolved with Hollywood Cinema. But its impact on shaping the cinematic vision of Indian film makers has been tremendous. In this context, socio-cultural themes may have ranged from costumes, dramas, historical to social issues but thinking spectacular has always enabled many film directors to fashion a treatment of epic proportion that has always attracted the audience in large numbers.

In the above context, one-film maker whose name readily springs to mind for having drawn the contours of spectacular melodramas way back in the 1930 is Mehboob Khan-a man who rose from the position of an extra to that of a film-maker and was passionately moved and inspired by Hollywood Films

Mehboob Khan (1907 28 May 1964) was a pioneer, producer-director of Hindi cinema, best known for directing Mother India (1957), which won the Filmfare Awards for Best Film and Best Director and was a nominee for the Academy Award for Best Foreign Language Film. He set up the Mehboob Studio in Mumbai.

Khan was born Ramzan Khan in Bilimoria, Gujurat. He ran away from home to work small jobs in the studios of Bombay. He played bit parts and supporting characters before directing his first film, Judgement of Allah (1935). Directorial features like Aurat followed, with the studios Sagar Movietone and National Studios. In 1945, Khan set up his own production house, Mehboob Productions. Throughout his career, Khan produced and directed

* Research Scholar, Department of Mass Communication, Aligarh Muslim University, Aligarh202002, E-mail: saadgeneration84@yahoo.co.in

many blockbuster films, the most notable being the romantic drama Andaz (1949), the swashbuckling Aan (1951), the dramatic Amar (1954) and the social epic Mother India (1957), the latter of which was nominated for an Academy Award in 1957 and was a remake of his own 1940 film Aurat. He has directed 21 other films dating from the late 1930s. His earlier works were in Urdu, but his later films, including Mother India, were in Hindi although many say he utilized Hindustani, a friendlier and softer spoken version of Hindi and Persian. Several of his films, especially his earlier films Humayun, the story of a Mughal emperor who ruled India, Anmol Ghadi and Taqdeer, in which he introduced Nargis, were written by Aghajani Kashmeri. Kashmeri was responsible for picking and training Nargis in Hindustani and Urdu dialogue delivery. His last film as a director was the 1962 film Son of India. He died two years later at the age of 57, and was buried at Bada Qabarastan in Marine Lines, Mumbai.

Khan introduced and helped in establishing the careers of many actors and actresses who went onto become big stars in the 1950s and 1960s such as Dilip Kumar, Raj Kapoor, Sunil Dutt, Rajendra Kumar, Raaj Kumar, Nargis, Nimmi and Nadira.

Khan was known for having been influenced by Hollywood films and his films often featured lavish sets in the style of the Hollywood era at that time. The oppression of the poor, class warfare and rural life were recurring themes in his work. He was the adopted father of Sajid Khan, who appeared in his last two films Mother India and Son of India.

Blessed with the ability to dramatize a film's screenplay by using imagination, perception and understanding of characters, Mehboob Khan consistently developed a style that was immensely enriched by lavish, glossy and beautifully mounted décor. This is evident in his entire films frame from "Judgment of Allah" (1935) to Son of India (1962)

Interestingly, Hollywood's strange influence on Mehboob came across strongly in Jagirdar (1937). The film was a murder mystery modeled on the pattern of Hitchcock's movies. Both its protagonists were made to wear long black overcoats with flat hats. However,

ridiculous it may have seemed then; it provided the necessary thrilling aura to the mystery motive in the films. Consolidating his position as a film-maker who could set the cash register ringing, Mehboob Khan directed Hum Tum Aur Who (1938).With Aurat (1941), the saga of a suffering Indian woman, he tried to portray the condition of women in the country by his iconic vision of presentation.

Mehboob had by the mid 40's earned the reputation of a showman who planned his production himself and went through the minutest details of décor, scenario, sequences dialogues, tunes, diction, delivery of speech and costumes before he actually started shooting. This was perhaps the reason for his vast cinematic films like Roti, Naghma, Taqdeer, Humayun and Anmol Ghadi which prove both sensitive as well as appealing.

Mehboob was the man who introduced several stars including Nargis. Nargis gave the greatest performance of her career in Oscar nominated "Mother India" Film.

His trip to Hollywood had brought him in touch with legendary film-makers like De Mille, Mike Todd, Sir Alexander Korda and Hollywood superstars such as Krik Doughlas. He was so impressed by Cecil B. De Mille style of direction and treatment that in the last two decades of his life, Mehboob would have made films the way he really wanted to make the movie like his idol Cecil B. De Mille.

AIMS AND OBJECTIVES OF THE STUDY

?   To have an overview of themes of Mehboob Khan's Films.

?   To understand the style of Mehboob Khan's Films and his treatment of the subject.

?   To study the Thematic and Technical Treatment of Mehboob Khan's cinematic work.

?   To analyze if Mehboob Khan's work was parallel to Hollywood films.

?   To study that the factors that made Mehboob Khan's films unique of their time.

?   To study the role of Mehboob Khan's films in carrying strong social messages.

Mehboob Khan as a Director

Mehboob Khan is undoubtedly a filmmaker of extraordinary talent. He used to build up dramatic situations in the scenes to make them more interesting. Though Mehboob is considered as a commercial film-maker but in all his films there are many moments which raise his films to the level of great art. On the direction part he went through all the minutest details of décor, scenario, sequences, tunes, dialogues delivery and costume before he actually started shootings.

Mehboob Khan, then, in the real sense set the tradition of the grand motion picture that encompassed drama, humor, music and suspense with a Midas touch. There was of course certain flamboyance in Mehboob's working. He was a stickler for perfection and eager to achieve the ideal, sometimes he would go for having even 20 to 25 takes of a single shot without caring whether the artists or unit members are bored with it. The ironic aspect of the whole thing is after having so many takes he would okay the second or third take for printing sometimes just to keep up the moral of the unit.

Another aspect of his working is the way he organized his mis-en-scene (shot breakdown). He would try to capture a scene from all possible angles-upside, down, medium, low, high etc..

Mehboob's unit worked with close co-ordination and precision. As soon as he would come on the set, everyone would become alert and the speed at which the props were re-arranged and the artiste reassembled and coached according to his direction, used to be really a sight to see. His style of persuasion was so impressive that everybody used to give best performance.

He would take shot in such a manner that would betray the hidden vignettes of psychology as well as traits of social hypocrisy.

Mehboob Khan is remembered for "messages" in his films. In Andaz, he conveyed something of significance to the youth of mid-1940s who were then aping Western culture, behavior, fashion and so forth.

Mehboob Khan is also known for his understanding of music, he used wonderful music in Humayun, Andaz, Amar, Mother India and more. Khan sahib beautifully expressed the feelings of his movies' characters through songs which proved vital, not in escaping the pain but to express their pain in such a manner that it became a part of the strength of life.

His coordination with the artists brought out the best in them. Like Roul Walsh, John Ford and Howard Howks, Mehboob too had the quality which many Indian directors of his time lacked. Despite a growing stature of iconic dimension, his style and treatment never conformed to repetitive thematic motifs with enormous and expensive sets and painstaking shot composition. Mehboob, throughout his career, remained successful in weaving a melodrama that was magical enough to draw the audience, both in India and abroad.

Mother India

Epic of Indian Cinema (1957)

Mehboob's Mother India is an unforgettable epic and probably the greatest film produced in India during the last hundred years. This film is as great as Gone with the Wind produced by Hollywood but as far as its theme and spirit is concerned; Mother India could be concluded at par with any of the film of that time. Mother India portrays the eternal story of the love for soil.

Mother India is not merely a story of an Indian Village. It is an epic of the human race eternally pitted against violent forces of nature and the vicious design of men. Mother India becomes the greatest picture ever produced in our country.

Mother India is an artistic blend of Mehboob's imagination and reality. The story has been Mehboob's pet subject for years as he was always eager to make films on social themes. By making Mother India, Mehboob beat great directors of the world in term of theme-based cinema production. The best example of Mehboob's art is the supreme performance of Nargis who has never before lifted to such great heights.

From the very first day of the release, Mother India became one of the biggest hits and one of the most memorable motion pictures ever made in main

stream Indian Cinema. And, the most unique thing about it was that, it belongs to such a rare category of films which the audiences as well as film critics equally love.

Mother India is more or less a remake of Aurat which too was directed by Mehboob. What distinguishes Mother India from other ambitious ventures is that it has been made not only at a lavish cost but with a sincerity of purpose. Infinite pain was taken to achieve the maximum originality of background as well as atmosphere.

This epic saga of a peasant woman in newly independent India has a fairly strong story line. Radha's husband Shyamu(Raj Kumar) abandons home, unable to work and shamed, after an accident that leaves him without arms. Radha became the sole bread winner and tills the land, despite all odds with the help of her two young sons, Ramu and the rebellious son, Birju. Nargis played the exemplary heroine of Indian Cinema, carried the film on her fragile shoulders as she does the ploughing in the iconic poster. Actually, Mother India was the film which largely depended on Nargis acting, female protagonist in the lead role. She faced starvation, floods, storms. Sukhilala-the vicious moneylender, played by the father of all villains: Kanhaiyalal.

Nargis's graph in the film moved from coy bride with down turned eyes to mother-hood, then Mother Earth and finally Mother India. From the macro point of view, her character takes on the symbolism of the National Mother as well as that of mythological Mother Goddess. The resonance of the film responsible for its enduring appeal beyond its epic-narrative style is Mehboob Khan's appeal in corporation of mythology into the film. In the opening shot of the film, Nargis is shown as old, sun-baked and parched like the land. She symbolized Mother Earth or Maa Sita as a wife though her name in the film is Radha.One can also witness her Kali avatar when she shoots her own son to protect the daughter of moneylender Sukhilala, as she regarded every girl of the village as her honor.

Nargis in the plum role of Radha, the peasant woman who chose to feed her little ones with tubers from the soil rather than barter away her honor to the lustful village Sahukar.

Nargis is the soul and the body of the film. Nargis, during the course of her acting betrays such heights of emotion that it will be difficult to find another artist who could compare her artistic feats. In short, Nargis bestowed life in the character of Radha. Sunil Dutt plays Birju and under Mehboob strong handling gives a very convincing performance, particularly in the action scenes of the film.

Mother India was premiered on Friday, October 25, 1957 at Bombay's Liberty Cinema. It was a major social event for which socialites and politicians, bureaucrats and film Wallah's; all clamored for invitation. Mother India emerged as a polished production brilliant in at least three major ingredients of cinematography, acting and direction. Ever once, there comes a motion picture which helps the industry to cover the milestone, Mehboob magnum opus Mother India which was released during late 50's is one such film.

Mother India is still a classic emotional sweep; its magnificent rich, colorful background and the energetic performance of the pivotal characters overshadow its minute defects. An intensely moving film, it will undoubtedly leave an indelible impression on movie-goers.

The secularization of the Mother Goddess into Mother India follows the trajectory of Nehruvian nation-hood, which is a blend of pre-independence nationalistic feelings, a spiritualized motherhood and finally the secular patriotism.

Awards, Honours and Oscar Beckon

Though, Mehboob made some memorable films in the history of Indian Cinema, but unfortunately his films except Mother India could not fetch any award. Mother India gained popularity not only in India but also in overseas where it was able to make its appearance in many foreign film festivals. Mother India is a pride movie of India and worth going to see, even after decades of its release. Apart from thrilling romance of the soil which it presents, it carries a message of hope to the toiling millions of Indians and

tells them not to loose heart under the most distressing circumstances of life.

Mehboob's Aurat bagged the prestigious best picture award of the Bengali Film Journalist Association in 1940.While Mother India was the hands down hot favorite, an unexpected competitor had cropped up in L V Prasad's intensely emotional drama, Sharda in which Meena Kumari had come up with yet another of her award winning performance.

In its issue of March 14, 1958 "Filmfare" announced its award winners of 1957.Mother India (as a whole) won five awards for Best Picture, Best Actress, Best Sound, Best Director, Best Cinematography. It is interesting to note that Meena Kumari did not get the best Actress Award for her performance in Sharda.

Nargis also got an important award, this time an International one. In late July 1958, the jury at the International Film Festival in Czechoslovakia voted unanimously in favor of Nargis for the Best Actress Award for her "stirring and persuasive performance" in the lead role in Mother India.

For Mehboob the crowning moments of glory followed one after the other in quick succession. Following the sweeping victory of Mother India at the "Filmfare Awards", Mehboob received the finest news he has ever received in his entire film life. His film Mother India had been nominated as the Indian entry in the Best Foreign Language Film category of the Academy Awards in Hollywood. Mother India has the distinction of first Indian movie to be selected for Oscars.

The two private screening of Mother India were well attended.General reaction to the story and the photography was overwhelming. The acting and direction was considered of superb quality-especially that of Nargis and of Master Sajid who played Birju as a young boy. Audience laughed with him and at times cried with him. Most of them remarked that the boy is extraordinarily talented and has star quality.

Mother India did not win the Academy Award. It lost only by a single vote. At that time, the best foreign film award went to the Italian producer Dino De Laurentis for Night of Cabiria. But, to be selected

to Oscars was itself a matter of pride and Mother India was the first one to bring laurels to India in this regard.

Mehboob's Film Work and Hollywood

From the earliest years of 20th century, Hollywood has been the major "terms of reference" for the film-makers of India. It helped train some of our finest directors. Hollywood made a remarkable appearance in the minds of India's greatest film-makers from way back in the forties. Mehboob particularly was in his early cinema days when he got impressed by the styles and techniques of direction of Cecil B De Mille. Later, showing Indian social problems and other themes with Hollywood techniques was the style of presentation of Mehboob.

Mehboob went to U.S. for the purpose of studying film direction after having reached the zenith of the art in India. This effort is somewhat commendable as Hollywood is regarded as the mother land of movies and Mehboob just go there to study the methods of celebrated Hollywood directors. On his first trip to Hollywood, Mehboob got the chance to meet Cecil B De Mille at a special screening of the film Humayun.

When people think of the spectaculars made by the De Mille it is mainly the Biblical and historical epics such as The Sign of The Cross, The King of Kings and especially his last two spectacular Biblical epics Samson and Delilah and his last masterpiece The Ten Commandants. These types of films are really very tough to make as they demand huge sets and archaic grandeur which readily evokes the epitaph of bigness and spectacle.

In this respect India's Mehboob was the cinematic twin of Hollywood's De Mille. Though Mehboob did not live long enough to realize his dream of making Taj Mahal or Habba Khatoon and some of the other historical period spectaculars, but he was so conscious regarding direction of historical melodramas that he built giant sets and advanced sound stage in his studio at Bandra in Mumbai.

As far as Mehboob films are concerned, these were influenced by the Western techniques of presentation. His picture Jagirdar was a murder

mystery modeled on the pattern of Hitchcock movies. Both its protagonists were made to wear long black over-coats with flat hats.

Mehboob always want to exhibit something unique via his films. In this context he went to Technicolor laboratories to make his first colored spectacle Aan. The influence of Hollywood style of presentation leads him to erect a huge set on a piece of land which Mehboob has purchased for the construction of his own studio. It took an army of workers and almost two months time to construct the amphitheatre, which extended over an area of five thousand square yards in order to accommodate thousands of horses plus animals like lions and tigers.

Like Hollywood, Mehboob put great emphasis on sets, props, background sounds, costumes etc. Films like Aan, Mother India and Judgment of Allah are the examples in support of the above mentioned claim. During the shooting of Humayun, he employed thousands of horse-mans, cannons as well elephants to depict the battle scene which probably become the first large scale battle scene of Bollywood. Besides, one important thing regarding Mehboob films is that they usually have big star casts. It's because Mehboob opine that faces plays an important role in bringing audience to the theatre.

Mehboob's love for Hollywood inspired him to make many changes in his films. Shots of dramatic conflicts and characterization were mainly influenced from the films of Hollywood. In Andaz, there's certain slickness and technical polish which could stand in comparison to the best that came from Hollywood.

Leaving aside Aan or Humayun, Mehboob films are largely known to carry strong social and revolutionary messages. His films are popular as socials in India. His first directorial debut "Judgment of Allah" carries strong messages with rich dialogue and effective direction. His film Naghma focuses on the Muslim social taboos which came in the way of two lovers. To sum-up, Mehboob Khan Films are thematic and are still cherished for carrying the torch of social reforms. Majority of his films exhibits the glimpses of Hollywood style of technical treatment.

Research Methodology

This Research Paper, besides being a thorough research study, is a gross attempt to understand the films made by Mehboob Khan. The Methodology adopted in the study is as simple as relying on the available literature, magazine, journals and books. The abundance of the material on the topic and resourcefulness to explore them all with the constraint of time forced the researcher to limit the scope of the study to only the vital aspects of Mehboob's Films-the thematic and technical treatment.

In this Research Paper, the available material has been sorted out and divided into two broader parts. The former part is centered on the discussions about his life and career, his awards and honors, his master piece Mother India and how his work was parallel to Hollywood. The later contains detailed analysis of his ten films with special focus on thematic and technical attributes of the film. These ten films are chosen on the basis of systematic random sampling techniques. In the last, conclusion has been given to sum-up the whole study.

Thematic and Technical Treatment of Mehboob's Important Films

Story Line: Judgement of Allah (1935)

Mehboob's directorial debut was one of Sagar's classic movies which were better known for their reformist social messages. It is set in the Ottoman Empire where Caesar's armies clash with the Muslim Kingdom. Ziyad (played by Kumar), the son of the sultan is captured by the Roman armies. Rahil (played by Indira), a Roman princess falls in love with him and asks her Muslim attendant Leila (Sitara) to guard him. Leila smuggles a message written in her blood to Sultan and finally Ziyad escapes with the Rahil's help as well as Sultan assistance and hence the film culminates in an elaborate chase sequence.

Thematic Treatment: The film probably drew its matter from the influential style of K M Munshi, combining historical fantasies with a reformist sensibility. Bikram Singh, a noted film critic of his time remarked "It is not difficult to notice echoes of De Mile's 1932 Biblical epic 'The Sign of the Cross' in

"Judgment of Allah".

