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M. A. Mass Communication (2nd year)

MEDIA MANAGEMENT MMC 203 Lesson: 1

GOVERNMENT AND PRIVATE MEDIA

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LESSON STRUCTURE:

This lesson shall provide an introduction to the Media in India. We shall start with the Government Media in India. Then we shall focus on the Private Media in India. The lesson structure shall be as follows:

- 1.0 *Objectives*
- 1.1 *Introduction*
- 1.2 *Presentation of Content*
 - 1.2.1 *Government Media in India*
 - 1.2.2 *Private Media in India*
- 1.3 *Summary*
- 1.4 *Key Words*
- 1.5 *Self-Assessment-Questions (SAQs)*
- 1.6 *References/Suggested Reading*

1.0 OBJECTIVES:

In this lesson we shall discuss about. The specific objectives of this lesson are to provide the learning on the following concepts.

- *To learn about Government Media in India*
- *To learn about Private Media in India*

1.1 INTRODUCTION:

Media play very important roles in any society. Media are sources of information, entertainment, education, and persuasion. In addition, media play important role in forming public opinion. And media form an exciting business proposition. So everybody tries to control media.

From kings, autocrats, and dictators, to governments, everybody wants to control media. Politicians also try to control media to any extent possible. Most importantly, business houses want to have control over media.

Thus we have a mixed system in almost all countries. In India also we have a mixed system. In our country, there is government owned media. There are sizeable numbers of private media.

In this lesson, we shall discuss about all three types of media in India.

1.2 PRESENTATION OF CONTENT:

Newspapers, magazines, radio, television, etc. have been playing important roles in our society. All these media inform, educate, and entertain. There is an urgent need to know the media and their characteristics. In this lesson, we shall discuss the following things.

- *Government Media in India*
- *Private Media in India*

1.2.1 GOVERNMENT MEDIA IN INDIA:

Media include newspapers, and magazines, radio, television, films, Internet, etc. They play an important role in providing information. They cater to the educational needs of the people. They provide entertainment. Some media are completely commercial. Some others do not have any commercial interest. Some media strike a balance between public interest and commercial needs of the industry in its delivery of services. Most media are in private hands. But some media are under Government control.

In India, certain media are directly under the central government. The Ministry of Information and Broadcasting is the authority that looks after these government-media units. The activities of the Ministry of Information and Broadcasting pertain to three board areas i.e. the broadcasting sector, the film sector and the information sector. These three together try to meet the information, education and entertainment needs of the society as a whole.

The government media units consist of the following:

- *Akashvani (All India Radio),*
- *Doordarshan,*

- *Press information Bureau,*
- *Publication Division,*
- *Research, Reference and Training Division,*
- *Directorate of Advertising and Visual Publicity,*
- *Photo Division,*
- *Song and Drama Division,*
- *Directorate of Film Festivals, and*
- *National Films Archives of India.*

The other notable organizations coming under the Ministry on Information and Broadcasting include the following:

- *National Film Development Corporation,*
- *National Center of Films for Children and Young People,*
- *Film and Television Institute of India, Pune,*
- *Satyajit Ray Film and Television Institute, Calcutta,*
- *Indian Institute of Mass Communication,*
- *Press Council of India, and*
- *Central Board of Film Certification.*

Over the years, the government of India has taken special pains to bring about significant improvements in infrastructural development. This includes in particular, installation of transmission facilities, studio and program production facilities for both All India Radio and Doordarshan. Both regional and local facilities are being created to promote satellite based broadcasting.

Under the Prasar Bharati Act 1990, the electronic media was brought under Prasar Bharati, an autonomous body.

In the area of software, special attention is being paid to certain priority areas of national concern. Emphasis is given to issues relating to women, children and weaker sections. The other major areas are national integration, communal harmony, health care and family welfare, education of illiteracy through primary education and finally agriculture and rural development.

DOORDARSHAN:

Doordarshan, the Indian national television network, is one of the largest broadcasting organizations in the world. From a modest start in 1959 with a single low power transmitter,

Doodarshan today operates more than 1,000 transmitters spread all over the country. Its terrestrial signals can reach more than 90 % of the country's nearly one billion population. It operates more than two-dozen channels. DD-India, Doordarshan's satellite channels, covers a sizeable part of the world.

DD today has 45 studio centers, 1,027 transmitters, and more than 24 satellite transponders. Through these facilities, more than 85 % area of the country and about 95 % of the country's population are covered. From 1982, when DD network had only 19 transmitters, the progress up to 1998 has been phenomenal with more than 1200 transmitters added. With effect from February 1998, Doodarshan programs - both live and recorded - are available on the Internet.

DD -1 is the primary channel and it broadcasts national, regional, and local as well as educational programmes on time-sharing basis. DD- 2 or Metro is the entertainment channel. It targets the urban and more particularly the young viewers. Terrestrial transmitters in 54 cities relay its programmes.

DD- 4 to DD- 13 are eleven separate regional language channels. They include Malayalam, Tamil, Oriya, Bengali, Telugu, Kannada, Marathi, Gujarati, Kashmiri, Assamese and Punjabi etc. DD- 14 to DD- 22 pertain to networking of the regional services of four Hindi speaking states; DD-India is the International channel of Doodarshan covering virtually the entire world.

Commercial services of Doodarshan started from January 1, 1976. This has now been extended to cover major cities. It is responsible for planning and scheduling of advertisements, acceptance of contracts and approval of material and scripts. It accepts booking for National network, DD-2, DD International and all regional Kendra's. Its work includes billing of commercial time, collection of payments; finalization of rates etc. for sponsorship, telecast fee, spot rate and minimum guarantee programme.

DD-International was started on March 14, 1995 on a transponder hired from Zee TV. Initially, the telecasts were for duration of three hours of a day. The telecasts were for five days in a week in the beginning. Later on after acquiring a transponder on the PAS-4 satellite, a daily service was introduced. In July 1996; transmissions time was extended to four hours a day. November 1996, transmission time was extended to 18 hours a day comprising a 9 hours capsule during day time and its repeat telecast from 6.30 pm to midnight. The channel provides update on Indian social, cultural, political and economic scene with trade and export.

The major focus is on news, current affairs, stock market update and discussions on issues of international importance. Events like Republic Day pageant, Independence Day address by the Prime Minister, inauguration of Films Festivals and other major events, which may interest people living abroad, are also telecast.

Doordarshan Audience Research Test unit (DART) had been established in 19 Doordarshan Kendras. It provided research support for the programming on the Doordarshan network. The DART ratings were announced over the air, through major newspapers for the benefit of advertisers and advertising agencies. The DART also served as a data bank at the Directorate as also at the Kendra level. It compiled all available information about the media, surveys television set ownership and viewer ship in rural areas and the quality of Doordarshan programmes. This has been abandoned now.

Central production unit (CPC) was established in 1988 to encourage excellence in programme production. Many of its production have been sold to foreign television networks. It produces programmes on festivals of the acclaimed artists of both north and south and programmes of music and dance. It produces in houses programmes for all four major channels of Doordarshan on social issues and culture with a distinct flavor.

Narrow casting: Narrow casting is the current buzzword in broadcasting. It involves the coverage of smaller areas with location specific programmes whereby the intimacy between the medium and the viewer gets stronger. Doordarshan has taken the initiative of introducing narrow casting to address specific local issues related to the lifestyle of the people residing in the coverage areas. India being a predominantly agrarian nation, agriculture and other related areas automatically gain precedence in rural broadcasting. Appropriately, Doordarshan's narrow casting addresses these issues.

Narrow casting by Doordarshan, which started in 2000 initially involved 12 LPT's and included programmes of local genre telecast once/twice weekly. The content of these programmes was based on some formative research to enable the broadcast to become meaningful for ensuring the socio-economic development of the coverage region. A study done by the Audience Research Unit Doordarshan revealed that the people of the coverage zone have very well received narrow casting and it has also helped them in implementing some of the latest agricultural techniques imparted through programmes.

Based on this concept a Kisan Channel was inaugurated by the then Prime Minister in January 2004.

The narrowcast Agriculture programme continues to be broadcast for half hour from Monday to Friday at 3 levels – National, Regional and Local (Micro).

The National level programme is centrally produced and telecast from Delhi at 6.30 A.M. through Satellite and on terrestrial transmitters of DDI National.

The Regional level programme is produced and telecast from 18 Regional Kendras at about 6.30 P.M. and the terrestrial transmitters within the coverage zone of the Kendras relay the programme from the respective regional Kendras.

The Regional programme has repeat telecast in satellite mode on the next morning at 6.30 A.M.

The local level or narrowcast programme is produced and telecast locally from 36 narrowcast clusters (180 transmitters) at about 6.30 P.M.

ALL INDIA RADIO (AKASHWANI):

Broadcasting in India had achieved phenomenal growth. Today ALL INDIA RADIO (AIR) had 195 radio stations operating in the country. These include 183 full-fledged stations, nine really centers and three exclusive. Vividh Bharati Commercial Centers. AIR has at present 300 transmitters. These provide radio coverage to a population of 97.3 percent spread over 98.0 percent area of the country. Area specific programmes are relayed on local radio stations. Their aim is to satisfy cultural and artistic aspirations of local artists while catering to the needs of the people. There are 74 such local stations in the country now. In the north eastern region 16 community radio stations cater to the diverse culture, language and dialects of the people of the area. Such stations are also being set up in the Lakshadweep islands as well.

As a part of modernization, AIR is in the process of acquiring latest technologies and hardware. Digital equipment is being acquired. Major stations have already installed computerized hard ware based digital recording, editing and playback systems. To ensure qualitative improvement in broadcasting and to increase operational convenience, indigenous equipment has also been developed. This has resulted in saving of substantial foreign exchange.

At present AIR is making use of INSAT-ID, INSAT-2A, INSAT-2B, and INSAT-2C for relaying its programmes. AIR has its up linking infrastructure for the national network at Delhi. It is used for up linking seven S-band carriers and four C-band carriers. Besides, there are four S-band carriers up linked through DOT uplink at Secunderabad. The regional up linking is made

possible through AIR station in 15 states capitals and the department of telecommunications uplinks for the Mumbai, Calcutta and Chennai centers.

About 191 broadcasting centers have facilities to receive S-band signals and 17 centers have them to receive C-band signals.

A system using the digital signal is also being provided to improve the quality of Vividh Bharati programmes. At presents AIR is operating 20 channels of sky radio services through the TV up linking of Doordarshan. AIR has made news accessible on phone through live on phone programmes and also gone live on the Internet. These services started on Feb. 25, 1998. AIR live on Internet makes news and other programmes available to 2 millions listeners on the Internet the world over.

AIR has also introduced news in innovative radio services like *phone in radio* and *radio on demand*.

AIR on today relays more than 300 bulletins daily. They have total duration of almost 50 hours. Out of these more than 100 are in the home services with durations of about 20 hours. In 50 odd regional news units, more than 150 news bulletins are broadcasts with duration of 25 hours. In the external services, about 80 bulletins are broadcast for 20 hours in about 24 languages. In addition, there are special bulletins such as sports news, slow speed bulletins and news for the youth.

Comments for the press are broadcast every day besides commentaries in English, in Hindi and Urdu.

During the Parliament sessions, commentaries in English and in Hindi reviewing the day's proceedings in both houses are broadcast similarly Regional News Units put out reviews of the proceedings of the respective legislatures.

To reach for and audience all over the global, AIR has set up the External Services Divisions. It broadcasts programmes for about 90 hours per day in 24 languages. It projects the Indian point of view on world affairs. It acquaints the overseas listeners with developments in India with special attention given to myriad facts the Indian panorama. It targets area including Asia, Europe, UK, Australia, New Zealand, the area of north-east Asia, south-east Asia, and Africa, etc. The services in Hindi, Tamil, Telugu and Gujarati are directed at overseas Indians in the western hemisphere and those in Bengali, Punjabi, Urdu and Sindhi are meant for listeners in the subcontinent and the bordering countries. The External Services Divisions also broadcasts programmes in many foreign languages.

The national channel of the AIR was inaugurated on May 18, 1988. It covers more than 85 percent population of the country. It offers a judicious blend of education, entertainment and information. It covers the whole of India. Its programmes represent the variegated cultural mosaic of people of the country as a whole. Throughout the night, news programmes- alternatively in Hindi and English- are broadcast from this channel. While the parliament is in session, the question hour is broadcast for the benefit for the listeners.

The popular Vividh Bharati service offers entertainment for more than 20 hours a day from 40 centers and earns a revenue of about Rs. 200 crores in a year.

The AIR archives store about 50,000 tapes of various formats. They include vocal and instrumental music of both Hindustani and Karnataka styles, light, folk, tribal and patriotic music of different regions and also orchestral composition. Besides, it stores the voice recordings of distinguished personalities like Mahatma Gandhi, Rabindra Nath Tagore, Subash Chandra Bose, Sardar Vallabhbhai Patel, Pandit Jawahar Lal Nehru, Sarojini Naidu and many others. From the preserved tapes programmes clippings are selected for transmission for an hour every day.

The Foreign Programme Unit procures best of the programme materials from different countries from AIR. These programmes are screened and circulated to stations in audio magnetic spool tapes and through networking facility. The Transcription & Programme Exchange Service (T&PES) has a satellite transponder on RN Channels of and RN channels of INSAT-2A.

The R&D departments of AIR and Doordarshan are engaged in research and development activities incorporating latest state of the art technology in Radio and Television broadcasting. AIR-on-line information service, started on January 13, 1997, is a major achievement. It relays updated audio news bulletins daily in both Hindi and English over the Internet. Besides it includes various entertainment programmes in different languages. It has installed PC based transmission analyses, using window based programming, multi-channel modulation analyses to monitor, record and analyses the modulation of all high power transmitters provided with unit and DAB terrestrial transmission in four metro cities complete with CD stereo or several good quality channels and many value added multimedia features.

Finally AIR has introduced Radio-on-demand. It is an on-line interactive system in which the listener can register his request for music through his telephone. He then automatically gets the status of his request and finally can listen to the music demanded which is automatically broadcast through a special transmitter. Further more, a regular set up is being established at Mall Road Complex; New Delhi, for regular AM stereo broadcasting.

AIR encourages farm and home broadcasting by its stations. Average duration of such broadcasts is 60-100 minutes per day. The main emphasis of such programmes is on agriculture and related fields. These also include programmes for women and children that focus on issues relating to rights of the child, gender issues and child abuses etc. environmental protection also is covered in such programmes.

FILMS DIVISION:

Over the last 49 years, the Films Division has been motivating the broadest spectrum of the Indian public with a view to enlisting their active participation in nation building activities. The aims and objectives of the Division are to educate and motivate people towards enlisting their active support and participation in the implementation of national programmes and to project the image of the land the heritage of the country to Indian and foreign audiences. The Division also aims at fostering the growth of the documentary film movement, which is of immense significance to India in the field of information, communication and integration.

The Division produces documentaries and news magazines from its Headquarters at Mumbai, films on defense and family welfare from New Delhi and features on rural things from the regional centers at Calcutta and Bangalore. The division caters to about 13,000 cinemas theatres all over the country and to the non -theatrical circuits like units of the Directorate of Field Publicity, mobile units of the State Governments, Doordarshan, field units of the department of family welfare, educational institutions and voluntary organizations. The documentaries and newsreels of State Governments are also featured in the Division's release on the theatrical circuit. The Division sells prints, stock shots, videocassettes and distribution rights of documentaries and features in India and abroad. But unfortunately cinema theatres in the country are not running these Films Division documentaries any more.

By organizing five International Films Festivals for documentary, short and animation films at Mumbai, the division has emerged as a powerful force behind the documentary film movement in the world.

The Division also supplies prints in 16 mm to the mobile units of the Directorate of Field Publicity and other Departments of Central as well as State Government. On a rough estimate, the number of people covered by these units is around 4 to 5 crore every week. In addition, the documentary films of the Division are being telecast on the national as well as regional networks of Doordarshan. Educational institutions and other social organization all over the country also borrow films of the Division from its libraries maintained in the distribution branch offices.

THE EXTERNAL PUBLICITY DIVISION:

The External Publicity Division of the Ministry of External Affairs distributes prints of selected films of the Division to the Indian embassies and missions abroad. The National Film Development Corporation (NFDC) and private agencies also arrange for the international distribution of the Division's films. Films produced by the Division are also commercially exploited on royalty basis, for overseas video and TV networks.

THE DIRECTORATE OF FILMS FESTIVALS (DFF):

This was set up in 1973 with the prime objective of promoting good cinema. Since then, the Directorate has provided a platform for the best in Indian cinema by holding the National Film Festivals every year. It has made the newest trends in world cinema accessible to the general public.

THE NATIONAL CENTER OF FILMS FOR CHILDREN AND YOUNG PEOPLE:

This center is engaged in production of feature films, television serials, short features and short animation films for children and young people. The Center also purchases the rights of foreign films and exhibits them likewise after dubbing in Indian languages.

NATIONAL FILM ARCHIVES OF INDIA (NFAI):

The fundamental objective of the NFAI is conservation, preservation and restoration of films. High on NFAI's priorities is the preservation of films in ideal storage conditions.

NFAI also has an excellent collection of books and periodicals on Indian and international cinema and other allied arts.

NFAI has been a full member of the International Federation of Film Archives (NFAI) since May 1969, which enables it to get expert advice and good material on preservation techniques, documentation, bibliographies, etc. NFAI also gets to exchange rare films with other archives under the Archival Exchange Programme.