Technical Treatment: The film is notable for frequent changes in camera set-ups. Small scenes which could easily be done in a single shot are divided into several shots, mostly tight close-ups. In Judgment of Allah, hanging his camera on a cord, his cameraman Faredoon Irani executes a nearly 180 degree rapid circular pan, and the effect is dazzling.

Story Line: Bahen (1942)

Bahen is basically a classical film with a strong star-cast and screenplay. Elder brother Amar (played by Mukhtar) saves the life of his infant sister Bina and raises her, later becoming very possessive about her. When Bina grows up, the progressive social activist Rajendra wants to marry her. Amar not able to realize the truth that a girl has to leave his family after marriage got her married to a thief named Moti. Moti (Kanhaiyalal) eventually abandoned her and she returned to her brother almost shattered. Later the brother's grief is alleviated only when his sister delivers a child (in a remarkable sequence featuring the nurse at the hospital). The incest motif was widely used to represent the complexities of an Aryan agrarian-feudal patriarchy.

Thematic Treatment: A drama of brotherly love, the picture was interspersed with a dozen songs. In this film again Mehboob focused on the woes of poor and exposed the hypocrisy of the wealthy. As usual he had something to say and a strong message to convey.

Technical Treatment: Technically Mehboob's films are at its best. Bahen was also a technically good film. The cinematography and the direction of the film made Bahen a super-hit film. Mehboob looks at very minute details of every technical aspect. Camera as usual was handled by the camera legend of his time Faredoon Irani who time to time performed new experiments in shot taking. Music was also impressive.

Story Line: Aurat (1940)

Aurat produced and directed by Mehboob starred Sardar Akhtar, Kanhaiyalal and other. Aurat highlights a peasant's love for his land. The story of a resolute young woman who starts life full of hope but her dreams soon shattered with time. Facing famine,

death of his husband and floods, she shoots her son to protect the honor of her village. This movie was the predecessor of its more famous remake Mother India.

Thematic Treatment: The film was high melodrama, the kind of thing which Mehboob did best, and it led to the most melodrama climax in which the old woman shoots and kill her favorite younger son because of her commitment to the village soil and to the people of her rural community.

Technical Treatment: Mehboob's direction of the film was also marked by a strong feel for nature in its myriad moods, ranging from prosperity to poverty, from rich harvests to famines, and also the innate goodness of the villagers. Besides, all this melodrama was also enlivened with eleven songs and other masala meant exclusively to entertain Indian audience.

Story Line: Roti (1942)

Stars of Roti were the great Chandra Mohan, Sheikh Mukhtar, Sitara, Akhtari Bai Faizabadi and others. Roti was unlike any other movie Mehboob had done earlier. A blistering attack on capitalism and the lust of money, the film was set in an imaginary country where the economy functions without currency and barter is the rule. The film provides a contrast of the life of the city people and their value system based money with those of the supposedly uncivilized tribal who have no currency and live by the barter. Towards the end, the rich protagonist (played by Chandra Mohan) dies of thirst in the desert; his car full of gold ingots.

Thematic Treatment: The prime necessity of a man is Roti and not the money. It was the idea Mehboob want to convey by his film Roti .The main protagonist Chandra Mohan was much greedy and a high status person. Mehboob contrast the life of the city people and their value system based on money with those of the supposedly uncivilized tribal who have no currency and live by barter. But greed of a man paves way for his disaster. So, in the last the protagonist dies of thirst in the desert. The desert symbolizes the aridity of monetary greed.

Technical Treatment: In this film, most of the shots taken are either close-up or bust shots. This is because emotions play a very strong role in this film and to

betray emotions, naturally camera has to focus on faces. Besides, the film also inculcates a strong blend of music and other ambient sounds.

Story Line: Najma (1943)

Najma is a 1943 Indian film directed by Mehboob Khan in 1943 and starring Ashok Kumar and Veena. The film's music is composed by Rafiq Ghaznavi with lyrics by Anjum Pilibhiti. Najma was the first film under Mehboob Khan's Mehboob Productions banner. Khan paid Kumar Rs. 1 lakh for his role in the film, a record at the time. Due to its financial success upon release, the film became a blueprint for Muslim socials that followed Lucknow medical student Yusuf has fallen in love with Najma, the daughter of his wealthy neighbour, after seeing her only once. Encouraged by his friend Bedil, he decides to pursue her. Najma thinks he is too forward and tries to punish him by putting salt in his food at her family's Eid celebration, but accidentally serves it to his father Dr. Khan instead. Najma then falls in love with Yusuf, meeting him secretly in the garden. Their romance is interrupted when Dr. Khan announces that he has betrothed his son to his cousin Raziya. Although Yusuf initially refuses to marry Raziya because she is an uneducated village girl and he loves Najma, Najma convinces him to marry Raziya to preserve his family's honor. Heartbroken, they both marry other people; Yusuf marries Raziya and Najma weds the wealthy Mukarram Nawab. Raziya finds out about Yusuf's hidden love and becomes very jealous. Meanwhile, Yusuf sinks into depression and Najma becomes ill with worry over him. Mukarram overhears Raziya jealously berating Najma over her love for Yusuf and resolves to kill him. But Mukarram has a serious accident and Yusuf is the only one who can save his life. Yusuf saves Mukarra's life and assures him and Raziya that he does not wish to take Najma away. Giving up each other forever, Yusuf and Najma part.

Thematic Treatment: Najma emphasises the importance of education and the necessity for modern development within the Muslim community, but also portrays the value of family honor and upholding traditions like arranged marriage. The film's upper class Lahknawi protagonists live in an economically privileged world and follow the traditional tehzeeb etiquette of Lucknow. The film mainly deals with family relationships and the effects of tehzeeb on them. Many of these elements became the prototype for later Muslim social films which usually focused on male-female relationships in upper-class Muslim communities.

Technical Treatment: In Najma, Mehboob brings a fascinating fluidity to the narrative deploying close-ups, long shot as well as mid shots. Also the props, sets and costumes prove vital in reviving the aristocratic Muslim grandeur on the silver screen. The film succeeds brilliantly in evoking the plush, cloistered world of the Muslim aristocracy of a bygone day.

Story Line: Humayun (1945)

Classic spectacular featuring the 16th century Mughal Emperor Humayun (played by Ashok Kumar). The film advocates for communal harmony and for maintaining peaceful relations with the neighboring kingdoms. The film stresses the relationship between victorious Babar (Nawaz) and the defeated Rajputs. The film depicts Babar kind-heartedness as he ask the Rajkumari(daughter of slain Rajput ruler) to assume her father's throne and to regard Babar as her father. In the later part of the story, Humayun sacrifices his kingdom to save the Rajkumari. A very important character is of Hamida Bano (played by Nargis) who is a commoner and with whom Humayun is madly in love. She later turns down his offer of marriage claiming that women, for the kings, are merely play-things.

Thematic Treatment: The major highlights of the film are the elaborate Mughal sets and the spectacular battle scenes with elephants and horses. Cecil B De Mille described the film in a letter to the film maker as a masterpiece of lightning and composition.

Technical Treatment: From the direction point of view, Humayun exhibits the Mehboob ability to look at the things from different angles. In this film there was a sequence which involves the separation of two lovers for reason of state. An Indian prince stands on the marble terrace of his opulent palace watching a camel train begin its inexhaustible journey out across

the desert dunes. Mehboob build a hypnotic sequence from the repeated inter-cutting of only four shots: of the prince in medium shot and close-up, watching from his terrace; of the caravan train as it curves away to the left across the sand dunes; and of the young woman in close-up.

Story Line: Andaz (1949)

Andaz is a 1949 Indian Hindi/Urdu film, directed by Mehboob Khan, music by Naushad and the films lyrics are by Majrooh Sultanpuri. The film stars Dilip Kumar, Nargis and Raj Kapoor in a love triangle. Andaz is the only movie that stars Dilip Kumar and Raj Kapoor together. Cukoo and Murad also appear in supporting roles. At the time of its release Andaz was the top grossing Hindi film ever, until its record was broken by Raj Kapoor's Barsaat that same year.

Nina (Nargis) is the rich and spoiled daughter of a rich businessman (Murad). One day while horse riding she loses control of her horse and is rescued by a young man named Dilip (Dilip Kumar). Dilip instantly takes a liking to her and starts to frequently visit her house where he entertains her with his singing along with Nina's friend Sheela (Cukoo). Nina's father dislikes this and tries to make Nina realise that spending so much time with Dilip is not wise as he could misunderstand her friendship with him for love. On the day of Sheela's birthday party, Dilip realises he has fallen in love with Nina and tries to tell her. However tragedy strikes when Nina's father dies of a heart attack that same day and this leaves Nina devastated. Dilip comforts her and tries to reveal his true feelings for her but is shocked by the arrival of Nina's fiance Rajan (Raj Kapoor) who has returned from London. Dilip is shocked that Nina never mentioned that she was already engaged and in love with Rajan. Rajan and Nina eventually get married and Dilip shocks Nina when he finally reveals his true feelings for Nina on the same day of the wedding. Nina is shocked by Dilip's revelation as she only thinks of him as a good friend. This revelation causes strain in Rajan and Nina's marriage as Rajan starts to suspect whether Nina could be having an affair with Dilip and notices that Nina is acting very distant towards Dilip since the day of their wedding. After their marriage, Dilip managerial efficiency disintegrates under the pressure of his frustrated desire. Rajan threatens to beat Dilip to death with tennis racket, when Dilip recovers from the ongoing scuffle and advances on Nina. Nina at once shoot him and was jailed for his murder.

Thematic Treatment: It is important to remember Mehboob's fondness for a strong and effective message. The characters in his films are still cherished for saying something significant within their dialogues. In Andaaz too he was saying something of immense significance to the youth of the mid 1940's who were then aping Western Culture, behavior, fashion and many other things. There was a powerful dialogue in Andaaz which states that "do not be so free and over-friendly with other young man if you have already given your heart to someone and promised to marry him. Over-friendliness can be misunderstood for love and sometimes lead to tragic consequences.

Technical Treatment: Mehboob had a very firm grip on the dramatic build up of his character. Incidentally the most eloquent moment in Andaaz has been when Nargis get lost standing near the window of her bedroom with the window curtains fluttering, the tree leaves rustling at the impending storm outside, and off-screen we hear the playback song which suited according to the environment.

Story Line: Aan (1952)

Aan also known as The Savage Princess in the U.S.A, is a 1952 technicolor Hindi musical produced and directed by the legendary Mehboob Khan. It stars Dilip Kumar, Premnath, Nimmi and marked the debut of Nadira who replaced the original choice which was actress Nargis. It was the highest grosser of 1952 and was the first to gross over Rs.15 million. This record was beaten three years later by Shree 420 (in 1955).

A Royal Indian family consists of the Emperor Maharaj (Murad, his brother Shamsher Singh (Premnath) and sister Rajshree (Nadira). A poor villager named Jai Tilak (Dilip Kumar) enters a contest to tame Princess Rajshree's horse and after he is successful Shamsher challenges him to a game of fencing. Jai is declared the winner of the fight after much dispute and Shamsher is enraged at losing to a

poor villager. Jai then falls in love with Rajshree and tries numerous times to woo her but the princess's arrogance prevents her from revealing her true feelings.

Shamsher becomes even more enraged when the Emperor Maharaj reveals that Shamsher is not the heir to his throne after his death and that he plans to free India from monarchy and turn to democracy.

Shamsher then plans to gain control of the kingdom by killing the Maharajah on the night before he is due to travel to England for a medical procedure. However he is unsuccessful after the Maharajah escapes an attempt on his life by Shamsher's henchmen and disguises himself as a servant in his own palace.

Shamsher then sets his eyes on Mangala (Nimmi) who is a village girl and childhood friend of Jai but her love is not reciprocated as he is only in love with princess Rajshree. After Mangala is kidnapped by Shamsher Singh who plans to keep her prisoner in his palace and molest her, Mangala takes a bottle of poison and dies. Jai kills Shamsher in revenge and provokes Princess Rajshree to launch an attack on his village to avenge her brother's death. Jai manages to kidnap Rajshree and sets out to gain her love by taking her into his village and forcing her to live as a peasant girl. Just when Rajshree begins to realise her feelings for Jai, Shamsher Singh who was presumed dead returns to get his revenge against Jai.Later,Jai and the loyalist forces defeat Shamsher and resume power.

Thematic Treatment: Aan(1952),Mehboob's first color spectacle, the nuances of adventure and romance in a mythical kingdom were explored in the style of Ben Hur. With enormous and expensive set and painstakingly shot composition, Mehboob wove a melodrama that was magical enough to draw the audience both in India and abroad.

Technical Treatment: Aan was Mehboob first color film which was shot on 16 mm color negative and later have it blow-up to 35 mm at the Technicolor Ltd. Laboratories. Technically, Aan was a masterpiece having strong influence of Hollywood's style, action as well as direction.

Story Line: Amar (1954)

Amar is a 1954 black-and-white Hindi movie.

Produced and directed by Mehboob Khan, the film stars Dilip Kumar, Madhubala, Nimmi and Jayant. Amar features music by Naushad with lyrics by Shakeel Badayuni.

Apparently Mehboob's favorite film in which the cowardly hero Amar(Dilip Kumar),a lawyer, seduces a milkmaid Sonia(Nimmi) while engaged to Anju(Madhubala).The hero watches silently as Sonia suffers the consequences of their passionate moment while the villian,Sankat(Jayant),offer her help and comfort.Sankat causes havoc in the village before getting killed in a fight with Amar.Sonia is arrested and defended in court by Amar who eventually marries her.

Thematic Treatment: This story of a good man's moral degeneration, his conflict with his conscience and his courage to confess the wrong he has done make the film strongly thematic and thus provide the basis of a powerful melodrama dealing with human sins and sacrifices, strength and fraility,dignity and depravity. Instead of showing the boldness of male characters, the film portrays female protagonists as strong character persons who are largely at par with their male counter-parts.

Technical Treatment: Technically, the picture maintains Mehboob's usual standards. Sets are quite impressive. The film also inculcates a strong blend of music and other ambient sounds. Cinematography and screenplay could be termed as superb as they involve new experimental elements within them.

Story Line: Mother India (1957)

Mother India is a 1957 Bollywood film directed by Mehboob Khan and starring Nargis, Sunil Dutt, Rajendra Kumar and Raj Kumar. The film is a remake of Mehboob Khan's earlier film Aurat (1940).(7) The film was fifth Indo-Russian co-production, and was preceded by Pardesi (1957), also starring Nargis Dutt. In 2005, Indiatimes Movies ranked the movie amongst the Top 25 Must See Bollywood Films. The film ranked third in the list of all-time box office hits.

The film was India's first submission for the Academy Award for Best Foreign Language Film in 1958, and was chosen as one of the five nominations for the category. The film came close to winning the

award, but eventually lost to Frederico Fellini's Nights of Cabiria by a single vote.

The film begins with the finishing of a water canal to the village set in the present. Radha (Nargis), as the 'mother' of the village is asked to open the canal and remembers back to her past when she was newly married. The wedding between Radha and Shamu (Raaj Kumar) was paid for by Radha's mother-in-law who raised a loan from the moneylender, Sukhilala. This event starts the spiral of poverty and hardship which Radha endures. The conditions of the loan are disputed but the village elders decide in favour of the moneylender after which Shamu and Radha are forced to pay three quarters of their crop as interest on the loan of 500 rupees.

Whilst trying to bring more of their land into use to alleviate their poverty, Shamu's arms are crushed by a boulder. He is ashamed of his helplessness and is humiliated by others in the village, deciding that he is no use to his family he leaves and does not return. Soon after this, Radha's mother-in-law dies.

Radha continues to work in the fields with her children and gives birth again. Sukhilala offers to help alleviate her poverty in return for Radha marrying him, but she refuses to "sell herself". A storm sweeps through the village destroying the harvest and killing Radha's youngest child - the villagers start to migrate but decide to stay and rebuild on the urging of Radha.

The film then skips forward several years to when Radha's two surviving children, Birju (Sunil Dutt) and Ramu (Rajendra Kumar), are young men. Birju, embittered by the exactions of Sukhilala since he was a child takes out his frustrations by pestering the village girls, especially Sukhilala's daughter. Ramu, by contrast, has a calmer temper and is married soon after. He becomes a father but his wife is soon absorbed into the cycle of poverty in the family.

Birju's anger finally becomes dangerous and, after being provoked, attacks Sukhilala and his daughter lashing out at his family. He is chased out of the village and becomes a bandit. On the day of the wedding of Sukhilala's daughter, Birju returns to take his revenge. He kills Sukhilala and takes his daughter - but Radha, who had promised that Birju would not do

harm, shoots Birju who dies in her arms. The film ends with her opening of the canal and reddish water flowing into the fields.

Awards and nominations

? Academy Award for Best Foreign Language Film: Nomination

? Karlovy Vary International Film Festival: Best Actress: Nargis Dutt

? Filmfare Best Movie Award

? Filmfare Best Director Award: Mehboob Khan

? Filmfare Best Actress Award: Nargis

? Filmfare Best Cinematographer Award: Faredoon Irani

? Filmfare Best Sound Award: R. Kaushik

Thematic Treatment:

Mehboob displays a rare understanding of the hopes and aspirations of the simple villagers in the long preamble to the film. But in the second half, in which drama takes firm root, Mehboob shows a tendency to lay due stress by melodrama. In spite of this lack of balanced treatment, there are many memorable scenes in the film and the climax especially, in which the major female protagonist shoot her son in order to save the honor of the village.

Technical Treatment: Technically, Mother India has a magnificent polish and slickness. The kudos for it must belong to ace cameraman Faredoon Irani whose camera work, both outdoor and in the interiors, is first-rate and comparable to the best in any part of the world.

Conclusion

Mehboob Khan is regarded as one of the finest directors to grace Indian Cinema. He gave new dimensions to Indian Cinema. His films reflected the contemporary society and it's evils. His way of giving social messages in his films was excellent. Needless to say, his every film gives a social message to the society. For instance, Humayun is based on Hindu-Muslim Unity, Aurat and Mother India on womanhood, Aan on aristocracy and its ill-effects on the lives of

commoner. Big sets, good sound scores and music, excellent screen-play and efficient direction were the qualities of Mehboob's films which made his movies different from others.