THE FILM AND TELEVISION INSTITUTE OF INDIA:

The Film Institute of India was set up in 1960. In 1970, television wing added to the institute and it was redesignated as Film and Television Institute of India. Subsequently, in 1974, the Institute was converted into a society registered under the Registration of Societies Act, 1860.

The Institute consists of a Film Wing and a Television Wing. The Film Wing offers three years diploma courses in Film Direction, Motion Picture Photography and Audiography and a two-year diploma courses Film Editing.

The TV Wing offers in service training to the personnel of Doordarshan in TV production and technical operations. Producers, engineers, graphic artists, set designers, video editors, cameramen etc are trained regularly in the institute.

Apart from the foundation course in television production and technical operations, short-term courses are also conducted in specialized areas for Doordarshan staff, Indian Information Services probationers, etc. The TV wing conducts more than ten short-term courses during the year.

THE SATYAJIT RAY FILM AND TELEVISION INSTITUTE, CALCUTTA:

This institute was set up in 1996 in the memory of Satyajit Ray. The institute is an autonomous grant in aid body under the Ministry. It has been set up to provide the latest education and technological experience in the art and technique of film making in the eastern region. The institute has diploma courses in four disciplines viz., direction, motion picture photography, editing and sound recording.

THE NATIONAL FILM DEVELOPMENT CORPORATION:

The national film development corporation was established on 11 April 1980. it aims at bringing improvement in the quality of cinema in India and increasing its access. To achieve this objective and to promote the cause of a healthy film movement within the country, the NFDC undertake several activities.

NFDC promotes the concept of low budget films of high quality, content and production values. NFDC tries to solve the problem of financing good quality film making in India. NFDC also undertakes co-productions both foreign bodies as well as with Doordarshan.

NFDC exhibits its own films and films acquired from other countries on various channels of Doordarshan, which mainly comprise of feature films. NFDC has also developed a software system called NFDCNET for connecting various ad-agencies via the Internet for TV space booking and billing for NFDC and Doordarshan marketed programmes.

The NFDC film Center at Calcutta provides facilities for production and postproduction. The corporation video centre in Chennai provides good quality film transfer facilities, which caters to the needs of the southern region. The corporation laser sub titling plant at Mumbai, the

only one of its kind in Asia, has helped improve the quality of sub titling. The Cine Artist's Fund of India, set up by the NFDC with a corpus of Rs. 3.55 crores, provides pensionary and other benefits to many deserving cine artistes.

The Central Board of Film Certification:

The Central Board of Film Certification was set up under the cinematography act, 1952. It certifies films for public exhibition in India. CBFC consist of a chairman and 25 other non-official members. The board has its headquarters at Mumbai and nine regional offices located at Bangalore, Calcutta, Chennai, Cuttack, Guwahati, Hyderabad, Mumbai, New Delhi and Thiruvananthapuram. The regional offices are assisted in the examination of films by advisory panels consisting of eminent personalities different walks of life. The work relating to grant of no objection certificate for import of foreign films is done by the CBFC.

THE FEDERATION OF FILM SOCIETIES OF INDIA:

The federation of film societies is the apex body of the film societies in the country. The Ministry of Information and Broadcasting to propagate film consciousness and development of audience taste in the field of cinema gives financial aid to the federation. These film societies aim at developing film cultures by holding film shows regularly.

PRES INFORMATION BUREAU (PIB):

The Press Information Bureau is the nodal agency of the government to disseminate information to the print and electronic media on its various policies, programmes, initiatives and achievements. Functioning as an interface between the government and the media, the PIB also provides feedback to the government about people reaction as reflected in the media.

Recently video conferencing facility has been introduced in the Bureau. PIB is now connected to 11 regional centers by video conferencing system. This enables media persons at regional centers to participate in press conferences in New Delhi and also in other parts of the country.

PIB provides accreditation facilities to media persons so as to make easy access to information from the government sources. More than 3000 correspondents and cameramen are accredited with the Bureau. Besides, about 200 technicians and 200 editors and media critics have also been granted these professional facilities.

The National Press Center set up in the Press Information Bureau main office in New Delhi serves a nerve center for both national and international media. The center has basic facilities of a media center like a telecommunication center, a press conference hall, a press lounge and a cafeteria.

REGISTRAR OF NEWSPAPERS OF INDIA (RNI):

The Registrar of Newspapers for India is an important part of the Ministry of Information and Broadcasting. As a part of its statutory functions, it verifies and regulates the availability of titles of newspapers, registers them, verifies circulation claims. It brings out an annual report titled *Press in India* containing detailed information on newspapers. The office of the RNI issues authenticated certificates to the newspapers to enable them to import newsprint and also entitlement certificates to purchase newsprint from indigenous newsprint mills. In addition to this, RNI certifies for import of printing machinery and allied materials required by the newspapers.

Newsprint is one of the most important major ingredients for printing and production of newspapers. It is considered to be an essential commodity. Till 1994-95 the Newsprint Control Order, 1962, regulated newsprint allocation and the Newsprint Import Policy announced by the government every year. Newspapers were issued entitlement certificates for import and purchase from the scheduled indigenous newsprint mills. However, newsprint policy is modified every year depending upon the import policy of the government.

THE PUBLICATION DIVISION:

The Publication Division has today acquired the status as one of the biggest publishing enterprises in the country. Set up in 1941, as a branch of the Bureau of Public Information, it acquired its present name and identity in 1944. The Publication Division aims at disseminating information to common people and also providing informative and educative literature at a reasonable price through its various publications in different languages. It also facilitates the task of national integration by promoting awareness among the people of different regions, beliefs and faiths, etc. It has so far published about 10,000 books and other publications. Besides books the publication division also brings out 30 journals in Hindi, English and other regional languages.

DIRECTORATE OF FIELD PUBLICITY:

The Directorate of Field Publicity is an interpersonal communication machinery of the Ministry of Information and Broadcasting. It works chiefly at the grassroots level. It was established in 1953 for Five-Year Plan publicity, with publicity of the Five-Year Plans being its sole objective. Over the years its area of operation expanded beyond the confines of plan publicity to all programmes and policies of the government. In December 1959 this organization was renamed the Directorate of Field Publicity.

The Directorate has played a vital role in mustering people participation in the process of nation building. Its wide network of field-units has helped the organization make inroads into the remotest of villages, reaching people as yet untouched by other forms of mass media. Through the means of group discussions, film shows, public meetings, exhibitions, seminars and symposia, live entertainment programmes, etc., the directorate purveys its messages to people at large, motivating them to participate in the process of development.

The organization also gathers people reaction to various programmes and policies of the government, and reports back the same for appropriate action and corrective measures. Thus the Directorate mostly works as a two-way channel of communication between the Government and the people.

The Directorate has its headquarters at New Delhi and 22 regional offices and 268 field publicity units. Out of the 268 units of the directorate, 166 are general units, 72 border units and 30 family welfare units.

The themes of national integration and communal harmony form a regular component of most of DFP's field programmes. Thematic film shows and photo exhibitions are organized extensively all over the country, especially in areas prone to insurgency, caste or communal unrest.

Apart from the regular drives against social evils like child marriage, dowry, discrimination against the girl child and the mass education programmes promoting empowerment of women, and awareness about AIDS, the field units of the Directorate also take up many other social programmes.

Several field units of the Directorate organize programmes to create mass awareness on environmental issues utilizing appropriate occasions like World Environment Day, World Habitat Day, Wildlife Week and Van Mahotsav Week, etc.

DIRECTORATE OF ADVERTISING AND VISUAL PUBLICITY:

The Directorate of Advertising and Visual Publicity is the primary multimedia-advertising agency of the Central Government to inform the people about the Government's activities, policies and programmes and to motivate them to participate in development activities. It caters to the communication needs of client Ministries and Government Departments as also of some autonomous bodies and PSU's. It launches advertising and publicity campaigns in different languages through printed publicity material, press advertising, audiovisual publicity programmes on radio and television, outdoor publicity and exhibition, etc.

Themes highlighted by the DAVP include rural development, health and family welfare, up lift of girl child, population explanation, handicrafts, Immunization, women and child development, national integration and communal harmony, defense, new economic policy, environment, literacy, employment, AIDS, drug abuse and prohibition, customs and central excise, income tax, energy conservation.

The main setup of DAVP at the headquarters consist several wings like campaign, Advertising, Outdoor publicity, Printed Publicity, Exhibitions, Electronic Data Processing, Mass Mailing, Audio-Visual Cell, Studio and Copy Wing etc.

PHOTO DIVISION:

The main function of the Photo Division is to document photographically, the growth and special changes in the country and to provide photographic support required in communication.

The Division has well equipped laboratories and equipment for handling different kind of photographic jobs and assignments at its Headquarters in Delhi. A Photo Data Bank has also been established in the head office of the Photo Division in Sochna Bhavan, New Delhi. Work on the network for linking the Photo Bank with all regional offices is also in progress. The process of storing the photographs in the Photo Data Bank is also in process. The division has four regional offices at Mumbai, Chennai, Calcutta and Guwahati.

SONG AND DRAMA DIVISION:

The Song and Drama Division is a media unit of the Ministry, with specific mandate of development communication mainly in rural areas. It utilizes a wide range of folk and traditional forms, such as folk and traditional drama, ballets, operas, dance drama, folk and traditional recitals, puppetry and even the skills of magicians. In addition, the Division also utilizes sound and light shows with modern techniques and hundreds of artistes for presenting programmes on

board themes like national interaction, secularism, production of cultural heritage, health, environment, education, etc.

The Division deploys cultural troupes comprising the folk and traditional artists for communicating to the people in their own cultural context. These troupes participate in the campaigns organized by the Division on AIDS awareness, health and family welfare, national integration, communal harmony, new economic policy, national social assistance programme and Indira Mahila Yojana, etc.

RESEARCH, REFERENCE AND TRAINING DIVISION:

Research, Reference and Training Division functions as an information servicing agency to the Ministry of Information and Broadcasting bank as well as an information feeder service to the media units to help in their programming and publicity campaigns. It also studies trends in mass media and maintains a reference and documentation service on mass communication. The Division provides backgrounders, reference and research material and other facilities for the use of the ministry, its media units and others engaged in mass communication.

The Division looks after the training aspect of the Indian Information Service officers in collaboration with Indian Institute of Mass Communication (IIMC) projecting the Ministry's emphasis on manpower planning and development. The Division has undertaken computerization to speed up information management and retrieval as well.

THE NATIONAL DOCUMENTATION CENTER ON MASS COMMUNICATION (NDCMC):

This center was created in 1976 as part of the recommendation of an Experts' Committee set up by the Ministry, for collecting, interpreting and disseminating information about the information about the events and trends in the mass media. The NDCMC documents and indexes all news items, articles and other information material available in the mass media.

The information collected by the NDCMC is maintained and disseminated through various regular services. These include: Current Awareness Service, Bibliography Service, Bulletin on Film, Who's Who in Mass Media, and Honours Conferred on Mass Communicators; and Reference Service.

INDIAN INSTITUTE OF MASS COMMUNICATION (IIMC):

The Indian Institute of Mass Communication (IIMC) was set up in 1965 as a Centre for advanced study, research and training in various fields of mass communication. It is an

autonomous body receiving funds primarily from Government of India through the Ministry of Information and Broadcasting. The Institute was registered on 22nd January 1966 under the Indian Societies Registration Act of 1860.

IIMC runs many teaching and training programmes, organizes seminars and contributes to the creation of an information infrastructure suitable for India and other developing countries. During 2005-06, the Institute conducted 20 odd training programmes and fifty courses. These include orientation courses for officers of Indian Information Service (Group A and B), Broadcast Journalism Courses for personnel of All India Radio and Doordarshan.

The regular courses of Institute include the Post Graduate Diploma Course in Journalism (English), Post Graduate Diploma Course in Journalism (Hindi), Post Graduate Diploma Courses in Advertising and Public Relations, Diploma Course in News Agency Journalism for non-aligned countries and Post Graduate Diploma Courses in Radio and Television Journalism at New Delhi. At its Dhenkanal branch, IIMC runs a Post Graduate Diploma Course in Journalism (English) and a Post Graduate Diploma Course in Journalism (Oriya).

To meet the growing needs of trained media personnel working in government and public sector organization the Institute also organizes a number of refresher courses for personnel of the Indian Information Service and other specialized short duration courses.

The institute brings out two quarterly journals- *Communicator (English) and Sanchar Madhyam (Hindi)*.

1.2.2 PRIVATE MEDIA IN INDIA:

In a democratic set up, print media plays a vital role in the dissemination of news. Today Indians have a wide range of newspapers and periodicals reaching at their doorsteps. These come in different languages and at different intervals. Also, there are a variety of newspapers and periodicals catering to different tastes of readers on a plethora of subjects.

THE PRESS IN INDIA:

The Indian Press, mainly in private hands, fights a healthy competition to give good quality newspapers at the minimum price. At the same time, the Indian Press stands as a pillar of the democracy. It has many stories to tell of the survival and existence during pre-independence period. Many of our newspapers of pre-independence period owe their existence to the patriots, whose quest for freedom was never ending. The tremendous growth of the press has been the result of the prevalent freedom of the press in the country.

Newspapers are published in more than 100 languages and dialects. Apart from English and the 18 principal languages enumerated in the 8th Schedule of the Constitution, newspapers are published in 81 other languages, mostly Indian languages or dialects and a few foreign languages.

The highest number of newspapers and periodicals are published in Hindi (15,000) followed by English (6,000), Urdu (2,600), Bengali (2,500), Marathi (1,700) and Tamil (1600).

Likewise, in the matter of daily newspaper the first place goes to Hindi language with a total of about 2500 newspapers. Urdu with 500 comes second and Tamil with 400 is in the third position. English with 350, Kannada 300, Marathi 280, Malayalam 240 and Telugu 170 are the other languages with more than 100 daily newspapers.

Anand Bazar Patrika, a Bengali daily from Calcutta continues to retain the place of pride as the largest circulated single edition newspaper.

NEWS AGENCIES IN INDIA:

There are four major news agencies in India. These are the Press Trust of India, United News of India, Hindustan Samachar and Samachar Bharati. Besides radio, television and Press Information Bureau, these form the major sources available to the press for news.

Apart from the four Indian news agencies, newspapers utilized the services of the following news agencies: Associated News Services, Cartographic and News Service, Varta (Hindi unit of UNI), Bhasha (Hindi unit of PTI), Yugavarta, News Today, Associated News Service, Andhra News and Features, News Photo Agency Press Asia International, IPA, INFA, INS, Lok Varta, Sarvodya Features Service, Indian News Service, Current News Service, Bharat News Service, News Service Syndicate, Urdu News Service, News Trust of India, State Information Bureaus, Sauryadham News Services, Eastern Press Agency, Development News of India, Nav Varta, United News Agency, etc.

In addition, Indian newspapers also subscribe certain foreign news and feature agencies. These include the Associated Press, Reuter, AFP, Indian Abroad News Service, Astrological Features, British Information Services, Pan-Asia Newspapers Alliance, etc.

PRIVATE TELEVISION CHANNELS IN INDIA:

Communication technology has made considerable advances in the past few years. While it has resulted in many socioeconomic and political problems, it has resulted in the breaking of national boundaries and making transnational television a reality. What short wave radio had

done in the preceding era, satellite TV has done in a much more effective and satisfying manner in recent years. This is because unlike the short wave signal, which is often disturbed by atmospheric and other causes, the satellite TV signal is absolutely clear.

The most apt description for this new phenomenon is an *invasion across the skies*. Several countries like China, Malaysia, Singapore, Vietnam and some Gulf nations like Saudi Arabia have responded by to it by disallowing dish antenna which makes the viewing of satellite programmes possible.

The technological possibilities of satellite TV are immense. There is what is called DBS (direct broadcast satellite) or DTH (Direct to Home). This does not require a very costly dish antenna to receive the TV signals from a foreign station. The signals can be received straight from the satellite itself through which the signals are beamed.

By the middle of the seventies, TV had arrived in all the cities and towns of India. To begin with, DD's programmes were on the air mostly in the evening. After the spread of TV to the whole of India, it started its morning transmission in 1987 and the afternoon transmission 2 years later.

The arrival of the VCR further whetted people's appetite. There were all night sessions at which not one but some times two or three films were televised. The activity was not confined to the homes of the wealthy or even the middle classes, but extended to hutments and jhuggi-jhopri clusters.

From watching films on VCRs at home to community viewing with the help of a cable, was but a logical step taken by some dynamic operators in Bombay in 1984. Instead of a home VCR viewing session, the Cable TV brought a film or two every day for a monthly payment of around Rs. 150 and a one time payment of Rs. 400 or 500, as a security or installation charges.

Undeniably cable penetration and the relying of foreign and foreign supported Indian satellite programmes by the cable operators have been a serious and significant development since the middle of 1991, when the first satellite relay came over Indian TV sets.

Cable got a big boost in terms of a large increase in its clientele when it brought to the English speaking homes and their young ones, foreign pop singers. It brought the programmes of Star TV and the American MTV to Indian homes. Later, Zee TV, Star TV's Hindi Channel, Sony TV and other channels carrying Indian language programmes entered the fray.

Cable remains a passive small time business, a typical cottage industry that employs more than a million people.

It is amazing than until the government brought in a bill to regulate the cable business in August 1993, nobody had thought of putting this vital activity into some kind of regulation. Nowhere else in the world is cable business as free and as unregulated as it had been here in this country. A license is a must and cable operation is a well-organized business. People who have technological and organization resources at their disposal run it.