A man of humble beginning and little formal education, Mehboob Khan became one of the India's greatest film makers. Like many other film makers of his time, Mehboob's craft was learnt in the film theatre, the common motif in his film usually being the oppressed poor pitted against the oppressive rich. Be it the poor tribal against the money grabbing capitalist in Roti(1942) , the commoner against the aristocracy in Aan(1952) or the poor peasant woman against the slimy zamindar in Aurat(1940) and Mother India(1957);it seems that the rich vs. poor struggle is going on since the dawn of the civilization.

His artistry is not only so much in spectacle as in the intimate moments, the emotional content, depth of exploration and expression. According to Rissient, Mehboob Khan and Raj Kapoor are two of India's greatest film makers. Though they are considered as commercial film makers but there are many moments in their films which raise them to the level of great artists. In his films, there is more art as compared to bulk of films made by India's pseudo-intellectual directors.

As Rissient said, Mehboob Khan's work was extraordinary in comparison to his contemporary directors. Mehboob Khan Films nurtured extraordinary talents who give stunning performances in films like Mother India, Humayun, Andaz, Amar etc. Mehboob Khan knows the tactics to bring out the best from his crew.

From the very beginning of his career, Mehboob knows where his destiny lay. He was a great fan of Hollywood movies. He left his home at the age of sixteen and came to Bombay to become an actor. But, at that time who knew that this lad will become a strong pillar of cinema production. His dedication to work under great stress and strain on a shoe-string helped him to get whatever he wanted to be.

An extract from a news-report by Fred W. published in citizen-news; a Hollywood journal said "Mehboob Khan, known as the Cecil B. De Mille of

India was the guest of the original Cecil B De Mille here (in Hollywood). Mehboob has also showed De Mille Humayun-his Bombay made feature film, which was praised by many people as one of the finest example of cinema art, ever had seen.

Mehboob Khan Films were not only a craze in India but were equally liked in the West. That's why after watching Humayun; Cecil B De Mille remarked that it is the finest work in India. At that time most of the pictures made in India are in Hindustani and deal with the philosophical themes preferred by the natives. But Mehboob made first effort to make a picture in bilingual (English and Hindustani) in the expectation that it may get market elsewhere in Britain and U.S.

Another extract from a letter written by Cecil B De Mille to Mehboob stated as "Motion picture historians in this country generously credited me for fathering the film-spectacle, and it is in the same framework that Mother India wish to commend you heartily"

Cecil B De Mille liked Mehboob's work very much and wanted that Mehboob made more films and thus exhibit his excellent work to the audience. Cecil B De Mille several time personally appreciate Mehboob's work as he witnessed a new revolutionary idea among his films.

Mehboob's Aan put Indian Cinema on the world map. Before Aan not only a single Indian picture was commercially released in England, Europe and many other parts of the world. De Mille kissed Mehboob when he saw Aan. De Mille's kiss was Mehboob's supreme reward as a director. Mehboob had blazed a trail and had given millions of foreigners a glimpse and taste of India. Mehboob had a great sense of imagination, his dealings were superb. Mehboob's direction displayed a unique command of techniques which later proved to be a landmark in the field of film making.

In professional pursuits, Mehboob was earthy. His strength lay in the deep-rooted love of the soil which was reflected in many of his films. In his personal beliefs God has planned everything for him. His trade-mark was a strange mixture: the hammer and sickle in a thunderstorm, with an Urdu couplet "Man proposes, God disposes".

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Role of Alternative Media in a Civil Society

*Dr. Govind Pandey**

The pen is mightier than the sword, and so alternative media is to the mainstream media. This is not a mere conjecture, the process has already begun. The alternative media has emerged as a key player in promoting the cause of marginalized section of the society, an alternative voice of people and thereby reflecting reality. The neglect of underprivileged and browbeaten by mainstream media, the continued suppression and manipulation of information by government and media industry has posed a severe threat to the right to freedom of speech and expression of the members of global civil society. In the backdrop of the great danger posed by the media and political-economical nexus, a new development has given hope to millions around the world, of reuniting and creating an alternative source of information which is free by all means. The past few decades have shown us the path of creating a multi polar world and the advent of new media will create a world with multiple sources of voices. The information is coming from those who are not only consumers of it, but producing it as well. The recent technological developments have reduced the cost of production dramatically. The speed of internet has increased with the development in the data transmission technology. This development has provided the new form of media which is the new media, a very strong tool of communication which will challenge the monopoly of traditional mainstream media. The alternative media particularly Internet and Community Radio have changed the way we were consuming the media products. Now the consumer is no more a passive receiver of the media content but is directly involved in the process of collection, selection and dissemination of information. There is a large number of people who believe that the media can be used as a tool for social change. The large number of people involved in developing and disseminating information can be a great source of information for hundred and thousands of people all across the world.

Information flow is a continued process and can not be stopped by the governments and today it has taken a global shape. Things happening at far of places have started affecting local governments. The recent case of Iran where the Iranian Government stopped the flow of information by putting many journalists behind bars and blocking television and slowing down internet speed could not restrict the flow of information. People used their mobile phones and cameras and put videos and audio of the various acts of Government for viewing and it became instant hit. A global opinion was formed and it affected the Iranian Government as well. It shows the strength of the alternative sources of information in shaping the modern world.

Civil Society: Jurgen Habermas' founded the notion of 'public sphere,' in which he discussed about a model of rational communication and rational critical debate. While explaining this kind of public sphere he said that, 'private people come together as a public and they engage the state on various matters of public interest with reasoned argument.' As Habermas stressed, the public sphere has been in a permanent state of transformation as underlying social and economical conditions have changed. Though we have many views about civil society but we are not able to provide a single definition of civil society which is unanimously supported by all the scholars. The most recent one given by Mary Kaldor in his essay written in the book Global Civil Society 2007/08 talks about civil society, as the medium through which social contracts or bargain are negotiated between the individual and the centers of political and economic authority. Civil society is a process of management of society that is bottom- up rather than top down, and involves the struggle for the goals of emancipation. Till 1989, the definition of civil society was territorially bounded. The concept of civil society was prevalent in some parts of Europe and America. The developments that have

Asso. Professor, Department of Mass Communication, B.B. Ambedkar Central University, Lucknow

started around the world in early part of seventy and continued through eighties and nineties strengthen the democratic movement in Asia, Africa and other parts of the world. It is very clearly stated that to have a vibrant civil society you need established democratic rights of electing public representatives, an independent judiciary and separation of legislative from executive.

Media's Role in a Civil Society

The control of media by large business houses who are governed by the state bureaucracies and commercial motives has created an environment where power has come under one head which is a dangerous sign for a democratic country like India. The UNESCO report on various aspects of communication and society provided eight following functions of mass media;

i)   dissemination of information
ii)   socialization
iii)   motivation
iv)   promoting debate and discussion on public issues
v)   education
vi)   cultural promotion
vii)   entertainment and
viii)   integration

The objective of these functions were to provide complete information to the public so that they can form opinion and participate in the democratic process i.e. debate and discussion which ultimately guarantees their freedom of speech and expression. There is an immense danger to the freedom of speech and expression in the form of control and manipulation of information by state and private media industry. The control of mainstream media has come from various quarters and in variable forms. The fourth pillar of democracy has been hijacked by the various governmental and non-governmental organizations. Main stream media is no more the voice of people and is in a total disconnect with the real India. The mainstream media is serving the interests of minuscule minority and totally neglecting the real issues.

If we analyze the issues that have been the centre of debate and discussion on various television channels and in print media we will hardly see an issue that is affecting the masses or talking about the marginalized section of the society. The mainstream media is obsessed with the glamour and politics, real developmental issues are vanished from the scene.

What is Alternative Media?

Michael Albert (2004) attempts to define alternative media in his manifesto, 'what makes alternative media alternative'?, As he writes ' An alternative media institution does not maximize profits, does not primarily sell audience to advertisers for revenue, but is structured to subvert society's defining hierarchical social relationships. It is structurally profoundly different from and as independent of other major social institution, particularly corporations, as it can be many segments of civil society are politically motivated communities promoting numerous causes and holding various versions of democracy.

John Ehrenberg (1999) " A democratic sphere of public action that limits the thrust of state power."

Alternative media enable and encourage empowerment and learning outcomes may take place in either formal or informal education settings.

UNESCO report on alternative media says: ' These are the kinds of consciously political and social demands by groups for whom alternative communication is but another facet of their need to contest hegemonic structures and forms to create an new social and cultural reality for themselves. (UNESCO, 1993,p.16)

Advent and Type of Alternative Media

The monopoly of information control and ownership by the government, political and economic elites have given them a lot of power to manipulate information. The newspapers and television channels have been driven by the commercial motives and the news about the poor and the marginalized were shifted to the inner pages.

The global civil society felt a need of having alternative media which can connect with the oppressed and report the truth. The alternative media

was present during the media boom but did not take proper shape. Just after the internet revolution now, it came in to prominence. Some of the alternative media that have created and posted great challenge to mainstream media are the following:

1)   Internet Newspaper (e-newspaper)
2)   Blogs
3)   Social Networking websites
4)   Mobile phones and Pager services
5)   Independent documentary/Video filmmakers
6)   Community Radio
7)   Visual Radio
8)   Ham operators
9)   Small Newspapers and Magazines
10) Newsletters, brochures, handbills, pamphlets, posters, etc

The development of alternative media gave ordinary citizens power to publish articles, upload videos and display photographs. It gave birth to a new kind of journalism which is emerging as public journalism. In this type of journalism public is producer, editor, reporter and consumers of the content. It has reduced the gate keeping authority of the traditional media.

Role of Alternative Media

1)   An alternative voice of people:

It has a great role to play in shaping up a global civil society and free world. With the advent of internet and use of advance technology in mobile telephone industry the local issues have all the potential to become global and that to within a very little time. The recent experience of the governments of China and Iran attempting to control the internet has led to a strong underground movement. The authorities blocked the flow of information by putting journalists in jail and tried to stifle the flow of information but the internet gave people the much needed voice and forum which is hard to contain by the governments.

2)   A forum for marginalized section of the society:

The main stream media is only catering to the need of affluent in the society. The marginalized section of society is hardly finding any place in the main stream media. The voice and problems of the socially weaker class is unreported and unrepresented. Here alternative media can play an important role in highlighting the problems of poor and marginalized communities. The small community newspapers, community radio, television broadcast blogs, posters etc. can help the people to overcome which are otherway neglect by mainstream . They can use media to highlight the atrocities, faults in bureaucratic and other institutional setup. *Marie Trigona,* in her book *"Argentina's Community Media Fights for Access and Legal Reform",* explores that Argentine groups have emerged to produce alternative and independent media for television, radio and video in an effort to counter lack of access to marginalized communities in mass media.

3)   Global public sphere:

The world is shrinking and the nation state boundaries have disappeared in the contemporary societies. Any issue that is related with a particular country might become global within no time, courtesy new media. This is not merely a hypothesis but global reality. One of the biggest examples is "Batti Band Campaign", such was the impact of this campaign that through out the world people came out in support of it and now it is a global phenomenon. And this is not the only example of this type, there are many examples where global opinion was generated in support of many campaigns and world governments were forced to accept global opinion. This is how new technologies have reinvigorated a sense of transnational public sphere and strengthened global civil organizations movements and provided platform for sub cultural groups and common man

4)   Free expression and social activism:

Alternative media is playing an important role in social learning process by providing easily accessible content to common man. In many developing and developed countries it is working as agents of social change. Denis McQuails in his democratic media participant theory suggests that media content should not be controlled by the government institutions and political organizations. Members of civil society should have their own media and it must promote the

interest of common man. This can be achieved only when we have multiple sources of information and communication where one can easily access and disseminate information. Recently in India, a controversy involving a union minister and a commissioner of a government body, started off from a social network site twitter, and within no time public opinion was formed. The public opinion was so strong that government accepted resignation of minister and the commissioner was forced to step-down. This shows the strength of the new media and the public opinion generated through it. Now, no government can neglect opinion of civil society

Conclusion:

The global civil society has found a new and alternative platform for raising their voices. Alternative means of communication have become a very strong tool to form global opinion. The world is now fast becoming multi polar and multiple sources of communication in the form of small and alternative media later have given a strong platform to the marginalized communities and socially deprived class. Now the local governments are finding it difficult to stop the flow of information. The traditional form of communication which dominated the news and information behavior of millions across the globe will have tough time negotiating with the effects of emerging alternative forms of communications.

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Patent System in India: An Overview

*Dr. Sudhanshu Jayaswal**

The concept of creativity, together with concerns over access to creativity and knowledge are currently the subject of international debate and unprecedented public attention, particularly in the context of international developments in intellectual property laws. Not only significant developments are there at the legal level, but with increasing moves towards stronger and harmonized protection for intellectual property, an intense public interest is also there in the concepts of creativity, authorship, personality and knowledge.

Loosely defined, intellectual property is a "product of mind." It is similar to any property consisting of movable or immovable things wherein the proprietor or owner may use his property as he wishes and nobody else can lawfully use his property without his permission.

The Convention establishing the World Intellectual Property Organization (WIPO) in 1967, one of the specialised agencies of the United Nation system, provided that intellectual property rights shall include rights relating to:

(i)   Literary, artistic and scientific work.

(ii)   Performance of performing artists, phonograms and broadcasts.

(iii)   Inventions in all fields of human endeavour

(iv)   Scientific discoveries.*

(v)   Industrial designs.

(vi)   Trademarks, service marks, and commercial names and designations.

(vii)   Protection against unfair competition and all other rights resulting from intellectual activity in the industrial, scientific, literary or artistic fields.

(* no national laws or international treaties, as on date, give any property rights to scientific discoveries.)

Intellectual property rights have been created to ensure protection against unfair trade practices. The driving force behind the formation of Trade Related Intellectual Property Rights (TRIPS) was to curb international abuse of patented technology, infringement and misappropriations. Patent policies have historically been enacted to further national interests. Developed countries like USA and European Union have taken a long time of 150 years to establish their patent regime.

The inventor uses his skills and inventive ingenuity to invent. The product of his labour is the invention. The invention is expected to alleviate some problems of society. The government is therefore anxious to see that the invention is worked to the maximum in the country to fulfill the needs of the public. However, unless the inventor is guaranteed protection from copying and unfair competition, he will not be inclined to disclose his invention. The Government therefore protects the inventor and at the same time ensures that the invention is disclosed to the public fully. A bargain is struck between the Government and the inventor. This bargain takes the form of Patent for the inventor through the Patent Office.

The word "patent" is derived from the Latin word "patere" meaning "to open." A Patent is a monopoly right granted by the Government for the exclusive use of an invention to the inventor or his assignee. This right is granted only for a limited period called "term of patent." The word "patent" under the Patents Act, 1970 means a patent granted under the Act but generally means "the exclusive right to use or exercise an invention granted to a person for a limited period in consideration of the disclosure of the invention." Patent rights are granted only to new inventions capable of industrial application.

*Senior Lecturer in Journalism, Centre for Journalism & Mass Communication, Hemwati Nandan Bahuguna Garhwal University, Srinagar-246174 (Garhwal) UTTARAKHAND

The patents have been considered to be an important tools in the economic and industrial development of a country which encourage the inventors to evolve new inventions, offer a reward for the expenses of developing inventions to the stage at which they are commercially viable, provide inducement to invest capital in new lines of production which might not appear profitable if many competing producers embark on them simultaneously and provide a steady flow of latest information on latest developments in various fields of science & technology. The patent system in India is based on the principle that (i) patents are granted to encourage inventors (ii) patented inventions are worked in India on commercial scale to the fullest extent (iii) the patented inventions are commercially worked within reasonable time without delay and (iv) the patents are not granted merely to enjoy a monopoly for the importation of patented articles.

Even during the term of patent, the right may cease, if not kept alive by payment of renewal fees. The inventor or his assignee has to apply for a Patent for the invention to the Patent Office. Along with his application, he has to disclose the invention completely in the form of a complete specification. This complete specification is published by the Patent Office immediately on deciding that a Patent may be granted. Once it is published by the patent officer, the copy of the Patent Specification is available for inspection by the public. Anybody can obtain a copy of the Patent Specification..

A Patent can do the following for the Patentee.

1. The patentee (inventor or his assignee to whom the Patent is granted) alone has a right to the use of the patented invention. This right can be used by him in several ways.

2. He can use it himself to develop a business based on the invention, secure from any competition or fear of copying during the term of Patent.

3. He can allow others to use it at a price mutually agreed upon by licensing it.

4. He can sell it outright for an adequate consideration.

A Patent can do the following for the society.

1. The patentee works the invention in any one or more ways as described above. Thus, newer, better and cheaper products become available to the public.

2. Since, full details of the invention are available to the public early; it provides a springboard for further inventions.

3. After expiry of the term of Patent, the invention is available to the public without any legal hindrance, thus leading to easy transfer of technology.

4. Even during the term of Patent, the patented technology transfer may take place by way of assignment or licensing and the transfer has an excellent tool to assess its worth before transfer agreements are finalised.

In most countries, the invention to be patentable must fulfill the following requirements.

1. Must be novel.

2. Must involve an inventive step.

3. Must be capable of industrial application.

4. Must not be from the categories of inventions specifically declared as non-patentable under the relevant patent law.

An invention is new or in patent law terminology there is "novelty" if the invention is not yet contained in the state of the art, the later generally being defined as everything which has been disclosed to the public before the filing of the application. "Inventive Step" means that having regard to the prior art, the invention must not be obvious to a person having ordinary skill in the art. "Industrial Applicability" can be industrially manufactured or used in manufacturing, agriculture, handicraft, services, etc.

These four requirements are called the requirements or conditions of patentability.

Primarily, the invention belongs to the inventor; unless he has assigned his rights to somebody. A Patent may be granted to the original owner or to someone to whom the ownership has passed. Publication of the Patent Specification is an integral and essential part of

the Patent System the world over. The result is a vast resource of technical information, which unfortunately has not been exploited in developing countries including India. However, it is essential that Patent Information is exploited to the fullest to gain an information edge. Contrary to the misconception prevalent in the minds of the potential users, Patent information is not kept secret. It is meant for public knowledge and use.

Patent information relates to information concerning patented inventions disclosed in a Patent document. Inventions in the context of Patents are successful solutions to technical problems.

A Patent document must answer the following questions.

1. What is the technology field of the invention?
2. Which technical problem has been solved and how?
3. What is the prior art?
4. Who is the owner of the Patent?
5. Who is the inventor?
6. When was the earliest application for a Patent filed and where?
7. Whether the technology is in the public domain.

A Patent document discloses the following information.

1. Bibliographic data concerning the Patent
2. Title of the invention
3. Abstract of the invention
4. References to prior art
5. Complete technical description as well as practical details of the invention with reference to suitable drawings/formulae
6. Claims defining the monopoly

Patents are a unique source of technical information owing to the following reasons.

1. A large percentage of technology disclosed in Patents is never published in any other publication.

2. Patents are effective only in the country of grant and for a limited period.

3. Patents form one of the earliest publications of the patented invention.

4. Patents form a single storehouse of technological information, covering the widest range of technologies; irrespective of the level of sophistication of the technology.

5. Patents are written in a standard format. Once familiarity is gained, retrieval of relevant information is easy.

6. Patent information is easily accessible through the use of classification systems and the use of electronic database systems.

Under Section 2(1) (j) of the Patents Act, 1970, a patent can be obtained only for an invention which is new and useful. The invention must relate to a machine, article or substance produced by manufacture or the process of manufacture of an article. A patent may also be obtained for an improvement of an article or of a process.

It is not considered in public interest to grant patent monopolies in respect of discovery of a scientific principle or an invention injurious to public health or method of agriculture or a process of treatment of human beings, animals or plants (Section 3). Section 4 of the Act renders inventions relating to atomic energy unpatentable.

Under the Patents Act, 1970, three kinds of patents are granted.

1. An ordinary Patent

2. A patent of addition for improvement or modification

3. Patent in respect of convention application providing the advantage of priority

History of Indian Patent System

1856: The Act VI of 1856 on protection of inventions based on the British Patent Law of 1852. Certain exclusive privileges granted to inventors of new manufacturing products for a period of 14 years.

1859: The Act modified as Act XV; called Patent Monopolies exclusive privileges (making, selling and using inventions in india and authorizing others to do so for 14 years from date of filing specification).

1872: The Patents & Designs Protection Act.

1883: The Protection of Inventions Act.

1888: Consolidated as the Inventions & Designs Act.

1911: The Indian Patents & Designs Act.

1972: The Patents Act (Act 39 of 1970) came into force on 20th april 1972.

1999: On march 26, 1999 Patents (amendment) Act, (1999) Came into force from.

2002: The Patents (amendment) Act 2002 came into force from 20-05-2003.

2005: The Patents (amendment) Act 2005 effective from 01-01-2005.

The Patent system in India dates back to mid 19th century. The first legislation in India relating to Patent rights was the Act VI of 1856 which granted certain exclusive privileges to inventors of new manufacturing products for a period of 14 years. The objective of this legislation was to encourage inventions of new and useful manufacturing products and to induce inventors to disclose secret of their inventions. The Act was subsequently replaced by Act IX of 1857 since it had been enacted without the approval of the British Crown. Fresh legislation for granting 'exclusive privileges' was introduced in 1 859 as Act XV of 1859. This legislation contained certain modifications of the earlier legislation, namely, grant of exclusive privileges to useful inventions only and extension of priority period from 6 months to 12 months. This Act excluded importers from the definition of inventor. This Act was based on the United Kingdom Act of 1852 with certain departures which include allowing assignees to make application in India and also taking prior public use or publication in India or United Kingdom for the purpose of ascertaining novelty.

In 1872, the Act of 1859 was consolidated to provide protection relating to designs. It was renamed as "The Patterns and Designs Protection Act" under Act XIII of 1872. The Act of 1872 was further amended in 1883 (XVI of 1883) to introduce a provision to protect novelty of the invention, which prior to making application for their protection were disclosed in the Exhibition of India. A grace period of 6 months was provided for filing such applications after the date of the opening of such Exhibition.

This Act remained in force for about 30 years without any change but in the year 1883, certain modifications in the patent law were made in United Kingdom and it was considered that those modifications should also be incorporated in the Indian law. In 1888, an Act was introduced to consolidate and amend the law relating to invention and designs in conformity with the amendments made in the U.K. law.

The Indian Patents and Designs Act, 1911, (Act II of 1911) replaced all the previous Acts. This Act brought patent administration under the management of Controller of Patents for the first time. This Act was further amended in 1920 to enter into reciprocal arrangements with UK and other countries for securing priority. In 1930, further amendments were made to incorporate, *inter-alia,* provisions relating to grant of secret patents, patent of addition, use of invention by Government, powers of the Controller to rectify register of patent and increase of term of the patent from 14 years to 16 years. In 1945, an amendment was made to provide for filing of provisional specification and submission of complete specification within nine months.

After Independence, it was felt that the Indian Patents & Designs Act, 1911 was not fulfilling its objective. It was found desirable to enact comprehensive patent law owing to substantial changes in political and economic conditions in the country. Accordingly, the Government of India appointed the Patents Enquiry Committee (PEC) under the chairmanship of Justice (Dr) Bakshi Tek Chand in 1948 to review the working of the patents law in India to ensure that the patent system is conducive to the national interest.

The Committee submitted its interim report on 4 August, 1949 with recommendations for prevention of misuse or abuse of patent right in India and suggested amendments to sections 22, 23 & 23A of the Patents & Designs Act, 1911 on the lines of the United Kingdom Acts 1919 and 1949. The Committee also observed that the Patents Act should contain clear indication to ensure that food and medicine and surgical and curative devices are made available to the public at the cheapest price commensurate with giving reasonable compensation to the patentee.

The Committee submitted its final report in 1950 suggesting certain provisions for compulsory licensing with a view to counteracting the misuse or abuse of patent monopolies. Based on the recommendations of the Committee, a bill was introduced in the Parliament in 1953 (Bill No. 59 of 1953). However, the Government did not press for the consideration of the bill and it was allowed to lapse.

In 1957, the Government of India appointed Justice N. Rajagopalan Ayyangar to examine the question of revision of the Patent Law in India and advise the government accordingly. The report of the Committee, which comprised of two parts, was submitted in September, 1959. Justice Ayyangar while recommending the retention of patent system despite its shortcomings in its application to an underdeveloped country like India made the following remarks:

"*The patent system is the most desirable method of encouraging inventors and rewarding them and though at present Indian inventors take a very small share in the benefits of that system, with the increasing emphasis on technical education and the number and quality of the research institutes that have been established in the country together with rapid industrialisation, one may look forward to a time when the Indian research worker and inventors will take advantage of the patent law.*"

On the basis of this report, the Patent Bill, 1965 was introduced in the Lok Sabha on 21 September, 1965, which however lapsed. In 1967, again an amended bill was introduced which was referred to a Joint Parliamentary Committee and on the final recommendation of the Committee, this bill was passed eventually on 29 August, 1970 and ultimately became the Patents Act, 1970 with the objectives of promoting research and inventions, accelerating industrial growth in the country and preventing exploitation of a monopoly position through a well regulated patent system. This Act repealed and replaced the 1911 Act so far as the patents law was concerned. However, the 1911 Act continued to be applicable to designs. Most of the provisions of the 1970 Act were brought into force on 20 April, 1972 with publication of the Patents Rules, 1972.

Uruguay Round of General Agreement on Trade and Tariff (GATT) negotiations which started in 1986 at Punta Del Este (Uruguay) and concluded on 15 December, 1993 after intense and acrimonious negotiations throughout its discussion included within its framework the Trade Related Intellectual Property Rights (TRIPS). The signing of this agreement by the representatives of about 117 countries at Marrakesh (Morocco) on 15 April, 1994 led to the formation of World Trade Organization (WTO) replacing the GATT. The WTO came into existence with effect from 1 January, 1995.

The "TRIPS Agreement" provides certain norms and standards for certain areas of intellectual property rights, which are copyright and related rights, trademarks, geographical indications of source, industrial designs, patents, topographies of integrated circuits, protection of trade secrets and control of restrictive trade practices in licensing agreements.

Part II, Section 5 of the TRIPS Agreement consisting of eight Articles (Article 27 to 34) in addition to Part I (General Provisions and Basic Principles) applies to Patents.

Article 27, entitled "Patentable Subject matter" deals with

1. Inventions for which Patents must be available: Patents must be available for 'any invention, whether products or processes, in all fields of technology, provided that they are new, involve an inventive step and are capable of industrial application.

2. Inventions which may be excluded from patentability: Members may exclude from

patentability inventions the prevention of which is necessary to protect order public or morality, including to protect human, animal or plant life or health or to avoid serious prejudice to the environment.

Members may also exclude from patentability diagnostic, therapeutic and surgical method for the treatment of humans or animals, other than micro-organisms, and essentially biological processes for the production of plants or animals other than non-biological and microbiological process.

Article 10 of TRIPS Agreement provides that computer programmes and compilation of data shall be protected under copyright.

The objectives to be achieved by TRIPS Agreement are

1.   To promote technological innovation

2.   Transfer and dissemination of technology to the mutual advantage of producers and users

But these objectives will be achieved in a manner conducive to social and economic welfare and to a balance of rights and obligations.

India has become member of Paris Convention and Patent Cooperation Treaty (PCT) from 7 December, 1998 and of Budapest Treaty on deposition of microorganism from 17 December, 2001. The PCT concluded in 1970 is open to States party to the Paris Convention. The Treaty makes it possible to seek patent protection for an invention simultaneously in each of a large number of countries by filing an "international" patent application. It may generally be filed with the national patent office of the contracting state of which the applicant is a national or resident or, with the International Bureau of WIPO in Geneva (Switzerland).

Among all the contracting States, the applicant indicates those in which he wishes his international application to have effect ("designated States"). The international application is then subjected to what is called an "international search" by one of the major patent offices (International Searching Authority) and results in an "international search report." The international application together with the international search report is published by the International Bureau. If the applicant decides to continue with the international application, he can wait until the end of the 30th month (31 months in case of India) to commence the national procedure before each designated office. The applicant may choose to ask for an "International preliminary examination report," by one of the International Preliminary Examining Authorities.

The procedure under the PCT has great advantages for the applicant, the patent offices and the general public:

1.   The applicant has 18 months more than in a procedure outside the PCT to evaluate with reasonable probability the chance of his invention being patented.

2.   The search and examination work of the patent offices can be considerably reduced, thanks to the international search report and the international preliminary examination.

3.   Since each international application is published together with an international search report, third parties are in a better position to formulate a well founded opinion about the patentability of the claimed invention.

The last decade witnessed a sea change in the intellectual property (IP) regimes, all over the world, fuelled by the TRIPS Agreement, under WTO. Linking IP protection to technology transfer across the borders and bringing it under the ambit of a structured multilateral treaty of international trade were revolutionary in the context of the erstwhile GATT and the history of the international trade. The intellectual property laws in India had almost a docile and stagnant existence ever since they were formed. India being a member of WTO had to implement TRIPS Agreement in totality. Among the IP regimes, patent laws of the developing countries like India attracted major focus and concern under WTO while the laws on trademarks, copyrights and designs were almost in conformity with the provisions of the TRIPS Agreement. Hence, a major overhauling exercise became necessary for the existing Patents Act, 1970 to meet the TRIPS stipulation.

The formation of WTO and the TRIPS Agreement under its ambit had a major influence on the Indian patent regime. To increase the protection cover provided to the inventors/creators, the Indian government made substantial changes and brought in amendments and new provisions in the Intellectual Property Right (IPR) Acts, keeping in mind the interest of country. Although each country implements intellectual property laws at the national level, the TRIPS Agreement imposes minimum standards on patents and other intellectual properties. As a result of the commitments made under the TRIPS Agreement, India undertook a process to enact and amend the existing norms of IP protection to be TRIPS compliant.

The Indian Patents Act, 1970 remained in force for about 24 years without any change till December 1994. An ordinance effecting certain changes in the Act was issued on 31 December, 1994, which ceased to operate after six months. Subsequently, another ordinance was issued in 1999. This ordinance was subsequently replaced by the Patents (Amendment) Act, 1999. The 1970 Act underwent three amendments that *interalia* did away with discriminative restrictions in protection with respect to some technology disciplines and thus paving way for a product patent regimes in areas like medicine, drugs and chemicals to make it TRIPS compliant:

The Patents (Amendment) Act, 1999 (hereinafter referred to as the 1999 Amendment)

The Patents (Amendment) Act, 2002 (hereinafter referred to as the 2002 Amendment)

The Patents (Amendment) Act, 2005 (hereinafter referred to as the 2005 Amendment)

A new definition of the word 'invention' made it possible to protect products in technology areas including biotechnology.

The provisions of the 1999 Amendment had the retrospective effect from 1 January, 1995. The amended Act provided for filing of applications for product patents in the areas of drugs, pharmaceuticals and agro chemicals though such patents were not allowed. However, such applications were to be examined only after 31 December, 2004. Meanwhile, the applicants could be allowed Exclusive Marketing Rights (EMR) to sell or distribute these products in India, subject to fulfillment of certain conditions.

The second amendment to the 1970 Act was made through the Patents (Amendment) Act, 2002 (Act 38 of 2002). This Act came into force on 20 May, 2003 with the introduction of the new Patent Rules, 2003 by replacing the earlier Patents Rules, 1972.

The third amendment to the Patents Act, 1970 was introduced through the Patents (Amendment) Ordinance, 2004 with effect from 1 January, 2005. This Ordinance was later replaced by the Patents (Amendment) Act, 2005 which became effective from 1st January, 2005.

The Patents (Amendment) Act, 2005, attempted to increase the threshold of patentability by setting higher standards of "novelty" and "inventive step" and by excluding additional categories of subject matters from patentability. e.g., the new definition for 'new invention' [Section 2(1) (1)], the amended definition for 'inventive step'[Section 2(1) (ja)], the amended definition for 'pharmaceutical substance'[Section 2(1) (ta)], the addition of a new explanation to Section 3 (d) and the expansion of Section 3 (d) in general were all aimed at stepping up the threshold of patentability in general.

The new definition of 'new invention' makes the novelty requirement absolute. Novelty of an invention is destroyed if it is anticipated by prior publication, prior public knowledge and/or prior public working anywhere in the world.

This amendment also made certain changes to the definition of 'inventive step'. The new definition reads as follows:

"Inventive step" means a of an invention that involves technical advance as compared to the existing knowledge or having economic significance or both and that makes the invention not obvious to a person skilled in the art".

The legislative intent behind this amendment was to increase threshold of the 'inventive step' criterion. But by qualifying the classical definition of

'inventive step' as a feature of an invention that makes it non-obvious to a person of ordinary skill in the art probably eroded the gravity of the age-old principle.

The amendment also redefined 'pharmaceutical substance' as any new entity involving one or more inventive steps. The amended provision did not attach a further limitation that 'pharmaceutical substance' must have at least one new therapeutic application. It is also worth noting that the term 'pharmaceutical substance' is not found anywhere in the body of the Act.

However, the stepping up of the threshold of patentability stopped short of limiting patentability to 'New Chemical Entities' and 'New Medical Entities'. Section 3 (d) of the Act contains the most important provision in this regard. The expanded 'Explanation' to 3 (d) attempts to exclude a number of subject matters from patentability.

The Patents (Amendment) Act, 2005, provides protection for product as well as process in all technical fields. The development in a way is watershed in the history of the Indian patenting regime, as this gives way to the technology field-wise restrictive discrimination that existed before. Thus, legally speaking, it is now possible to obtain product patents for drugs, pharmaceuticals, chemicals and biotechnology products. Now, the only exceptions are as defined in Section 3 and 4 of the Act.

The Patents (Amendment) Act, 2005, brought in the necessary provisions in the Act for providing product patents in all technical fields. This amendment made the redundant provisions of Exclusive Marketing Rights (EMR) possible in the *interim* period. During the *interim* period, the Patents Act under Section 5 had provisions that restricted the grant of product patents in case of inventions relating to drugs (agrochemicals included) and chemicals.

During the *interim* period, to meet the requirements of Article 70 (8) and 70 (9), under the provisions of TRIPS Agreement, there was a provision for the patent office to receive patent applications claiming for a substance itself for use or capable of being used as medicine or drug, excepting the intermediate for the preparation of drug. This special provision was brought in

by the 1999 Amendment and was covered under the Section 5 (2) (Chapter II). Such a provision is popularly called the 'Mailbox' provision. Based on such a mailbox application, it was possible to apply for EMR for such products under Chapter IVA of the Act.

The Patents (Amendment) Act, 2005 supersedes provisions under Chapter II (Section 5 provisions) and Chapter IV A (Exclusive Marketing Rights (EMR) provisions). Both of these provisions stand removed. The mailbox applications claiming drug substances, recombinant DNA, plasmids, vectors, etc could now be filed and will be treated same as any other application as per the provisions of the Section 6 (Chapter III) of the Act. Pending applications filed for grant of EMR will be examined for grant of patents, making EMR redundant. The Amended Act is now fully, TRIPS compatible and as per the Article 27 (1) of the TRIPS Agreement.

The Patents (Amendment) Act, 2005 has made possible the protection of inventions in all technology areas without discriminating any technology discipline that an invention may belong to. Of late, India has attracted a large number of product engineering and software/hardware research and development firms from USA, UK and Europe. Over 70 % of the patents in India are being filed by MNCs while the rest by local product firms. The scope of protection has been expanded to include product patents as well.