It was to infuse some orderliness, and control over their operation, that the I & B Ministry introduced on August 3, 1993 the Cable Television Networks Bill, 1993. After some discussion the Bill was referred to the Standing Committee on Communications of both the houses of Parliament and later passed.

The cable bill seeks to regulate the cable industry by making registration of the operators compulsory. It has a provision, which would give the operator an identity and legal status. This makes him responsible for the programmes his cable carries to his subscriber. The bill makes it obligatory for each operator relay one of DD channels and keep an account of the programmes he relays from the VCR and from the satellite channel. It lays down severe penalties. It confers power on the officers of the ministry to seize operators equipment if they are found guilty of any violation of the provision of the bill relating to the really of communally sensitive programmes.

The cable people quarrels with the local film distributors continues in one form or the other. In the name of freedom of expression, the cable operators are relaying channels programmes as also the Hindi and other language movies. With in the days of the release of a film in the theatre, its video versions in the hands of the cable operators. The rule is that a minimum of six months should lapse between the release and its cable exhibition. But the audiences of cable TV are able to see the new releases a matter of days.

The cable operator has been demanding that the onus of ensuring confirmative with advertising code which the govt. intends of lay down, must be borne by the originators of the programmes. So far as cable operators are concerned, they look upon themselves as mere purveyors. They want the govt. to tackle the distributors and producers of film on the one hand and the satellite channels for the other for any wrong committed by their respective programmes and not lay the blame on the cable people.

Except for the payments they have to make to the distributors of VCR films, the cable operators do not have to make payment to all the satellite channels they are relaying. It is because of this unfettered freedom that their business has been thriving. Not all satellite services have so far thought of laying a few of them. Their gain is, of course the audience they

command from the cable subscribers. This in turn brings them substantial advertisement revenue from sponsor and spot buyers.

1.3 SUMMARY:

- In India, the Ministry of Information and Broadcasting is the authority that looks after the government-media units. The activities of the Ministry of Information and Broadcasting pertain to three broad areas i.e. the broadcasting sector, the film sector and the information sector. These three together try to meet the information, education and entertainment needs of the society as a whole.
- The government media units consist of the following: Akashvani (All India Radio), Doordarshan, Press information Bureau, Publication Division, Research, Reference and Training Division, Directorate of Advertising and Visual Publicity, Photo Division, Song and Drama Division, Directorate of Film Festivals, and National Films Archives of India. The other notable organizations coming under the Ministry on Information and Broadcasting include the following: National Film Development Corporation, *National Center of Films for Children and Young People*, *Film and Television Institute of India, Pune*, *Satyajit Ray Film and Television Institute, Calcutta*, *Indian Institute of Mass Communication*, *Press Council of India*, and *Central Board of Film Certification*.
- Doordarshan, the Indian national television network, is one of the largest broadcasting organizations in the world. From a modest start in 1959 with a single low power transmitter, Doordarshan today operates more than 1,000 transmitters spread all over the country. Its terrestrial signals can reach more than 90 % of the country's nearly one billion population. It operates more than two-dozen channels. DD-India, Doordarshan's satellite channels, covers a sizeable part of the world.
- Narrow casting by Doordarshan, which started in 2000 initially involved 12 LPT's and included programmes of local genre telecast once/twice weekly. The content of these programmes was based on some formative research to enable the broadcast to become meaningful for ensuring the socio-economic development of the coverage region.
- The national channel of the AIR was inaugurated on May 18, 1988. It covers more than 85 percent population of the country. It offers a judicious blend of education, entertainment and information. It covers the whole of India. Its programmes represent the variegated cultural mosaic of people of the country as a whole.

1.4 KEY WORDS:

Government Media: In India, certain media are directly under the central government. The Ministry of Information and Broadcasting is the authority that looks after these government-media units. The activities of the Ministry of Information and Broadcasting pertain to three board areas i.e. the broadcasting sector, the film sector and the information sector. These three together try to meet the information, education and entertainment needs of the society as a whole.

Government Media Units: The government media units consist of the following: *Akashvani (All India Radio), Doordarshan, Press Information Bureau, Publication Division, Research, Reference and Training Division, Directorate of Advertising and Visual Publicity, Photo Division, Song and Drama Division, Directorate of Film Festivals, and National Films Archives of India.*

Commercial Services of Doodarshan: This service started from January 1, 1976. This has now been extended to cover major cities. It is responsible for planning and scheduling of advertisements, acceptance of contracts and approval of material and scripts. It accepts booking for National network, DD-2, DD International and all regional Kendra's. Its work includes billing of commercial time, collection of payments; finalization of rates etc. for sponsorship, telecast fee, spot rate and minimum guarantee programme.

Narrow Casting: Narrow casting is the current buzzword in broadcasting. It involves the coverage of smaller areas with location specific programmes whereby the intimacy between the medium and the viewer gets stronger. Doordarshan has taken the initiative of introducing narrowcasting to address specific local issues related to the lifestyle of the people residing in the coverage areas.

External Services Divisions of AIR: To reach for and audience all over the global, AIR has set up the External Services Divisions. It broadcasts programmes for about 90 hours per day in 24 languages. It projects the Indian point of view on world affairs. It acquaints the overseas listeners with developments in India with special attention given to myriad facts the Indian panorama.

1.5 SELF-ASSESSMENT QUESTIONS (SAQs):

1. Write a detailed note on the Government media scenario in India.
2. Discuss the Private media scenario in India in detail.
3. Write a detailed note on the foreign media scenario in India.

1.6 REFERENCES / SUGGESTED READING

- Ministry of Information & Broadcasting Annual Reports 2005-06.
- Press in India, 2006.
- India, 2007.

ANNEXURE - I

SATELLITE SERVICES OF DOORDARSHAN

Frequency Plan (As on 11th May 2006)						
Services	Satellite	Position	Downlink Frequency	Polarisation	FEC	Symbol rate
			MHz	D/L		MSPS
National channels						
DD 1	2E	83°E	4070.00	V	3/4	5.0000
	3C	74°E	3756.00	H	3/4	14.0625
DD News, DD Sports, DD Bharati DD India	PAS10	68.5°E	4034.00	V	3/4	19.5590
DD News	2E	83°E	3940.00	V	3/4	3.0000
	3A	93.5°E	3840.00	V	3/4	3.0000
DD Sports	3C	74°E	4148.00	V	3/4	6.2500
Regional Channels						
Malayalam (DD 4)	3A	93.5°E	3811.50	V	3/4	6.2500
Podhigai (DD 5)	3A	93.5°E	3831.00	V	3/4	8.6000
Oriya (DD 6)	3A	93.5°E	3771.50	V	3/4	6.2500
Bangla (DD 7)	3A	93.5°E	3731.50	V	3/4	6.2500
Saptagiri (DD 8)	3A	93.5°E	3820.50	V	3/4	6.2500
Chandana (DD 9)	3A	93.5°E	3758.50	V	3/4	6.2500
Sahyadri (DD 10)	3A	93.5°E	3791.00	V	3/4	8.6000
Gujarati (DD 11)	3A	93.5°E	3749.50	V	3/4	6.2500
Kashir (DD 12)	3A	93.5°E	3780.50	V	3/4	6.2500
Punjabi (DD18)	3A	93.5°E	3740.50	V	3/4	6.2500
North East (DD13)	3C	74°E	3778.50	H	3/4	6.2500
State Networks						
Rajasthan (DD 14)	3A	93.5°E	3940.50	V	3/4	6.2500

Madhya Pradesh (DD 15)	3A	93.5°E	3949.50	V	3/4	6.2500
Uttar Pradesh (DD 16)	3A	93.5°E	3958.50	V	3/4	6.2500
Bihar (DD 17)	3C	74°E	3769.50	H	3/4	6.2500
Himachal Pradesh (DD19)	3A	93.5°E	3931.50	V	3/4	6.2500
Jharkhand (DD 20)	3C	74°E	4172.50	V	3/4	4.2500
Chhattisgarh (DD-21)	3C	74°E	4166.50	V	3/4	4.2500
Haryana (DD 22)	3E	55°E	4000.00	V	3/4	4.2500
DD Direct +	NSS6	95°E	12534.00	H	3/4	27.500
	NSS6	95°E	12647.00	V	3/4	27.500
	NSS6	95°E	12729.00	V	3/4	27.500

ANNEXURE - II

IMPORTANT MILESTONES SINCE INDEPENDENCE (AIR)

August 15, 1947	There were Six Radio stations at Delhi, Bombay, Calcutta, Madras, Tiruchirapalli and Lucknow.
July 20, 1952	First National Programme of Music broadcast from AIR
July 29, 1953	National Programme of Talks (English) commenced from AIR.
1954	First Radio Sangeet Sammelan held.
October 3, 1957	Vividh Bharati Services started.
November 1, 1959	First TV station in Delhi started (at that time, it was part of AIR).
July 21, 1969	Yuvavani services started at Delhi.
August 15, 1969	1000 KW Superpower Medium Wave Transmitter commissioned at Calcutta(Mogra).
January 8, 1971	1000 KW Superpower Medium Wave Transmitter commissioned at Rajkot
1974	Akashvani Annual Awards instituted.
July 23, 1977	First ever FM service was started from Madras.
September 14, 1984	Two High Power 250 KW shortwave transmitters inaugurated at Aligarh.
October 30, 1984	First Local Radio Station at Nagarcoil started.
1985	All AIR stations were provided with 5 channel satellite receiver terminals.
May 18, 1988	Introduction of National Channel.
April 8, 1989	Commissioning of Integrated North East Service.