Under the provisions of Section 159 of the Patents Act, 1970 the Central Government is empowered to make rules for implementing the Act and regulating patent administration. Accordingly, the Patents Rules, 1972 were notified and brought into force with effect from 20 April, 1972. These Rules were amended from time to time till 20 May, 2003 when new Patents Rules, 2003 were brought into force by replacing the 1972 rules. These rules were further amended by the Patents (Amendment) Rules, 2005 and the Patents (Amendment) Rules, 2006. The last amendments are made effective from 5 May, 2006.

Modernization of the patent and intellectual property offices has seen surge in the number of patents in India. The coming years should witness a

tremendous upsurge in patent filing and granting activity in India. Over a lakh of product and technology patents applications are expected to be filed annually in the country by 2010, against 25,000 in 2006 and just 4,000 in 2000. Patents generated in 2007-08, at 15,262, was eight times the number generated three years ago. In the entire 10ᵗʰ Five-Year Plan period between 2002 and 2007, the number of patents registered was 17,618, while filings seeking patents in the first year of the 11ᵗʰ plan alone crossed 35,000, indicating a robust trend. In 2007-08, the revenue accrued to the national exchequer from the IP office reached Rs 194 crore as compared to a non-Plan expenditure of less than Rs 23 crore for the year.

Thus, India's intellectual property (IP) climate will undergo a dramatic change. It will also change India's image among global enterprises. Enterprises from across the globe have been investing heavily in India. They are in a hurry to protect their innovations and IP through patenting.

A major programme of modernization of the infrastructure of Intellectual Property Offices of India was implemented during the 10ᵗʰ Five Year Plan, with computerization being one of the key components of the modernization initiative. India is now a member of the elite group along with USA, Japan, South Korea, China and the European Patent Office. With the launch of the e-filing of Patent & Trademark applications by the Ministry of Commerce and Industry since July 20, 2007. the e-filing facilities now enable applicants to file their patent and trademark applications from anywhere in the world at any time and at their convenience through Internet.

The State Bank of India has been authorized to receive the payment towards the fees through their Payment Gateway. The National Informatics Centre has developed the modules for the e-filing and the module for on-line processing. Eventually the complete process of grant of patent or registration of trademarks will be on-line and the Indian Patent and Trademark Office will function almost as a paperless office. E-filing will be achieved in a time span of about two years. The government of India has spent nearly Rs 150 crore to modernize its intellectual property offices. Now, the Indian Patent Office (IPO) is

recognized by WIPO as an International Search Authority (ISA) and an International Preliminary Examining Authority (IPEA) under the PCT.

The advent of the new knowledge economy places a tag of urgency on understanding and managing knowledge-based assets such as innovations and know-how. IPR have become important in the face of changing trade environment characterized by global competition, high innovation risks, short product cycle, need for rapid changes in technology, high investments in R & D, production and marketing and need for highly skilled human resources. Geographical barriers to trade among nations are collapsing due to globalisation and new emerging economic order. Hence, IPR have become more susceptible to infringement leading to inadequate returns to the creators of knowledge.

Intellectual property as a subject is growing in importance in a developing country like ours. There is a need for awareness, creation and awareness promotion which can support entrepreneurs, inventors and creators in not only creating the innovation but also protecting and making wealth out of what they create.

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"Changing Mutual Perception of TV News Viewers and Programme Makers in India: A Case Study of CNN--IBN and its Unique Initiative of Citizen Journalism"

Ratnesh Dwivedi*

Introduction-History of Television Broadcasting in India

The Indian television system is one of the most extensive systems in the world. Terrestrial broadcasting, which has been the sole preserve of the government, provides television coverage to over 90% of India's 900 million people. By the end of 1996 nearly 50 million households had television sets. International satellite broadcasting, introduced in 1991, has swept across the country because of the rapid proliferation of small scale cable systems. By the end of 1996, Indians could view dozens of foreign and local channels and the competition for audiences and advertising revenues was one of the hottest in the world. In 1995, the Indian Supreme Court held that the government's monopoly over broadcasting was unconstitutional, setting the stage for India to develop into one of the world's largest and most competitive television environments.

Broadcasting began in India with the formation of a private radio service in Madras in 1924. In the same year, the British colonial government granted a license to a private company, the Indian Broadcasting Company, to open Radio stations in Bombay and Calcutta. The company went bankrupt in 1930 but the colonial government took over the two transmitters and the Department of Labour and Industries started operating them as the Indian State Broadcasting Corporation. In 1936, the Corporation was renamed All India Radio (AIR) and placed under the Department of Communications. When India became independent in 1947, AIR was made a separate Department under the Ministry of Information and Broadcasting.

The early history of radio broadcasting in independent India is important because it set the parameters for the subsequent role of television in the country. At the time of Independence, the Congress government under Jawaharlal Nehru had three major goals: to achieve political integration, economic development and social modernization. Broadcasting was expected to play an important role in all three areas.

Broadcasting was harnessed for the task of political nation building. National integration and the development of a "national consciousness" were among the early objectives of All India Radio. Broadcasting was organized as the sole preserve of the chief architect of this process of political integration of the State. The task of broadcasting was to help in overcoming the immediate crisis of political instability that followed Independence and to foster the long-term process of political modernization and nation building that was the dominant ideology of the newly formed state. Broadcasting was also charged with the task of aiding in the process of economic development. The Indian Constitution, adopted in 1950, mandated a strong role for the Indian State in the economic development of the country. The use of broadcasting to further the development process was a natural corollary to this state-led developmental philosophy. Broadcasting, was especially expected to contribute to the process of social modernization, which was considered an important pre-requisite of economic development. The dominant development philosophy of the time identified the problems of development as primarily internal to developing countries. These endogenous causes, to which communication solutions were thought to exist, included traditional value systems, lack of innovation, lack of entrepreneurial ability and lack of a national consciousness. In short, the problem was one of the old ideas hindering the process of social change and modernization and the role of broadcasting was to provide an inlet for the flow of modern ideas.

* Sr. Lecturer, Dept. of Journalism and Mass Communication, AMITY University Noida

It was in the context of this dominant thinking about the role of broadcasting in India that television was introduced in 1959. The government had been reluctant to invest in television until then because it was felt that a poor country like India could not afford the medium. Television had to prove its role in the development process before it could gain a foot-hold in the country. Television broadcasts started from Delhi in September 1959 as part of All India Radio's services. Programs were broadcast twice a week for an hour a day on such topics as community health, citizens duties and rights, and traffic and road sense. In 1961 the broadcasts were expanded to include a school educational television project. With time, Indian films and programs consisting of compilation of musicals from Indian films joined the program line-up as the first entertainment programs. A limited number of old U.S. and British shows were also telecast sporadically.

The first major expansion of television in India began in 1972, when a second television station was opened in Bombay. This was followed by stations in Srinagar, Amritsar (1973), and Calcutta, Madras, Lucknow in 1975. Relay stations were also set up in a number of cities to extend the coverage of the regional stations. In 1975, the government carried out the first test of the possibilities of satellite based television through the SITE program. SITE (Satellite Instructional Television Experiment) was designed to test whether satellite based television services could play a role in socio-economic development. Using a U.S. ATS-6 satellite and up-link centers at Ahmedabad and Delhi, television programs were beamed down for about 4 hours a day to about 2,400 villages in 6 states. The programs dealt mainly with in- and out-of-school education, agricultural issues, planning and national integration. The program was fairly successful in demonstrating the effectiveness of satellite based television in India and the lessons learnt from SITE were used by the government in designing and utilizing its own domestic satellite service INSAT, launched in 1982.

In these early years television, like radio, was considered a facilitator of the development process and its introduction was justified by the role it was asked to play in social and economic development. Television was institutionalized as an arm of the government, since the government was the chief architect of political, economic and social development in the country.

By 1976, the government found itself running a television network of eight television stations covering a population of 45 million spread over 75,000 square kilometers. Faced with the difficulty of administering such an extensive television system television as part of All India Radio, the government constituted Doordarshan, the national television network, as a separate Department under the Ministry of Information and Broadcasting. Doordarshan was set up as an attached office under the Ministry of Information and Broadcasting--a half-way house between a public corporation and a government department. In practice, however, Doordarshan operated much like a government department, at least as far as critical issues of policy planning and financial decision-making were concerned. Doordarshan was headed by a Director General appointed by the I and B Ministry. The Ministry itself and sometimes the office of the Director General as well, was and continues to be, staffed by members of India's civil services.

In 1982 television began to attain national coverage and develop as the government's pre-eminent media organization. Two events triggered the rapid growth of television that year. INSAT-1A, the first of the country's domestic communications satellites became operational and made possible the networking of all of Doordarshan's regional stations. For the first time Doordarshan originated a nation-wide feed dubbed the "National Programme" which was fed from Delhi to the other stations. In November 1982, the country hosted the Asian Games and the government introduced color broadcasts for the coverage of the games. To increase television's reach, the government launched a crash program to set up low and high power transmitters that would pick-up the satellite distributed signals and re-transmit them to surrounding areas. In 1983 television signals were available to just 28% of the population, this had doubled by the end of 1985 and by 1990 over 90% of the population had access to television signals.

1976 witnessed a significant event in the history of Indian television, the advent of advertising on Doordarshan. Until that time television had been funded through a combination of television licenses and allocations from the annual budget (licenses were later abolished as advertising revenues began to increase substantially). Advertising began in a very small way with under 1% of Doordarshan's budget coming from advertising revenues in 1976-77. But the possibility of reaching a nation wide audience made television look increasingly attractive to advertisers after the introduction of the "National Programme" in 1982. In turn, Doordarshan began to shift the balance of its programming from educational and informational programs to entertainment programs. The commercialization of Doordarshan saw the development of soap operas, situation comedies, dramas, musical programs, quiz shows and the like. By 1990, Doordarshan's revenues from advertising were about $300 million, accounting for about 70% of its annual expenditure.

By 1991, Doordarshan's earlier mandate to aid in the process of social and economic development had clearly been diluted. Entertainment and commercial programs had begun to take center stage in the organization's programming strategies and advertising had come to be Doordarshan's main source of funding. However, television in India was still a modest enterprise with most parts of the country getting just one channel except for the major cities which received two channels. But 1991 saw the beginnings of international satellite broadcasting in India and the government launched a major economic liberalization program. Both these events combined to change the country's television environment dramatically.

International satellite television was introduced in India by CNN through its coverage of the Gulf War in 1991. Three months later Hong Kong based StarTV (now owned by Rupert Murdoch's News Corp.) started broadcasting five channels into India using the ASIASAT-1 satellite. By early 1992, nearly half a million Indian households were receiving StarTV telecasts. A year later the figure was close to 2 million and by the end of 1994, an estimated 12 million households (a little less than one-fourth of all television households) were receiving satellite channels. This increase in viewership was made possible by the 60,000 or so small scale cable system operators who have mushroomed across the country. These systems have redistributed the satellite channels to their customers at rates as low as $5 a month. Taking advantage of the growth of the satellite television audience, a number of Indian satellite based television services were launched between 1991 and 1994, prominent among them ZeeTV, the first Hindi satellite channel. By the end of 1994 there were 12 satellite based channels available in India, all of them using a handful of different satellites. This number was expected to double by the end of 1996, with a number of Indian programmers and international media companies like Turner Broadcasting, Time-Warner, ESPN, CANAL 5 and Pearsons PLC, seriously considering the introduction of new satellite television services for India.

Despite the rapid growth of television channels from 1991 to 1996, television programming continues to be dominated by the Indian film industry. Hindi films are the staple of most national channels and regional channels rely heavily on a mix of Hindi and regional language films to attract audiences. Almost all Indian films are musicals and this allows for the development of inexpensive derivative programs. One of Doordarshan's most popular programs, *Chitrahaar*, is a compilation of old film songs and all the private channels, including ZeeTV and music video channels like MTV Asia and Channel V, show some variation of *Chitrahaar*. A number of game shows are also based on movie themes. Other genres like soap operas, talk shows and situation comedies are also gaining in popularity, but the production of these programs has been unable to keep up with demand, hence the continuing reliance on film based programming.

International satellite programming has opened up competition in news and public affairs programming with BBC and CNN International challenging Doordarshan's long standing monopoly. Most of the other foreign broadcasters, for example, ESPN and the Discovery Channel, are focusing on special interest programming. Only StarTV's STAR World channel offers broad-based English language entertainment programs. Most of its programs are

syndicated U.S. shows, for example soap operas like *The Bold and the Beautiful* and *Santa Barbara* and talk shows like *Donahue* and *Oprah*. However, STAR World has a very small share of the audience in India and even this is threatened by the launch of new channels.

A peculiar development in television programming in India has been the use of hybrid English-Hindi program formats, popularly called "Hinglish" formats, which offer programs in Hindi and English on the same channel and even have programs, including news shows, that use both languages within a single telecast. This takes advantage of the audience for television (especially the audience for satellite television) which is largely composed of middle class Indians who have some knowledge of English along with Hindi and colloquially speak a language that is primarily Hindi intermixed with words, phrases and whole sentences in English.

Commercial competition has transformed Doordarshan as well and it is scrambling to cope with the changed competitive environment. Satellite broadcasting has threatened Doordarshan's audiences and self-preservation has spawned a new ideology in the network which is in the process of reinventing itself, co-opting private programmers to recapture viewers and advertising rupees lost to ZeeTV and StarTV. In 1994, the government ordered Doordarshan to raise its own revenues for future expansion. This new commercial mandate has gradually begun to change Doordarshan's perception of who are its primary constituents--from politicians to advertisers.

It is evident that over time the State's control over television will continue to diminish. As its revenue structure begins to change and Doordarshan begins to respond to increasing commercial pressures, the character of its programming will begin to increasingly reflect the demands and pressures of the market place. In the meantime, caught between the government and the market, Doordarshan continues to struggle to maintain its mandate of public service programming. But the Supreme Court's recent decision ordering the government to establish an independent broadcasting authority to regulate television in the public interest

holds the promise of allowing Indian television to escape both the stifling political control of the state and the commercial pressures of the market. There are a number of other constituencies like state governments, educational institutions, non-governmental organizations and social service agencies who can participate in a liberalized broadcast system. The Supreme Court has provided an opportunity to develop a broad based television system. How the country responds to this opportunity in the next few years will determine the future of broadcasting in India in the next century.

The Satelite Television in India

August 1, 2000 was a historic day in the history of India's communication scene. It was on this day in 1975 that the first satellite broadcasting was started in the country. To mark the 25 years of satellite broadcasting, Development and Educational Communication Unit (DECU) of Indian Space Research Organisation (ISRO) at Ahmedabad organised several events. One of the major events was a one-day seminar on this subject. It was attended by a large number of scientists, media practitioners, managers, social scientists, engineers, television producers and several other interested persons from all over the country. Young students especially of communication also attended it. The seminar was inaugurated by the Minister for Information and Broadcasting. He delivered the keynote address stressing the significance of the event and elaborating on how satellite broadcasting has helped the process of taking the television signals to the remotest areas both for entertainment as well as education and development. The seminar was divided into four major sessions: (1) Broadcasting and Distribution Technology; (2) Educational Broadcasting; (3) Development Broadcasting and (4) Overall discussion titled "Back to the Future". On this occasion DECU/ISRO brought out two documents: (1) *'Yatra'* - The Journey, dealing with the journey of 25 years of satellite broadcasting in the country; and (2) *'Disha'* - The Direction, presenting the case of Jhabua Development Communications Project of DECU/ISRO. Along with this, exhibitions were also organised. The exhibitions fell into three main

categories: (1) Books and Papers; (2) Video Programmes; and (3) Photographs. All the three reflected the major milestones of these 25 significant years of satellite broadcasting. On the previous day, an eminent media personality from a Hindi language private channel gave a public talk on the subject.

The journey of satellite broadcasting was started in the form of the famous Satellite Instructional Television Experiment (SITE) in 1975-76. It used the American satellite ATS-6 and transmitted development programmes through direct reception to 2400 remote villages scattered in six different states of the country. SITE, described as the biggest techno-social communication experiment in the world, is too well known to be described in detail here. It is sufficient to say that SITE proved India's capability of using advanced technology and adapt to the socio-economic needs of the country. The success was technological, managerial, programme production and research.

Before SITE there was a long gap as far as satellite broadcasting was concerned. The Indian television continued to make steady progress. The small beginning in 1959 was terrestrial transmission in and around Delhi. Post-SITE also the expansion was more based on terrestrial transmission predominantly in the metropolitan and other bigger areas. However, SITE had sown the seeds for expansion of satellite broadcasting in the country. The Indian Space Research Organisation, which was the nodal agency for implementation of SITE, continued to prepare for a national satellite system in the country. Several technical experiments were undertaken by ISRO and eventually INSAT system was launched in 1982.

INSAT provided satellite based national transmission either in the form of direct reception from the satellite or through a hybrid system of receiving it from the satellite and re-transmits it terrestrially through low or high power transmitters. But this provided communication umbrella to the whole country. Operationalisation of INSAT in 1982 coincided with the Asian Games held in New Delhi. This initiated a very rapid expansion of transmitters in different parts of the country. There was almost one transmitter a day for over a period of one year during

the 1982-83 timeframe. This movement never slackened and today there are well over 1000 transmitters. It would be incomplete to say that the expansion of the television in the country was due only to the technological capability of the INSAT system. The fact that the Asian Games were held in New Delhi gave a big boost to the television industry. Around this time government liberalised the import of television sets from other countries and encouraged manufacturing of television sets in the country through a liberal economic policy. This was a big impetus to the increase in the number of television sets in the country. Around this time the political leadership had also grasped the enormous power of the medium. The fact that one could reach out to the entire country was no mean potentiality for the medium. The democratic set up of the country facilitated this entire process. The fact that there was a period of economic liberalisation during this period and commercial viability was being seriously looked at and encouragement went a long way in expanding the satellite based television network in the country.