March 2, 1990	The 100th station of AIR commissioned at Warangal (Andhra Pradesh)
March 10, 1990	Two 500 KW Superpower shortwave transmitters commissioned at Bangalore.
October 2, 1992	Commissioning of FM Chanel at Jalandhar.
April 1, 1993	The 150 th station of AIR commissioned at Berhampur (Orissa).
August 15, 1993	Introduction of Times slots on FM Channel to private Parties at Delhi-Bombay.
September 1, 1993	Time slots on FM Chanel to private parties at Chennai.
January 24, 1994	FM Channel at Panaji.
July 25, 1994	Time slots on FM channel to private parties at Calcutta.
September 10, 1994	Multi-track recording studios commissioned at Mumbai.
September 28, 1994	Four 500 KW Superpower Shortwave transmitters at Bangalore inaugurated. This has made Bangalore one of the biggest transmitting centres in the world.
October 31, 1994	The 175th station of AIR commissioned at Nasik.
November 13, 1994	Time slots on FM channel to private parties at Panaji.
August 5, 1995	Multi-track recording studios commissioned at Chennai.
February 1, 1996	Foundation stone laid for New Broadcasting House at New Delhi.
May 2, 1996	Launching of AIR on-line Information Services on Internet.
January 13, 1997	Started Audio on demand on Internet Service.
April 1, 1997	Digital Audio Broadcasting (DAB) introduced at Delhi on experimental basis.
January 26, 1998	'Radio on Demand' service on 2nd FM Channel Transmission.
February 25, 1998	AIR 'News on Telephone' and AIR 'live on Internet'.
August 15, 1999	Radio station commissioned at Kokrajhar in Bodo Land Autonomous Council Area.
August 15, 1999	Second FM Channels commissioned at Delhi and Calcutta with Yuvavani service.
July 17, 2000	Regional Staff Training Institute (Tech.) started functioning at Bhubaneshwar (Orissa)
Sept 1, 2001	AIR launched Infotainment channel known as FM-II at four metros, Mumbai, Kolkata, Chennai, Delhi, in addition to the Metro Channel FM-I.
Nov 12, 2001	Museum of Radio and Doordarshan was inaugurated. Declared as The Public Service Broadcasting day to commemorate Gandhiji's visit to AIR
Feb 27, 2002	AIR launched its first ever digital statellite home service which will cater to Indian sub-continent and South-East Asia.
July, 2002	Celebrated 75 years of Broadcasting.
April, 2003	Marketing Division of Prasar Bharati Inaugurated.
Jan 26, 2004	Bhasha Bharati Channel of AIR launched at Delhi and Classical Music Channel launched at Bangalore.

Apr 01, 2004

Launch of Kisan Vani Programme from 12 Stations of AIR.

Dec 16, 2004

DTH Service of Prasar Bharati, with 12 AIR Channels, launched.

M. A. Mass Communication (2nd year)

MEDIA MANAGEMENT MMC 203 Lesson: 2

TRADITIONAL MEDIA

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LESSON STRUCTURE:

This lesson shall provide detailed account of the traditional media in India. First we shall focus on the Folk theatrical forms. Next we shall discuss the folk songs, narrative forms, and religious discourses. Finally, we shall discuss about puppetry in India. The lesson structure shall be as follows:

- 2.0 *Objectives*
- 2.1 *Introduction*
- 2.2 *Presentation of Content*
 - 2.2.1 *Folk Theatre in India*
 - 2.2.2 *Folk Songs in India*
 - 2.2.3 *Narrative Forms in India*
 - 2.2.4 *Religious Discourses in India*
 - 2.2.5 *Puppetry in India*
- 2.3 *Summary*
- 2.4 *Key Words*
- 2.5 *Self-Assessment-Questions (SAQs)*
- 2.6 *References/Suggested Reading*

2.0 OBJECTIVES:

The objectives of this lesson are as follows:

- *To Know About the Folk Theatre in India*
- *To Know About Folk Songs in India*

- *To Know About Narrative Folk Forms in India*
- *To Know About Religious Discourses in India*
- *To Know About Puppetry in India*

2.1 INTRODUCTION:

Folk forms have traditionally been used in India, as a mean of entertainment are diverse in nature and include different combination of drama, dance, song, mime, story telling and puppetry. The folk forms that entertain as well as disseminate information are called the traditional folk media or traditional media.

In this lesson we shall discuss some of the major traditional media in India. This lesson will not deal with their artistic content but with their function or potential as communication channels. This lesson shall concentrate on those forms, which have actually been extensively used for communicating social message, either spontaneously or in a conscious manner by communicators.

Noted expert on traditional media, Shyam Parmar once said, "The variants of traditional folk forms in India have a rich past. Over the centuries they have sustained their popularity among the people belonging to various cultural traits. This remarkable durability and popularity of these forms is but natural, for the folk forms, in a broad sense, represent those ideas and emotions, which are directly related to the socio-economic and cultural backgrounds of the people. These ideas and emotions give birth to such musical, theatrical, dramatic and other related idioms that are intricately woven into the body of ceremonial and ritual practices of the people."

Kapila M. Vastayan, leading expert on folk forms of India has opined, "In presentation the folk forms are highly stylized; each distinctive form seems to have achieved a unique stylization both in the manipulation of the musical note and the human body. The spectator is impressed by the intricate rhythmical quality of both the dance movements and the music. The gestures are symbolic, the costuming is unrealistic, the music is melodic and the presentation is lyrical. These are spiritual and magical in character, highly charged with literary myth and legends, presented through a seemingly improvised dance, drama, opera style to a highly complex percussion accompaniment". Mrs. Vatsayan further said, "These forms have

continued through the ages because of the transmitting power of the oral tradition; although there are no stage scripts, no musical scores, no documentation."

Broadly speaking, traditional forms of communication in India can be divided into the following categories: *folk theatre, folk songs, narrative folk forms, religious discourses, and puppetry in India.*

In this lesson, we shall discuss about the major folk forms of India.

2.2 PRESENTATION OF CONTENT:

This categorization is neither complete nor comprehensive. There is a great deal of overlap between categories. For instance, folk songs play a prominent part in folk theatre and in puppet shows. *Burra Katha* of Andhra Pradesh can be classified as folk theatre rather as a ballad form.

The content of this lesson shall be presented as follows:

- *Folk Theatre in India*
- *Folk Songs in India*
- *Narrative Folk Forms in India*
- *Religious Discourses in India*
- *Puppetry in India*

2.2.1 FOLK THEATRE IN INDIA:

Indian theatre is a composite mix containing singing, dancing, and dialogues in verse and prose. It has not fragmented into opera, ballet and drama as in case of Western Theatre. Although the regional forms of Indian folk theatre are different, they possess several common and unifying features, inherited largely from classical Sanskrit theatre.

The Sutradhar (stage manager) and Vidushak (narrator or buffoon) are characters, which appear in almost all the regional forms under various names and guises. Other features of folk theatre borrowed from classical theatre include: *stage preliminaries; an invocation in the beginning and benediction at the end of performance; stylized movements; masks; prominent makeup*, etc. A half-curtain is frequently used to dramatize the entries and exits of the actors.

Indian folk drama is normally performed in the open air, sometimes on a raised podium, but mostly at ground level, resulting in a great deal of intimacy between actors and audience.

For its material, Indian folk theatre draws largely upon mythology, legends, romances and a variety of secular themes. There is a great emphasis on singing and dancing and music is an important component of the traditional folk theatre.

Prose dialogues are characteristically impromptu or spontaneous. The dialogues elaborate the content of the songs, and contain a commentary on contemporary social themes.

The structure of these performances is generally loose and flexible. Thus there is considerable scope for improvisation, elaboration and contraction. Within this basic homogeneity of Indian folk theatre, however, lies a vast diversity.

JATRA:

Jatra is a folk theatre form of Bengal. It is found also in Orissa and parts of Bihar. It dates back to the 15th century but became really popular by the 18th century. Jatra grew out of the Bhakti movement. In the beginning Jatra exclusively portrayed religious themes. Towards the 19th century, Jatra started incorporating social themes also.