The Gulf war of 1991 was another very major landmark influencing television scene in the country, CNN was first to beam transnational signals on the war. These transmissions by CNN clearly opened up enormous possibilities. A large number of small enterprising youngsters saw the enormous potentiality of this as a viable business activity. They initiated the present mode of distributing satellite signals through a cable network to individual households. Reception of the satellite channels in India takes place in a unique manner. The cable operator receives the satellite channels and he distributes them through a cable network to the household subscribers for a small fee. Along with CNN many other foreign private satellite channels saw the huge market that was India. Amongst the earliest initiatives came from Rupert Murdoch's Star TV. 1992 was the beginning of Star TV network through the Asiasat-1. They offered a bouquet of free to air channels consisting of soap operas, movies, music, sports, news and so on. Initially all these channels were English language channels. For the first time this gave the Indian audiences - used to the monopoly of Doordarshan - a look at the variety that

the television was capable of.

But as things were to prove later expansion through totally English language based channels was not a feasible proposition for a country as diverse, linguistically rich with a unique cultural ethos as India to sustain and certainly not be wholly satisfied on only foreign sourced programmes. Many enterprising Indians saw and seized this opportunity. The earliest being Zee TV network which started a Hindi language channel. It offered programmes produced in India for Indian audiences and transmitted through a foreign satellite. They soon expanded to a bouquet of channels. Indian made soap operas, music; feature film based channels became favourites amongst the large number of middle-class homes in the country. Today, out of 70 million TV households of the country, about 37 million receive satellite channels. The growth in the number of channels has been exponential especially in the Indian regional languages. Southern states of India took a major initiative in this regard. The major initiative came from Sun TV which started a Tamil language channel and soon the channels in other languages like Kannada, Malayalam and Telugu were initiated by many players and almost all of them offering a bouquet of 'niche' channels. Today there are well over 90 channels which an Indian consumer can get in English language as well as Hindi and other regional languages.

Doordarshan now had real competition to face. Gone were the days of monopoly and this national television authority of Government of India had to re-orient itself to face the channels. Doordarshan on its own started several satellite channels. Initially they were all niche channels like news, sports, music, etc. They soon started regional language channels. India has 18 officially recognised languages and the population of these regional languages speakers is scattered all over the country and they are interested in being exposed to programmes in their mother tongue and culture and this has given a big boost to the expansion of the regional language channels.

The period was not only the end of monopoly of Doordarshan or for that matter any other single player, it also meant greater commercialisation and massive growth in all the related cultural as well as hardware industries of the country. Software and content generation has become a major industry. The artistic talent is in great demand. Scriptwriters are in such a heavy demand that they find it difficult to respond to it and this has given a quantum boost to the cultural industries. There has been corporatisation of software industries and this has also given a major growth for the market research agencies. Impact assessment, surveys, formative studies and other research activities are becoming regular practices.

Growth of Television Industry in India

Television in India is a huge industry and has thousands of programmes in all the states of India. The small screen has produced numerous celebrities of their own kind some even attaining national fame. TV soaps are extremely popular with housewives as well as working women. Approximately half of all Indian households own a television.

History

1980s Indian small screen programming started off in the early 1980s. At that time there was only one national channel Doordarshan, which was government owned. The Ramayana and Mahabharat (both being Hindu mythological stories based on religious scriptures of the same names) were the first major television series produced. This serial notched up the world record in viewership numbers for a single program. By the late 1980s more and more people started to own television sets. Though there was a single channel, television programming had reached saturation. Hence the government opened up another channel which had part national programming and part regional. This channel was known as DD 2 later DD Metro. Both channels were broadcast terrestrially.

Post Liberalisation Television

The central government launched a series of economic and social reforms in 1991 under Prime Minister Narasimha Rao. Under the new policies the government allowed private and foreign broadcasters to engage in limited operations in India. This process has been pursued consistently by all subsequent federal administrations. Foreign channels like CNN, Star TV and domestic channels such as Zee TV and Sun TV

started satellite broadcasts. Starting with 41 sets in 1962 and one channel, by 1991 TV in India covered more than 70 million homes giving a viewing population of more than 400 million individuals through more than 100 channels. A large relatively untapped market, easy accessibility of relevant technology.

Cable television

India has over 130 million homes with television sets, of which nearly 71 million have access to cable TV. The overall Cable TV market is growing at a robust 8-10%. The cable TV industry exploded in the early 1990s when the broadcast industry was liberalized, and saw the entry of many foreign players like Rupert Murdoch's Star TV Network in 1991, MTV, and others. The emergence and notification of the HDVSLstandard as a home grown Indian digital cable standard is likely to open an era of interactivity on cable networks.

Sun TV (India) was launched in 1992 as the first private channel in South India. Today it has 20 television channels in the four South Indian languages - Kannada, Malayalam, Tamil and Telugu. Channels of the Sun TV network are also available outside of India. Recently Sun TV launched a DTH service.

The Raj Television Network was started in 1994 and continues to be an important player in the South Indian cable TV provider space.

In 1992, the government liberated its markets, opening them up to cable television. Five new channels belonging to the Hong Kong-based STAR TV gave Indians a fresh breath of life. MTV, STAR Plus, Star Movies, BBC, Prime Sports and STAR Chinese Channel were the 5 channels. Zee TV was the first private owned Indian channel to broadcast over cable. A few years later CNN, Discovery Channel, National Geographic Channelmade its foray into India. Star expanded its bouquet introducing STAR World, STAR Sports, ESPN, Channel V and STAR Gold. Regional channels flourished along with a multitude of Hindi channels and a few English channels. By 2001 HBO and History Channel were the other international channels to enter India. By 1999-2003,

other international channels such as Nickelodeon, Cartoon Network, VH1, Disney and Toon Disney came into foray. In 2003 news channels started to boom.

Audience Metrics

Television Metrics in India have gone through several phases in which it fragmented, consolidated and then fragmented again.

DART

During the days of the single channel Doordarshan monopoly, DART (Doordarshan Audience Research Team) was the only metric available. This used the notebook method of recordkeeping of 33 cities across India . DART continues to provide this information independent of the Private agencies. DART till this date is the only rating system that still measures audience metrics in Rural India .

TAM & INTAM

In 1994, claiming a heterogeneous and fragmenting television market ORG-MARG introduced INTAM (Indian National Television Audience Measurement). Ex-officials of DD (Doordarshan) claimed that INTAM was introduced by vested commercial interests who only sought to break the monopoly of DD and that INTAM was significantly weaker in both sample size, rigour and the range of cities and regions covered.

In 1997, a joint industry body appointed TAM (backed by AC Nielsen) as the official recordkeeper of audience metrics. Due to the differences in methodology and samples of TAM and INTAM, both provided differing results for the same programs.

In 2001, a confidential list of households in Mumbai that were participating in the monitoring survey was released, calling into question the reliability of the data . This subsequently led to the merger of the two measurement systems into TAM . For several years after this, in spite of misgivings about the process, sample and other parameters, TAM was the defacto standard and monopoly in the audience metrics game.

Map

In 2004, a rival ratings service, funded by a slew of American NRI investors, called Audience Measurement Analytics Limited (aMap) was launched. Although initially, it faced a cautious uptake from clients, the TAM monopoly was broken.

aMap USP is that ratings are available as early as next day as compared to TAM's timeline of next week.

Broadcast Audience Research Council

An even newer industry body called Broadcast Audience Research Council, seeks to setup an almost real-time audience metrics system. Plan for this was announced in march 2008 and work is said to be in progress.

Conditional Access System

CAS or conditional access system, is a digital mode of transmitting TV channels through a set-top box (STB). The transmission signals are encrypted and viewers need to buy a set-top box to receive and decrypt the signal. The STB is required to watch only pay channels.

The idea of CAS was mooted in 2001, due to a furore over charge hikes by channels and subsequently by cable operators. Poor reception of certain channels; arbitrary pricing and increase in prices; bundling of channels; poor service delivery by Cable Television Operators (CTOs); monopolies in each area; lack of regulatory framework and redress avenues were some of the issues that were to be addressed by implementation of CAS

It was decided by the government that CAS would be first introduced in the four metros. It has been in place in Chennai since September 2003, where until very recently it had managed to attract very few subscribers. It has been rolled out recently in the other three metros of Delhi, Mumbai and Kolkata.

Benefits of CAS

All the involved players and the viewers (consumers) can benefit greatly if CAS is rolled out across the country. However, vested interests and the price of STB's have been some of the reasons for delay in implementation of CAS all over India.

Consumers: Consumers get the option to choose the channels they want to pay for and view, rather than receiving the whole set of channels that the Cable Operator makes available to them, and hence benefit by having to pay only for the channels they want to watch. Currently, in most of India, there is no segregation and subscribers pay a blanket rate for the entire service.

Cable Operators: Cable operators get the opportunity to pay a part of the subscription fees to the broadcasters only for the actual number of end users who opt for the channel, rather than all households having cable access. This will help streamline their infrastructure, operations and reduce points of dispute with the MSO's and broadcasters by being able to disclose the exact number of subscribers for each channel.

Broadcasters: Broadcasters have a long-standing complaint that the Cable Operators under-declare the actual number of subscribers, and hence pass on only a fraction of the paid subscriptions. With a system like this in place, it is possible to address the exact number of subscribers with a cable operator.

Advertisers: CAS gives a far more accurate indicator of programme popularity with only the actual subscribers of each channel being accounted for.

Government: Since the issue of addressibility ensures a fair degree of transparency in accounting across the entire value chain, it minimizes the loss of revenues to the government through mis-reporting or non-disclosure of actual revenue figures. The government also facilitates the introduction and development of consumer friendly systems like pay per view, interactive programming, etc.

Till 2008 only 25 per cent of the people have subscribed the new technology. The rest watch only free-to-air channels. As mentioned above, the inhibiting factor from the viewer's perspective is the cost of the STB.

The Indian TV regulatory authority has recommended that all Cable operators be given 5 years to change from the analogue system to the digital platform.

Direct to Home

DTH is defined as the reception of satellite programmes with a personal dish in an individual home.

DTH does not compete with CAS. Cable TV and DTH are two methods of delivery of television content. CAS is integral to both the systems in delivering pay channels.

Cable TV is through cable networks and DTH is wireless, reaching direct to the consumer through a small dish and a set-top box. Although the government has ensured that free-to-air channels on cable are delivered to the consumer without a set-top box, DTH signals cannot be received without the set-top box.

India currently has 6 major DTH service providers and a total of over 5 million subscriber households. Dish TV (a ZEE TV subsidiary), Tata Sky, South India Media Giant Sun Network owned 'Sundirect DTH',Reliance owned BIG TV, Bharti Airtel's DTH Service 'Airtel Digital TV' and the public sector DD Direct Plus and Videocon's D2H.

The rapid growth of DTH in India has propelled an exodus from cabled homes, the need to measure viewership in this space is more than ever; a Map, the overnight ratings agency, has mounted a peoplemeter panel to measure viewership and interactive engagement in DTH homes in India.

Internet Protocol Television (IPTV)

IPTV launched only in some cities around 2006-2007 by MTNL/BSNL later expands to many urban areas and still expanding. Private Broadband provider Bharti Airtel also starts its IPTV service in Delhi,NCR region. At present (2009/2010) IPTV in India is hardly making any impact in the market. But IPTV and Online Video Services in India are expected to expand. Screen Digest estimates broadband penetration of TV households to increase from 4.2 percent in 2009 to 13.4 percent in 2013 .

The Citizen Journalism-History,Growth and Expansion of Citizen Journalism Worldwide

Definition of Citizen Journalism

Citizen journalism (also known as "public",

"participatory", "democratic" or "street journalism") is the concept of members of the public "playing an active role in the process of collecting, reporting, analyzing and disseminating news and information," according to the seminal 2003 report *'We Media: How Audiences are Shaping the Future of News and Information'.* Authors Bowman and Willis say: "The intent of this participation is to provide independent, reliable, accurate, wide-ranging and relevant information that a democracy requires."

Citizen journalism should not be confused with community journalism or civic journalism, which are practiced by professional journalists, or collaborative journalism, which is practiced by professional and non-professional journalists working together. Citizen journalism is a specific form of citizen media as well as user generated content.

Mark Glaser, a freelance journalist who frequently writes on new media issues, said in 2006:

The idea behind citizen journalism is that people without professional journalism training can use the tools of modern technology and the global distribution of the Internet to create, augment or fact-check media on their own or in collaboration with others. For example, you might write about a city council meeting on your blog or in an online forum. Or you could fact-check a newspaper article from the mainstream media and point out factual errors or bias on your blog. Or you might snap a digital photo of a newsworthy event happening in your town and post it online. Or you might videotape a similar event and post it on a site such as YouTube.

In *What is Participatory Journalism?,* J. D. Lasica classifies media for citizen journalism into the following types:

1. Audience participation (such as user comments attached to news stories, personal blogs, photos or video footage captured from personal mobile cameras, or local news written by residents of a community)

2. Independent news and information Websites (Consumer Reports, the Drudge Report)

3. Full-fledged participatory news sites (NowPublic, OhmyNews, Digital Journal. com, GroundReport)

4. Collaborative and contributory media sites (Slashdot, Kuro5hin, Newsvine)

5. Other kinds of "thin media." (mailing lists, email newsletters)

6. Personal broadcasting sites (video broadcast sites such as KenRadio).

New media theorist Terry Flew states that there are three elements "critical to the rise of citizen journalism and citizen media": open publishing, collaborative editing and distributed content.

History

The idea that average citizens can engage in the act of journalism has a long history in the United States. The modern citizen journalist movement emerged after journalists themselves began to question the predictability of their coverage of such events as the 1988 U.S. presidential election. Those journalists became part of the public, or civic, journalism movement, a countermeasure against the eroding trust in the news media and widespread public disillusionment with politics and civic affairs.

Initially, discussions of public journalism focused on promoting journalism that was "for the people" by changing the way professional reporters did their work. According to Leonard Witt, however, early public journalism efforts were, "often part of 'special projects' that were expensive, time-consuming and episodic. Too often these projects dealt with an issue and moved on. Professional journalists were driving the discussion. They would say, "Let's do a story on welfare-to-work (or the environment, or traffic problems, or the economy)," and then they would recruit a cross-section of citizens and chronicle their points of view. Since not all reporters and editors bought into this form of public journalism, and some outright opposed it, reaching out to the people from the newsroom was never an easy task." By 2003, in fact, the movement seemed to be petering out, with the Pew Center for Civic Journalism closing its doors.

With today's technology the citizen journalist movement has found new life, as the average person can capture news and distribute it globally. As Yochai Benkler has noted, "the capacity to make meaning to encode and decode humanly meaningful statements and the capacity to communicate one's meaning around the world, are held by, or readily available to, at least many hundreds of millions of users around the globe."

Who are citizen journalists?

According to Jay Rosen, citizen journalists are "the people formerly known as the audience," who "*were* on the receiving end of a media system that ran one way, in a broadcasting pattern, with high entry fees and a few firms competing to speak very loudly while the rest of the population listened in isolation from one another and who *today* are not in a situation like that *at all.* ... The people formerly known as the audience are simply the public made realer, less fictional, more able, less predictable."

"Doing citizen journalism right means crafting a crew of correspondents who are typically excluded from or misrepresented by local television news: low-income women, minorities and youth the very demographic and lifestyle groups who have little access to the media and that advertisers don't want," says Robert Huesca, an associate professor of communication at Trinity University in San Antonio, Texas.

Public Journalism is now being explored via new media such as the use of mobile phones. Mobile phones have the potential to transform reporting and places the power of reporting in the hands of the public. Mobile telephony provides low-cost options for people to set up news operations. One small organization providing mobile news and exploring public journalism is Jasmine News in Sri Lanka.

According to Mark Glaser, during 9/11 many eyewitness accounts of the terrorist attacks on the World Trade Center came from citizen journalists. Images and stories from citizen journalists with close proximity to the World Trade Center offered content that played a major role in the story.

In 2004, when the 9.1-magnitude underwater earthquake caused a huge tsunami in Banda Aceh Indonesia, news footage from many people who experienced the tsunami was widely broadcast.

During the 2009 Iranian election protests the microblog service Twitter played an important role, after foreign journalists had effectivley been "barred from reporting". One of the most outstanding contributors from inside Iran has been persiankiwi.

Citizen Journalism in India

Background

Citizen journalism is news created by amateur reporters who were previously seen as audiences, viewers or readers. The roots of citizen journalism lie in the self-printed pamphlets that were distributed on the street-side. However, by enabling everyone to report news without the permission of gatekeepers like news organizations or editors, social media has democratized journalism and enriched it by bringing in a diversity of views and voices to it.

There are four aspects of citizen journalism. Do note that when I say blogging, I mean it in the broadest sense, including photo-blogging (on sites like Flickr), video-blogging (on sites like YouTube) and micro-blogging (on sites like Twitter).

1. News blogging: Re-blogging, commenting on, giving context on, or curating news that is often reported in traditional media. WATBlog and Pluggd.in, for instance, curate news on the IT/ Telecom/ Media industry in India.

2. Local blogging: Blogging about local news that is not usually reported in traditional media. For instance, the Metroblogging network, which has chapters in Mumbai, Chennai, Bangalore and Hyderabad, is focused on covering local city news.

3. Change blogging: Blogging about a cause or an issue. The Blank Noise Project, which writes against street sexual harassment is a good example of this. The Indian Water Portal Blog is another, especially Sharda Prasad's K2K project .

4. Crisis reporting, which involves live blogging

about a crisis as it unfolds. Often, these are game-changing events that bring citizen journalism into the mainstream, because citizen journalism is often the fastest and the most inclusive/ interactive source of news on these events. Examples include the Tsunami in 2004 and the Mumbai terror attack in 2008. While blogs like TsunamiHelp and MumbaiHelp have played an important role in coordinating such efforts, they are essentially distributed efforts.

Sometimes, corporates have experimented with their own citizen journalism initiatives, like MTV India's My India Report and IBN Live's Citizen Journalist. Similarly, there are citizen journalism websites like NowPublic, GroundReport, Merinews and Instablogs. Still, citizen journalism remains a bottom up, distributed phenomenon.

What happened in 2008?

Many observers have argued that citizen journalism on social media came into its own in 2008. First the Democratic party Netroots, led by blogs like Talking Points Memo and Daily Kos, played an important role in president elect Obama's campaign, both in the primaries and in the presidential elections.