Jatra performances are usually in song and verse. But prose portions containing improvised dialogue, are introduced from time to time by the *Adhikari* (Jatra's equivalent of the Sanskrit theatre's *Sutradhar*). These prose portions are usually interspersed between acts. They are humorous, contain social and political comments on contemporary themes, often in the form of skits performed by secondary characters. The performers usually sing their own parts.

In the second half of the 19th century, the system of the *Juri* was introduced. The *Juri* was a team of singers, well versed in classical music, who would interpret and elaborate on the songs of the main characters.

Keeping with the modern times, Jatra performances were cut down in length from all-night performances to a few hours. Earlier Jatra used to contain fifty to sixty songs and last all night, but the average Jatra performance now lasts about four hours, and contains six to eight songs.

BHAVAI:

Bhavai is the folk theatre of Gujarat. It traces its origins to the 15th century. Bhavai began as a form of social protest and retains this character to the present day.

Several veshas (play lets) loosely held together with songs, dances, and by the Naik (Sutradhar), who provides links between the veshas, comments on them and draws parallel from contemporary life.

Bhavai is a deeply secular form, and though it pays the usual obeisance to the gods, and especially Amba Mata, a manifestation of the goddess Durga, it themes draw on the lives of the common people. The village merchant, moneylender, buffoon or braggart and others form the gallery of characters Bhavai most frequently draws on. Rangilo, the clown figure, is a pivotal character in present-day Bhavai.

Apart from social satires, which form a major part of the Bhavai repertoire, tales of love, historical themes and few mythological tales frequently feature in Bhavai performances.

One of the main features of Bhavai is the presence of certain sets of movements, specific gait, gestures and mannerisms, which serve as distinguishing characteristics to define and identify roles.

Bhavai has remained popular in Gujarat since its inceptions. Its extreme flexibility makes it contemporary in all times, while still retaining the songs and framework of traditional Bhavai. Although perhaps not as popular as Jatra or Tamasha of Maharashtra, Bhavai is becoming increasingly popular in urban areas of Gujarat. There is now also a great deal of interest in Bhavai on the part of playwrights, radio and television producers.

TAMASHA:

It is not exactly clear at which point in time Tamasha of Maharashtra came to exist in its present form. A full-length contemporary Tamasha typically contains an invocation, a song on the theme of Krishna and the milkmaids; lavanis (narrative poetical compositions with a high erotic content), sawal-jawab, etc.

Lavanis form the highlight of the performance. Earlier, these were strung together and loosely linked by extempore dialogue from the main characters, Sutradhar and Vidushak like stock characters. This extempore dialogue allows for ample room for improvisation. Themes are sometimes drawn from mythology, but they eventually end up as Tamasha's characteristic blend of satire, farce and ribaldry, as do the secular themes.

Lavanis, the heart of Tamasha performance, are song-and-dance routines, and are now performed by women. In *Jatra*, men still specialize in playing female roles, while in Bhavai; women are virtually unknown on the stage. Tamasha has been criticized for its vulgarity and efforts are being made to clean it up, with the institution of a certificate of approval by the Government of Maharashtra.

NAUTANKEE:

Nautankee is performed in Hindi-speaking villages all over North India (Utter Pradesh, Punjab, Haryana and Rajasthan). Its origins are obscure. There are references of Nautankee in some fifteenth century treatise, but by most accounts it is considerably older. There are five Schools of Nautankee, the two major ones being the Kanpur and Hathras Schools. The Hathras School emphasizes lyrics and singing, and the Kanpur School dialogue and acting. The Kanpur school tends more to the vulgar and lewd than the Kanpur school does the traditional invocation is followed by *chaubola*, a song performed by the Ranga (Sutradhar), and then by the play itself. Nautankee is a secular form and a blend of Hindu and Muslim cultures. Themes are sometime religious, but mostly historical and romantic.

Nautankee is very closely allied to the *Bhagat* of Agra, the *Sang* of Haryana, the *Khayal* of Rajasthan and the *Maanch* of Madhya Pradesh. *Bhagat* is distinguished by its intense religious zeal, *Khayal* by its strong lyrical character and stories of heroism, while *Maanch* is a trifle more ritualistic than *Nautankee*.

RAMLILA:

Ramlila is performed all over North India in both urban and rural areas during the festival of Dushera in October. It is a cycle of plays based on the Indian epic of Ramayana. The tradition of Ramlila began in the 17th century.

Two factors set Ramlila apart from most another folk theatre forms in India. For one, there are no professional troupes or theatrical companies, which performs Ramlila. It is strictly a volunteer and amateur production. The same actors may perform a given role year after year, become famous for their portrayals and may even be paid a small sum of money for their work but they are not professional actors. The second factor is the attitude of extreme reverence and devotion that infuses both performer and spectator during the performance. The acting is very

often of inferior quality, but this in no way diminishes the enthusiasm of the spectators.

According to Balwant Gargi, “The religious festival of Ramlila is the biggest factor in continuing the dramatic tradition and is more powerful in its sweep than any other folk theater.”

In spite of its great impact Ramlila is a form that has not been pressed into service for deliberate communication purposes. Although the Ramlila format may not be as flexible as some of the other forms of folk theatre in India, there is considerable scope for improvisation.

YAKSHAGANA:

The folk theatre form of Karnataka in South India, Yakshagana is about three hundred years old. It is extremely heroic in character, with an emphasis on battle scenes and tales of valour. Originally performed in temples courtyards, Yakshagana gradually broadened in scope and style once it/moved to the village square. Themes are mostly taken from the two Indian epics, the Ramayana and the Mahabharata, and from old scriptures. The ever-present Sutradhar and Vidushak appear as the Bhagvatha and the Hanumanayaka respectively.

VIDUSHAK:

It would seem that the two characters inherited from Sanskrit drama, the Sutradhar and Vidushak, who emerge in almost all the folk theatre forms in one guise or another, are the natural and most obvious candidates to adopt the role of communicators and message-bearers of modern messages. The potentially leading role of the Vidushak has been recognized by Dr. Suresh Awasthy, a prominent Indian scholar that, “the Vidushak, with his great freedom to improvise and his brand of humour, could be very useful towards the utilization of folk media.”

The various manifestations of the Sutradhar could serve a similar purpose since they usually provide the commentary between segments.

2.2.2 FOLKSONGS IN INDIA:

India has a tremendous variety of folk singing styles. Shyam Parmar has claimed that there are over three hundred perceptible folksongs styles in India. Therefore an

account of specific and distinguishing features of these styles would prove a futile endeavour as far as this study goes. Parmar divides Indian folksongs into:

- 1) Bhakti songs, devotional songs with strong links to classical music;
- 2) Ceremonial songs, including seasonal, ritual, work and love songs; and
- 3) Tribal songs.

Folksong styles, which have been used in India as a channel of communication, include:

Baul and Bhatiayi. (Bengal);

Duha, Ras and Garba (Gujerat);

Bihu (Assam);

Mand, Ghumar and Panihari (Rajasthan);

Rouf and Chakri (Kashmir);

Sua and Dadaria (Madhya Pradesh);

Chaiti and Kajari (Uttar Pradesh);

Kilkali Pattu (Kerala);

Mado, Dakani and Dhalo (Goa);

Heer, Jugnu and Giddha (Punjab).

Folksongs have often been used in India to stir up emotion against the British during the pre-independence period, to foster a sense of national pride and integration, and to enthuse people about various projects. Their use by political parties and Government departments will be discussed in greater detail later in this study.

2.2.3 NARRATIVE FOLK FORMS IN INDIA:

Poetic forms with a strong narrative element have proved to be particularly effective from the point of view of message communication. The forms discussed below contain a great deal of histrionics and are frequently classified as folk theatre. They were not described under the folk theatre section largely because, in spite of their strong theatrical component, the main emphasis is on the singing of songs, mostly ballads.

DASAKATHIA:

A two-person team performs Dasakathia. This is a major folk form of Orissa. A Dasakathia team consists of a singer (Gayaka) and an accompanist (Palia). The

main story is drawn from diverse sources: mythology, love stories, famous battles folktales. The singing style is highly stylized, but the Gayaka frequently repeats the salient points of the song in prose, dramatizes certain sequences. Humorous interludes, social skits, proverbs and anecdotes are an integral part of the performance. Dasakathia as a form is certainly very suited for the communication of development messages, but it does not seem to have been actively used for this purpose.

Other forms with a strong narrative element are:

Alha of Uttar Pradesh,

Naqal of Punjab,

Villupattu of Tamil Nadu,

Burrakatha of Andhra Pradesh, and

Powada of Maharashtra.

These forms have been used to express contemporary themes such as national unity, patriotism, social reforms and family planning.