Then, we got a preview of how important citizen journalism is in developing countries, even when social media played a leading role in covering the China earthquake and the Mumbai terror attack.

Two trends in citizen journalism became evident in 2008

1. Mobile technology is playing an increasingly important role in citizen journalism. In the 2004 Tsunami, citizen reporters in the affected areas text messaged updates to their friends who had access to the internet and they collated these text messages into blog posts and wikis. In the 2008 Mumbai terror attack, Twitter, which can be updated via SMS, became one of the most important sources of news on the crisis.

2. Mainstream media is now willing and eager to integrate citizen journalism in their news coverage. News organizations are not only promoting citizen journalism platforms like

IBN Live's Citizen Journalist, but also engaging in platforms like Twitter (see @DNAIndia, @BangaloreMirror, @IndiatimesNews).

The story of CNN IBN-The First Channel to start Citizen Journalism in India

CNN-IBN is a partnership between Global Broadcast News (GBN), a Network18 Company, and Turner International (Turner) inIndia.

The 24-hour, English-language news channel is spearheaded by renowned television journalist Rajdeep Sardesai as the Editor-in-Chief. He is backed in the venture by the strong foundation of Network18's newsgathering experience and infrastructure in India and bolstered by CNN's eminent and extensive global news network.

IBNLive.com is the online arm of GBN with hard news as its core offering and interactivity as its key component. Along with a plethora of mobile- and multimedia-enabled content, IBNLive is a multi-platform offering that, for the first time, provides viewers/users an opportunity to contribute to the news process and interact with editors and reporters. Manned 24x7, IBNlive.com is powered not just by CNN-IBN journalists but also by Network18's team of over 1,000 news professionals.

CNN-IBN will serve robust and high quality news from every corner of India and relevant global news from CNN, the world's news leader, on the same platform with an aim to provide the discerning viewers with a complete commitment to the needs and aspirations of the Indian viewer, while CNN International will continue to deliver global news to Indian viewers.

As elaborated by Mr Sardesai, the Editor-in-Chief, "The news channel is built on the age-old ethic that editorial sovereignty is inviolable - and this shall be a cornerstone of GBN's partnership with CNN. It will be a journalist-driven channel rooted in the realities of modern India. With nationwide news gathering capabilities, superior journalistic talent, and a passion for news, the new service will endeavour to get the news first and direct from the ground. In a fast-globalising India, access to CNN's global news network will add immense value for our audiences."

"This service will complement CNN International's global news offering and marks another milestone in CNN's efforts to move closer to its audience through local partnerships. The coupling of CNN's global resources and GBN'S local expertise will take news broadcasting in India to a whole new level," said Chris Cramer, Managing Director, CNN International.

"The alliance is the first of its kind for CNN and Turner in the Asia Pacific. The service will leverage the combined international and local journalistic expertise of each partner to provide Indian news viewers unparalleled coverage of global and local events as they unfold, from an Indian perspective," said Anshuman Misra, Managing Director, Turner International India Pvt Ltd.

Headquartered at a world-class facility in New Delhi, IBN News channel is supported by over 20 bureaus nationwide, along with a team of experienced newspersons and production staff, backed by Network18's state-of-the-art broadcast infrastructure and newsgathering technology.

GBN, a Network18 Company, is a 74:26 joint venture between the Network18 and professionals - Rajdeep Sardesai, Sameer Manchanda and Haresh Chawla. GBN's charter is to launch channels in the general news space under the editorial leadership of Sardesai, one of India's most renowned TV journalists. The Network18 Group is India's leading and most successful business news broadcaster in both English and Hindi.

CNN is the world's leading global 24-hour news network and one of the worlds most respected and trusted sources for news and information. The CNN brand is available to two billion people via 18 CNN branded TV, internet and mobile services produced by CNN Worldwide, a division of Turner Broadcasting System Inc and a Time Warner company. CNN International is the international directorate of CNN Worldwide and distributes news via 14 services in seven different languages. CNN International can be seen in more than 257 million households and hotel

rooms in over 200 countries and territories worldwide, including more than 37 million across the Asia Pacific region and online at www.cnn.com/ international

Popular shows of CNN IBN

Face The Nation

This is a debate based show which the channel hosts on a daily basis at ten pm. The idea behind this show is to get the top newsmakers or those associated with the big story of the debate. The show is jointly hosted by Sagarika Ghosh and Bhupendra Chaubey. Its a show based on British Parliamentary debating style, where the host first sets up the topic for debate with his own comments and then asks the guests to respond. Ideally, we usually keep 3 guests in this half hour duration show. The uniqueness of this show is that its also a debate which is taking place at an interactive level as well. At the beginning of the program we put up a big question which we wish to debate through the show. We call it the question of the day. While the guests on the channel are commenting on the question, viewers are allowed to participate in this debate through online voting or by sending in sms. On an ideal day, the way it would work is QOTD: Should Pakistani terrorists targetting India be hanged? Type QOTD Y for yes, QOTD N for no. Sms your responses at xxxxx or log onto IBNLIVE.COM to send in your responses.

Now this subject will be debated extensively and looked at from all angles. The guests would be one person who supports the subject, one who is against it and one neutral voice. At the end of the day, the viewers are going to vote on this subject and give a final verdict. Its this final verdict which is given as the final verdict on the channel.

Citizen Journalism Show

In a sense, this has been a unique show in Indian TV jorunalism. So far the basic tenet of journalism was always to give some kind of a route to people. But now at CNN IBN, through this show we have attempted to change this basic principle. We make the viewer the central character of this show. What we do is that we ask viewers to get in touch with us on any basic issue. Something as basic as lack of water, electricity, bad road, health care, schools anything that has an impact on the daily life of the viewer. We then send our own team to that concerned person. The person then does the job of a reporter. So first he explains on our camera on what the issue is. Once that process is over, we then go back to the old school of journalism. Seek anwers from those who are supposed to answer. The viewer then goes with our team to the relevant authority and seeks answers from them. This is a show which has really revolutionised Indian TV. We have even now started off with the concept of honouring all those who through this show of ours have managed to make some difference to their society. We call it the CJ awards, which is now an annual affair

Late Night Edition

This is a show which is designed to cater to those who just wish to know what happened in the world before calling it a day. Its a crisp wrap up of the days top news stories packaged in half hour. The idea here is to just cut out the opinion and any sort of analysis and simply present facts. This is a show which is a daily news bulletin and is put on air at 11 pm. The feed back is that people like to catch up with the days news stories before they go to sleep. On an ideal day, this will have top 5 or 6 headlines, it will have a sports and entertainment section as well. INDIA@9-is one of our flagship news shows which we do daily at 9 pm.

Traditionally, in India, the 9 o clock news has been considered as the news show that everyone wants to watch. In India, where cable TV is just about 2 decades old, TV viewing habbits have changed dramatically. In the olden days when the state controlled everything including news and television, the people of India would be given a half hour news dose everyday at 9 pm. One could perhaps argue that the state driven news time has perhaps found its way in pvt television domain as well. The format though has changed dramatically. Now the 9 pm show is not just about news but also a bit about views. The fundamental challenge in Indian news television at present is how to balance the nuance of reporting on a story and at the same time, in the span of a 24 hour wheel, take it forward as well. India@9 is the show where we deal with this challenge practically on a daily basis. Who is our viewer? Anyone who is interested in

news and wants to know WHAT has happened? and WHY it has happend? Marketing agencies divide viewership patters as 4+, 15+ and 25+ in terms of age groups. Data is also available in terms of male viewing habbits and female viewing habbits. On a given day, India@9 would start with 6 news headlines, a set of sports headlines and a set of entertainment headlines. The top headline is essentially what you can expect to read in the newspapers the next day on the front page. We try and give the viewer the maximum possible on this story. So the format would be first giving the story and then may be have a couple of people who are associated with that story giving their inputs on it. The show is hosted by the editor in chief of the network. In fact, the trend in English news television in India is that the 9 o' clock news show is associated with the editor of that particular network.

The other two big networks, NDTV and TIMES NOW, follows the same pattern. An hour long show would have the top news story, and voices associated with that story for the first half hour. The next ten minutes would be dedicated to giving the other day developing stories leading upto sports. The last 10 minutes of the show are always reserved for entertainment. There is a lot of planning that goes in the making of this show as well. At 4 pm everyday, the editorial staff of the channel meets to figure out what are the kind of stories we would be showcasing in our 9 pm show. At 7.30 pm the editor in chief himself sits with the editorial staff to make a few last minute changes if needed. We also try and make this show interactive by showing some of the viewer comments as well.

Conclusion-Impact of Citizen Journalism on Society

For democracy in a complex society to work well, journalism is necessary. Citizens need information about the political, economic, and cultural systems that structure their lives in order to act on them effectively. However, traditional news institutions have had major failures in their ability to adequately cover new discussion. The magnitude and interest in Citizen Journalism is quite new, although forms of it have existed through much of modern history. The pamphleteers of the American Revolution were, in their way, citizen journalists. Many of the newspapers that cropped up in the 19th Century were

started by non-professionals, who saw a need in local communities and began publishing a mix of news, advertising, and gossip. Newspapers were professionalized in the 19th Century, leading to a relatively independent corps of journalists oriented to fact-based "objective reporting." But professionalization also discounted the underlying truth claims on one side or another and led to a decline of independent judgment and, sometimes, support for the status quo.

Beginning in the 90s, public or civic journalism constituted a major reaction to this state of affairs. The movement grew from the principle that while news organizations could and should remain independent in judging particular disputes and advancing particular solutions to problems, they ought not to remain neutral on democracy and civic life itself. About one fifth of all American newspapers and some television stations experimented with civic journalism from the early 90s to the early 2000s, but other pressures subverted it.

By the mid-1990s, the web began to offer a different alternative. Blogging offered new networks of opinion writing, as well as criticism of traditional media outlets. Some considered it journalism, others editorializing or soapboxing. But, what was clear was that the new writing could carve out its own space of attention on the web (although it remained dependent on the reporting of the mainstream media).

Citizen journalism as a distinct movement emerged in early 2000s. Journalists like Dan Gilmor, left the San Jose Mercury News to start Bayosphere, an independent journalism blog. At the same time, political blogs grew rapidly in number and influenced both left and right sides of the political spectrum.

The emerging practices of citizen journalism run the gamut from new forms of audience participation in traditional media to citizen expression in the blogosphere. In terms of content they provide alternate fact-oriented reporting of local participants. In the context of a global network, they provide self-expression or opinion. What defines citizen journalism, then, is not specific content, a given business model or a form of reporting, but rather a

networked structure of story telling that is based on the following premises: a) openness of information; b) horizontal linkage structures rather than vertical flows of information; c) blurring lines between content production and consumption; d) diffused accountability based on reputation and meaning, rather than on structural system hierarchies.

First, citizen journalism offers the ability to collaborate to make many small contributions to what is essentially an ongoing conversation among many people, most of whom do not know each other than through the common project. Second, the so-called "wisdom of crowds," holds that many people know more than a few, that even experts only have limited knowledge, and that a broad open domain with many contributors will produce useful and valid knowledge. Third, and closely related to these, is the idea of "the people formerly known as the audience." (Rosen and Gilmore). This is to say that the audience for news media (media in general) is no longer passive. Rather it is an active group that will respond in a continuum to the news, ranging from simple active reading, linking and sending stories to friends via email and lists, and commenting on stories, to contributing factual knowledge that can flesh out or correct a story, to actual writing as citizen journalists. Across all these levels of activity citizens become more engaged with their communities.

An active and engaged citizenry can expand the range of topics discussed, and improve the quality and extent of information about any given issue, by opening it up to anyone involved. Citizen journalism creates the possibility for civic action to be deliberative instead of hierarchical. By participating directly in the production and dissemination of journalism citizens help, even in small ways, to set the news agenda.

Alternatives to citizen journalism such as face to face community level deliberation exercises and electronic dialogues are both important and complimentary to citizen journalism, but they lack the fact-based component which is critical to democracy and that should not be solely in the hands of traditional media.

Citizen journalism is growing daily as is evident from the increasing number of projects worldwide and the expanding blogosphere. Whether it will continue to grow will depend upon the solutions posed by these projects to the challenges of sustainability and inclusion. Although it is early to asses the impact of citizen journalism, it would appear that in Korea it has served to open the political spectrum and in the United States to redefine the news agenda. It remains to be seen, whether, and how, citizen journalism can develop in non-democratic countries. At least in theory, it could represent an important pathway in the development of a networked civil society that brings about a democratization change.

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Emancipation of Women and Media

Dr. Gopal Singh*

In our scriptures women have been honored a very lofty and high place like Mother Goddess, an object of worship, sources of all powers, and so on.

We forget that a woman is a human being. She needs to be brought down on the surface and made from heavenly object to an earthly subject like man. Emancipation of woman is to liberate her from the stereotype.

Biological difference between the two sexes is to be complemented by socio-economic structural adjustments. Biological difference does not mean weakness. It is the responsibility that the Nature has bestowed upon the female to procreate. It shows that God has more faith in women to perpetuate and preserve and keep intact the progeny of humankind.

Due to the child bearing and rearing , women might have been given the responsibility of keeping fire alive and thereby staying at home '(caves)' , i.e. men going 'outside' for hunting or food gathering and women remaining within 'home' . This also might have limited the movement of women making them a bit physically weaker.

Difference between the two sexes is natural; we cannot and should not undo it. Inequality on the other hand is manmade and socially created which we can and must abolish. The traditional inequalities are vanishing while new inequalities are emerging. In fact, inequality has been institutionalized as the natural differences are ignored (both have equal rights and duties).

Most democracies today, in the globalized world, may ensure only legal and political equality. Subsistence existence does not have inequality, whereas surplus production gives birth to inequality and this inequality in itself is not gender biased, but creates space for gender exploitation. By gender exploitation, it is not meant exploitation of only fair sex, but also to an extent, of males.

It is the material development that has been changing the civilizations. Material development, including technology is increasing inequality. If we endeavor to retain our positive cultural values intact, most of our evils emerging out of changing civilization should be avoided, or at least minimized.

It is relevant here to quote Mrinal Pande, the then Editor of 'Hindustan', (Pande, 2007) that shows her concern and bitterness as well for post modern feminism:

"If by flaunting their youthful sexuality they can exploit the vulnerability of some powerful men and get a good role, or gain better marks and admission to the hallowed portals of a good college…, what's our problem? What they are doing is exploiting (not for the first time) the traditional macho response of an Indian male to a young female body being flaunted. They (women) feel, instead of being angry or embarrassed, that it is better to play and give them an access of it".

If we start quarrel between male and female we would lose our children, and that would be certainly unnatural and unwanted. Family is the most important institution. Women, no doubt, have been exploited or have been subjected to oppression and given second place in society.

Now it is the question of giving women their due. What would be the means , this may have dispute. Men would prefer to give concession without giving up their patriarchal supremacy. Post modern woman would like to snatch power even at the cost of destroying the family based on the institution of marriage.

If oppressor gives the oppressed an opportunity to develop, the evolution takes place, when the oppressed snatches power to develop it is revolution that erupts. We as a society in general and

* Asso. Professor, Department of Mass Communication, Babasaheb Bhimrao Ambedkar Central University, Lucknow

men in particular, have to make a choice.

Empowering women does not mean weakening of men. In fact strong men as father, husband or brother, can do better in promoting the cause of women. It is worth citing an example from a news story published in 'The Hindu' (Jan. 23, 2007):

Eleven girls mostly belonging to rural Maharashtra, joined forest service in March, 07 probably for the first time in India. All these women spoke proudly of being liberal parents, particularly of supportive fathers. Many well wishers told one of the women's fathers that it was ridiculous to let her go to the jungles. She should have been married off by then. Her father's reply is worth noting: he said that looking at some of the young men around, she would be safer amongst the tigers. One of the girls joining the service said: "my father always told me I could do anything men did and do it better".

These instances are at least a step forward and show the way how things can be improved and propagated and publicized by the media. It is relevant here to mention what the great novelist Prem Chand noticed and mentioned in an essay hundred years ago while performing his duties as school inspector. He visited a village primary school and saw children reading fluently the lessons in their textbook about personal hygiene and cleanliness but their nails were untrimmed and dirty. This is a typical example prevalent and noticed by all of us in our everyday life.

But what is unique is quite simple, the innovative effort of an NGO to do away with this difference of theory and practice. The NGO distributed nail cutters as part of the teacher's kit. Traditional technologies like blade and scissors were useless for children. On the other hand nail cutters could be easily used by children themselves (Kumar, 2005).

Now this is the responsibility of the media to infuse this type of positive attitude among the masses. Media can play a catalyst role in these efforts.

Here it is important to note that while reporting crimes or other hard news media concentrate on process based reporting making the whole news story sensational. What we need is that such stories should be reported on event based format; whereas developmental issues like concerning emancipation of women should be process based.

Print and electronic media should devote a fixed space or airtime for development communication or success stories as a gesture of social responsibility. A very low percentage of their expenditure would do it. Media may earn profit with purpose.

What media are expected to do in their capacity as Fourth Estate is to help people centric and gender specific development through need based intervention?

The legal enforcement of state accountability, policy initiatives by state and central governments, public activism, and intervention by media and civil societies are all required to realize this agenda to ensure the entitlements of the nation's women. Only intellectual involvement cannot be a substitute for active participation.

White House's first female Press Secretary, Dee Dee Myer's nursery going daughter Kate believed that only boys could be the President of the United States. 'Girls can be President's wives'. For the little girl the presidency was a male preserve. We are fortunate enough, and in a way, politically ahead enough, that a two hundred plus old vibrant democracy could not give a women president whereas we have a lady President just after six decades of independence.

Like all identities, linguistic, geographical religious etc, the identity of women is lost. Issue of gender identity has been diluted. It has been converted into a tool to gain political concessions or create a vote bank. Political resistance to the Women's Bill in the Parliament and outside is an example. Yet we have some silver lining. Initially empowerment at the gram panchayat levels was seen as a proxy war for sarpanch (we coined the phrase like 'pradhan pati'). But thanks to the political awakening, the pradhanpatis are weathering away now. Slowly but steadily, women are getting aware of their rights and trying to assert their political new found land.

On April17, 1954, when the Federation of

South African Women was founded, 'The Women's Charter' was formulated that declared: 'The level of civilization which any society has reached can be measured by the degree of freedom that its members enjoy. The status of women is a test of civilization'.

At the opening of South Africa's first democratically elected Parliament on May 24, 1994, first President Nelson Mandela said: 'Freedom cannot be achieved unless women have been emancipated from all forms of oppression'. And this freedom means not only freedom from foreign rule, but freedom within a nation, within a society and within the family itself from the stereotype of womanhood.

During Hillary Clinton's campaign for Primary, there were some men who heckled her with signs that read "Iron my shirt". Though she became the first woman in the US to win a presidential primary.

In the context of gender debate, an exchange on the status of women through letters, between John Adams (Adams, 2007), second president of the US, and his wife Abigail, is relevant. She was among the first people who fought for women's rights: "…Do not put such unlimited power into the hands of husbands. Remember, all men would be tyrants if they could. If particular care and attention is not paid to the ladies, we are determined to foment a rebellion and will not hold ourselves bound by any laws in which we have no voice or representation.

That your sex are naturally tyrannical is a truth so thoroughly established as to admit of no dispute ; but such of you as wish to be happy willingly give up - the harsh tide of master for the more tender and endearing one of friend. …Men of sense in all ages abhor those customs which treat us only as the servants of your sex".

This is President John Adam's reply:

"…But your letter was the first intimation that another tribe, more numerous and powerful than all the rest, were grown discontented. …We know better than to repeal our masculine systems. Although they are in full

force, you know they are little more than theory, we dare not exert our power in its full latitude. We are obliged to go fair and soft and , in practice, you know we are the subjects.

We have only the name of masters, and rather than give up this, which would completely subject us to the despotism of the petticoat, I hope General Washington and all our brave heroes would fight".

Appeal to media

? Don't sensationalize the gender related issues, but sensitize the people. We need to change our mindset. Of course this sensitization has to be both ways, as gender sensitization is not a matter of choice for one-half.

? There is a big gap between the law regarding empowerment of women and the actual implementation of the law. And here media can play a socially responsible role by exposing the lapses and helping in bridging that gap.

? Another point to be noted here is that media and civil society are complementary to each other, and join hands in their efforts especially when it comes to fulfill their social obligations. Actually media constitute not only Fourth Estate and watchdog, but also functions as a civil society.

Lastly, women must remember what Sarojini Naidu once said: "Let women feel that what they are today is because they deserved it and not because they were given any special treatment". But still they have miles to go.

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Rise of Multimedia in Mass Media

Gagandeep Singh*
Bavneet Kaur**

ABSTRACT

Mass media is that form of the media which is specifically designed to reach a large audience. This includes Audio recording and reproduction (records, tapes, cassettes, cartridges, CDs), Broadcasting Media (Radio, Television, Cable) Film (Cinema, DVDs), Digital Media (the Internet, Mobile Phones, Satellite), Publishing or the Print Media (Books, Newspapers, Magazines) and Video games. With the advent of new technologies like Internet, we are now enjoying the benefits of high technology mass media, which is not only faster than the old-school mass media, but also has a widespread range. Multimedia is the combination of computer hardware and software tools that allows the users to integrate video, animation, audio, and graphics so as to develop effective presentations. The concept of multimedia took a new meaning, as the capabilities of satellites, computers, audio and video converged to create new media with enormous potential. This paper discusses the various forms of mass media (both traditional and modern) and how mobile phones are now a global trend and often called the seventh Mass Media. It covers how multimedia tools and software are used in the mass communication industry to make the information more effective. It also discusses the way, the multimedia is emerging in mass media so as to make it efficient and reach large number of audiences. Thus, due to the progress of science and technology, history of media has evolved and reached the present-day world of internet, cellular phones, blogs, podcast and RSS feeds.

Introduction

Mass media can be referred to as a means of public communication and may take the form of broadcast media, as in the case of television and radio, or print media, like newspapers and magazines. Internet media can also attain mass media status, and many mass media outlets maintain a web presence to take advantage of the ready availability of Internet in many regions of the world. The first newspaper was printed in China 868 A.D, but due to the high cost of paper and illiteracy amongst people, it didn't prosper. The Bengal Gazette was the first newspaper of India that was started by James Augustus Hicky in 1780. Radio, television and video were introduced during the period of post-Second World War and the now Internet has become the latest and most popular among all the mass medias. Many people around the world rely on the mass media for news and entertainment, and globally, mass media is a huge industry. Now a days, multimedia are used with mass media to provide the mass, the information, which is more attractive and effective. Multimedia refers to an electronically delivered combination of media including video, still images, audio, text in such a way that can be accessed interactively. Multimedia is usually recorded and played, displayed by computerized and electronic devices, but can also be part of a live performance. The term is used in contrast to media which only use traditional forms of printed or hand-produced material. Cave paintings was the first form of multimedia founded in Europe, Africa and Australia in 15000 B.C. Newspaper was possibly the first mass communication medium to employ Multimedia as they used mostly text, graphics, and images. In 1895, Gugliemo Marconi sent his first wireless radio transmission at Pontecchio, Italy. A few years later (in 1901) he detected radio waves beamed across the Atlantic. Initially invented for telegraph, radio is now a major medium for audio broadcasting. Television was the new media for the 20th century. It brings the video and has since changed the world of mass communications. Today's era is global generation era where digital globalization is taking place continuously, and the forms of Mass Media are

*AGM (finance) HT Media Ltd. E-mail: gagan.co.in@gmail.com

**Faculty, deptt. of IT, IMS, Dehradun, E-mail: bavneet2006@gmail.com

increasingly widespread and anxiously procreating.

Classification of Mass Media

Mass media can be classified into various categories:

Traditional media

The traditional forms of mass media in India can be grouped into various categories. Folk theater was mainly based on mythology, legends and social themes and consisted of dialogues with music and songs. Folk songs were devotional songs, classical songs, ceremonial songs and love songs. Religious discourses involved a kind of dramatic exposition of stories (from epics and scriptures) and songs. Puppet shows usually consisted of family members who used puppets to form a comic play mostly based upon social issues. They typically perform at village fairs, gatherings and school playgrounds.

Print media

It includes newspapers, pamphlets, magazines, journals and books. A newspaper is a publication containing news and information and advertising, usually printed on low-cost paper called newsprint. It may be general or special interest, most often published daily or weekly. A magazine is a periodical publication containing a variety of articles. Magazines are typically published weekly, biweekly, monthly, bimonthly or quarterly. Magazines may be of general interest magazines (e.g. Frontline, Forbes etc.), special interest magazines (women's era, sportstar etc.) Journal may be a written medium, like an academic journal, a diary, a literary magazine or a periodical devoted to literature. A book is a collection of sheets of paper with a piece of text written on them. A book is also a literary work or a main division of such a work.

Audio recording and reproduction

It involves electrical or mechanical re-creation and/or amplification of sound, often as music. Traditional audio equipments were microphones, recording devices, loudspeakers and tape recorders. Latest devices are compact disc (CD), digital video disc (DVD) and handy cams. The most recent developments have been the digital audio/music players such as the MP3 player and Apple's i-Pod which allows downloading songs in the Internet in a digital music format and uploading to digital music player.

Broadcast

Broadcasting Media includes Radio, Television and Cable as modes of spreading out information to the mainstream. Radio and Television is a firm tool of communication and advertising. Radio and Television delivers news updates, commentaries and various entertainment shows such as music, talks, variety while Cable TV is capable of showing soaps, movies, documentaries, sports, lifestyle, cartoons, videos and extra stuff that can entertain the viewers.

Films and documentaries

Films are the primary medium for recording and displaying motion pictures. Films are produced by recording people and objects with cameras using animation techniques and/or special effects. Films entertain, educate, enlighten and motivate audiences. Any film can become a worldwide attraction, especially with the addition of dubbing or subtitles that translate the film message. Some films are based upon specific cultures, which reflect those cultures and people. In addition there are documentaries, especially short films based on some social issue or problem. It presents and demonstrates stories or tales of human emotions and lifestyle.

Internet

The Internet which is defined as network of networks is the latest interactive medium of mass media and is gaining popularity everyday. It provides services like electronic mail, online chat, file transfer, and the interlinked Web pages and other documents of the World Wide Web. A blog is a website, usually maintained by an individual, with regular entries of commentary, descriptions of events, or other material such as graphics or video and combines text, images, and links to other blogs, web pages, and other media related to its topic. Entries are commonly displayed in reverse chronological order. RSS is a format for syndicating news and the content of news-like sites, including major news sites. A RSS document contains

either a summary of content from an associated web site or the full text. A podcast is a series of digital-media files which are distributed over the Internet using syndication feeds for playback on portable media players and computers.

Mobile phones

Mobile phones are by now a global trend. Equipped with all kinds of facilities like messaging, music, internet and games, it's becoming popular among all kinds of masses. In Japan mobile phone books are so popular that five of the ten best-selling printed books were originally released as mobile phone books.

Video games

Video games are the favorite pastime of people nowadays. Computer game or the PC game which is played on a personal computer, the Console game which is played with the use of a device and a standard television set, Arcade game which is usually played in establishments such as in Internet Cafes, Gaming Centers and the Video game which is can also be played in mobile phone and PDAs.

Multimedia Tools

Multimedia offers various tools and software that enable users to develop different applications. Some of them are as:

OZEKI MMS Server 6

Ozeki MMS Server 6 is an easy to use, high performance MMS Gateway application that enables users to send and receive multimedia messages containing picture, audio, text, mp3 or video to and from mobile devices with the computer. It can also be used for SMS messaging. The software has an easy to use user interface, and an excellent application programming interface (API). The application can use one or more GSM mobile phones attached to the PC with a phone-to-PC data cable or the Internet to transmit and receive the MMS messages. The software works on Microsoft Windows XP, 2000, 2003 operating systems.

Software developers can integrate MMS messaging functionality into their applications very easily.
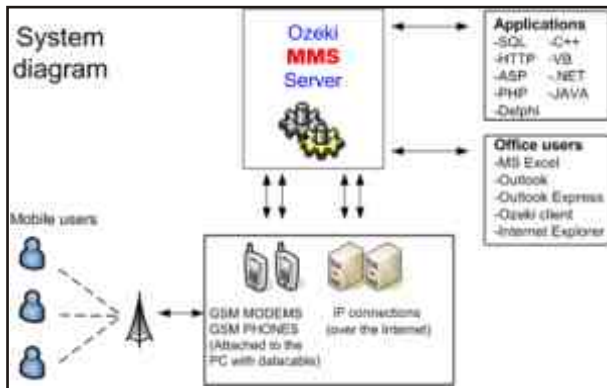
Source:http://www.ozeki.hu/MMS_Gateway/index.php?owpn=346

TK3

TK3 makes it possible for even the casual computer user to create a variety of documents, such as:

? electronic books

? on-line documentation

? academic papers and journals

? conference proceedings

? audio/video client presentations

? digital yearbooks

? training manuals

? Multimedia family albums.

Because it can easily assemble documents that are graphically elegant, and media-rich, TK3 opens up the computer as a medium of expression for all kinds of people and purposes. *TK3* was designed with as much attention to the experience of the user or reader of the finished product as to the experience of the person making the document. It is easy to use because of its extensive use of dialog windows and its drag-and-drop interface. *TK3* documents can be distributed over the Internet or on fixed media such as CD-ROM and DVD-ROM, and they run on any platform. *TK3* automatically provides an extremely useful set of user features, including a notebook, stickies, highlighters, audio/video clip editors, and powerful navigation

tools. TK3 Reader is software for Windows and Macintosh computers that allows you to read multimedia documents created with TK3 Author. Unlike other kinds of electronic readers, TK3 Reader allows you to annotate and personalize your TK3 books in many ways.

Multimedia Revolution

Internet

The world is now a global village because of the internet. We can now obtain huge amount of information and services worldwide and can send messages in seconds through electronic mail (e-mail), online chat, and can access loads of web pages and other documents. More and more people are publishing their work, their ideas, their knowledge, their creativity online. Now, anyone with a web site has the potential to address a global audience. Various companies and organizations use internet to market their products to audiences worldwide. The invention of the Internet has also allowed breaking news stories to reach around the globe within seconds and minutes. This rapid growth of instantaneous communication is likely to change mass media and its relationship to society.

According to recent Kaiser Family Foundation study , the amount of time kids spend on smart phone, computer, television or other electronic device is now at an all-time high. There's no denying this: future workers are going to be more accustomed to online engagement and information-seeking than any generation before.
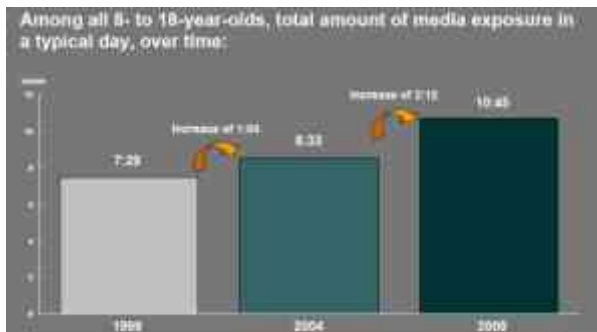
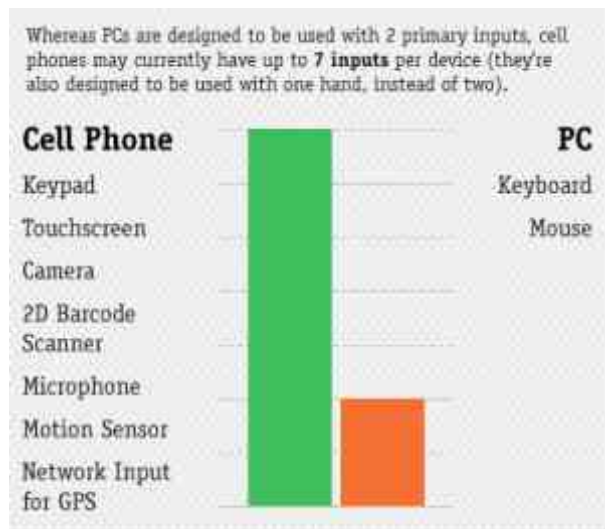Source: Kaiser Family Foundation, Generation I.F: Media in the Lives of 8- to 18- Year-Olds, 2010

Electronic publishing, or e-publishing, uses new technology to deliver books and other content to readers. As this technology allows publishers to get information to readers quickly and efficiently, it is becoming very popular. E-books are electronic versions of books which are delivered to consumers in digital formats. There are a large number of devices being developed to make reading e-books easier for consumers. A standard for e-book software, known as the open-e-book standard, or OEB, has been developed as a standard format for e-books, but competing standards such as Adobe's PDF exist. E-books are very useful for students which provide them with a wide range of study material.

Print-on-Demand is a new method for printing books which allows books to be printed one at a time, or on demand. The technology involves complex laser printing systems and electronically formatted text which the printers can read. POD is a good intermediary step between the regular method of printing paper books and electronic books.

Emergence of mobile as the seventh mass media channel

Mobile devices are able to both receive and send digital signals from a wide geographic range of reception through the usage of data plans provided by phone companies through local Wi-Fi connectivity to the Internet. Mobile digital TV for handsets is stirring a great deal of excitement in India, especially with the country's love for films, sports, and television. Movies for mobile phones are known as ''micro movies''. This means small-scale movies which are personal and can be viewed with various mobile devices including mobile phones.

Mobile Internet allows People to rely on their phones for real-time information, e-mail, online transactions and other tasks. Capturing and sharing are the most apparent applications for multimedia as cameras and MMS (Multimedia Messaging Service) have become standard features of mobile phones as the users are loving the multimedia features of the mobile phones.

Whereas PCs are designed to be used with 2 primary inputs, cell phones may currently have up to **7 inputs** per device (they're also designed to be used with one hand, instead of two).

Cell Phone		PC
Keypad		Keyboard
Touchscreen		Mouse
Camera		
2D Barcode Scanner		
Microphone		
Motion Sensor		
Network Input for GPS		

Source:http://www.textually.org/textually/archives/2010/04/08/cellphones.jpeg

CONCLUSION

In recent years, multimedia has emerged very rapidly in various mass medias. Though traditional media have their own place in the society but online newspapers, magazines, journals is gaining popularity among various masses. Mobile phones have become an essential component of everyday lives. Even people living in rural areas have access to mobiles and use them for communication. MMS allows users to send multimedia messages comprising of video, sound and animation.

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Our Contributors

Dr. Kiran Thakur
Adjunct Faculty FLAME School of Comm. Pune and Former Prof. & Head Dept. of Comm. and Journalism, University of Pune.

Sunitha Kuppuswamy
Lecturer, Department of Media Sciences, Anna University, Chennai 600 025

Meenakshi Upadhyay
Lecturer, Department of Communication and Journalism, University of Mumbai

Saad Ullah Khan
Research Scholar Department of Mass Communication, Aligarh Muslim University, Aligarh202002

Dr. Govind Pandey
Asso. Professor, Department of Mass Communication, Babasaheb Bhimrao Ambedkar University, (A Central University) Lucknow

Dr. Gopal Singh
Asso. Professor, Department of Mass Communication, Babasaheb Bhimrao Ambedkar University, (A Central University) Lucknow

Dr. Sudhanshu Jayaswal
Senior Lecturer in Journalism, Centre for Journalism & Mass Communication, Hemwati Nandan Bahuguna Garhwal University, Srinagar-246174 (Garhwal) UTTARAKHAND

Ratnesh Dwivedi
Sr. Lecturer, Dept. of Mass Communication, AMITY University Noida

Gagandeep Singh
AGM (finance) HT Media Ltd. E-mail: gagan.co.in@gmail.com

Bavneet Kaur
Lecturer, deptt. of IT, IMS, Dehradun, E-mail: bavneet2006@gmail.com

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