Among the other singing styles of India, the *Baul* (Bengal) can be singled out for special mention. The Bauls perform in two-person groups. The performance includes singing, dancing and histrionics. There is a strong communication component, concentrated on local social, cultural and economic issues, in the Bauls' performances.

2.2.4 RELIGIOUS DISCOURSES IN INDIA:

Religious discourses are known by many names in different parts of the country: *Katha*, *Kathapatha*, *Kirtan*, *Katha-Kalakshepm*, *Pravachan*, *Harikatha*, and others. The techniques involve a kind of dramatic exposition of religious stories and songs. The performer, or Kathakar, has to have knowledge of the scriptures, musical ability, the qualities of a good actor and storyteller, as well as an intimate knowledge of local customs. A Kathakar stops at various points during the recitation to make points, to draw analogies and offer examples. Stories from the epics and scriptures are the common fund of Kathakars. The Katha technique is popular in both cities and villages, and has been frequently used for nationalistic and developmental purposes.

2.2.5 PUPPETRY IN INDIA:

The art of puppetry in India is an ancient one. References in literary works of the early centuries BC indicates that as long as two thousand years ago, puppetry flourished in India as a part of group activity in villages. Puppet troupes usually consist of members of a family, and vary from one-man troupes to seven or eight-member groups. They typically perform at village gatherings, market fairs and school playgrounds.

Indian puppeteers have traditionally taken the trouble to learn something about their audience before a performance. They make an effort to acquaint themselves with the customs, taboos, and opinions of leaders in the village they perform in. This lends relevance and topicality to their performances.

There are four basic puppet traditions in India:

- *String puppetry*
- *Rod puppetry*
- *Hand or Glove puppetry*
- *Shadow or Leather puppetry*

STRING PUPPETRY: String puppets, or Sutratharika, are popular in Rajasthan, Orissa, Karnataka, Tamil Nadu and Andhra Pradesh. Manipulating techniques for string puppets are intricate and vary from region to region, as do the size, costumes and shapes of the puppets themselves.

ROD PUPPETRY: Rod puppets, or Putul Nach (Putli Nach), are found mostly in West Bengal. These puppets are decorated very much like Jatra players. Manipulation of these heavier and larger puppets is difficult, but their size permits viewing by a larger audience. Rod puppetry of Tamil Nadu combines features of both string and rod puppets.

GLOVE PUPPETRY: Glove puppets are found in Orissa, Kerala and Tamil Nadu, but are now being increasingly used all over the country. They are the simplest to operate and allow a great deal of flexibility. These features make them particularly suited for use by modern communicators.

SHADOW PUPPETRY: Shadow puppets, or Chhaya Putli, are popular in four states in India, each of which has a distinctive shadow puppet style: Andhra Pradesh, Karnataka, Kerala and Orissa. Shadow puppets are two-dimensional and illuminated from behind to cast shadows on a cotton screen. The Andhra and Karnataka puppets cast coloured shadows, while those of Orissa and Kerala project black, silhouette-like shadows.

Puppet performances are usually accompanied by singing. Some forms are almost completely operatic, while others contain stylized prose dialogues interspersed with singing. Themes are varied and cover mythological, historical, social, political and economic ones. Humour is a staple ingredient in several forms of puppet theatre in India.

The puppeteers usually sing and play some musical instrument, although in some more highly developed forms, especially in the shadow puppet tradition, there is some degree of specialization, and musical accompanists and singers may form a group distinct from the manipulators.

The potential of the puppet theatre as an effective communications device was recognized relatively early and, of all the Indian folk forms, puppets have probably been used in the most conscious and systematic fashion in developmental programmes. Devi Lal Samar of the Bharatiya Lok Kala Mandal, Udaipur, was responsible for some pioneering work in the use of puppets for community development. Shyam Parmar and J.s. Yadhav of the Indian Institute of Mass communication have done a great deal of research and experimentation in the use of puppets for communication.

SCOPE OF FOLK MEDIA:

The use of folk media as a means of education, publicity and propaganda is not a recent phenomenon in India. Ever since the end of the 19th century, folk media have been exploited as a method of raising the political and social consciousness of the people. Educating an audience while entertaining it is, moreover, a concept that is built into ancient Indian perceptions.

Indian folk theatre, a composite form containing songs, music, dance, mime and drama, seeks to meet all the intellectual, emotional and aesthetic needs of its

spectators. It is more than entertainment, it is a complete emotional experience and creates a state of receptivity in which messages can be most effectively transmitted.

Indian folk theatre follows the Rasa Siddhanta. The essence of the Rasa Siddhanta lays in use the 'ladder' of sense-based pleasures, colours, and sentiments. It carries the spectator to the climax of such sheer enjoyment that he loses his individual entity when in the auditorium. This temporary suspension of individual entity is the moment upon which the playwrights as well as the actor seize in order to induct the message, which they seek to communicate.

The communication achieved by Indian folk theatre is aimed at promoting deep-rooted principles related to the religious and ethical life of the people. But folk theatre has functioned also as an instrument of social protest and change. Regional rural drama performers are known to be dependable and persuasive change agents, acting as a bridge between different rural areas, and between rural and urban areas.

The forms of Indian folk theatrical forms have continuously evolved to accommodate change. In Jatra, for example, when the Juri was no longer relevant in a changed context, the Vivek replaced it. The character of Vivek has undergone and is undergoing a series of changes.

The chameleon-like nature of folk forms allows them to retain their social contemporaneity and relevance at all times and this largely accounts for the efficacy with which they are able to delivery both traditional and modern messages.

For millions of people living in remote areas in developing countries, mass media hold only glamour. Therefore, a lot of importance is now being put on traditional folk media. These forms of art are a part of the way of life of a community and provide acceptable means of bringing development issues into the community on its own terms.

There are many advantages of traditional folk media for the purpose of informing and educating the rural illiterate, including women. Field experiments have shown that the credibility of selected traditional folk media is very high in convincing and even motivating the rural individual. They are rich in variety, readily available and economically viable. Men and women of different age groups relish them.

Talking about the contribution of the folk performances, Kapila M. Vatsayan has written, "It is the folk performances which have been responsible for the mobility of ideas, form and styles between villages and urban centres. They have also been

the vehicles of expression of protest, dissent and reform, the carriers of reform movements and articulation of satire, social comment and thus the instruments of change."

These folk forms, which once played the role of instruments of change, are now dying. Deva Indra once wrote "Folk lore of India are loosing their originality owing to the penetration of worldwide technological progress, wide expansion of mass media, rapid industrialization, urbanization and modernization".

Som Benegal, noted theatre director has opined, "Nothing exemplifies the bizarre, the cruel, the comic and the paradoxical in the confrontation of West and East better than in the field of folk theatre. When the West first came decisively to India, the great Sanskrit theatre was long past its hey days. It had been replaced in some form by a folk theatre which flourished with considerable vigour; it still persists tenaciously".

Dr. Karan Singh, eminent parliamentarian and an international scholar on Indology, while speaking in a Unesco seminar on the *Integrated Use of Folk Media and Mass Media in Family Planning Communication Programmes* (October, 1974) said, "Folk media have credibility with the masses, which no sophisticated mass media can hope to achieve. When one thing is put across in folk media, whether it is folk dance, music or drama, and even story telling, it can be put across to the people in a much more impressive manner than for example by the electronic media".

The main governmental agency devoted to the cause of performing arts (including folk forms) in India is the *Sangeet Natak Academi*. Established in New Delhi in 1953, the Academi promotes and subsidizes research, organizes seminars and festivals, etc. The Academi has a special documentation unit for conducting surveys and documentation of such forms on film, videotapes, still photographs etc.

Apart from the Sangeet Natak Academi, the Song and Drama Division of the Ministry of Information and Broadcasting also uses major folk forms for communicating social and developmental messages. The Division also makes a significant contribution though the organization of folk dance festivals during Republic Day celebrations in New Delhi.

Another organ of the Ministry of Information & Broadcasting - the Directorate of Field Publicity - also utilizes folk forms in its social and developmental communication campaigns. Other governmental organizations involved with the promotion and preservation of folk forms are the *Indian Council for Cultural Relations* and the *Centre for Cultural Resources and Training* - both in New Delhi. The government funded *Indira Gandhi National Centre for Arts* in New Delhi; The *National Centre for Performing Arts* in Bombay also are involved in this kind of preservation work.

Several private agencies are also involved in the preservation and promotion of folk forms in India. There include the *Darpana Academy of Performing Arts* in Ahmedabad; *Rupayan Sansthan*, Jodhpur; *Lok Varta Parishad*, Tilkamgarh, Madhya Pradesh; the *Tribal Research Institute* in Chindwara; the *Folk Culture Research Institute* in Allahabad; *Kuru Lok Sanstan*, Meerut; *Chitrabani* of Calcutta; *Bharatiya Lok Kala Mandal*, Udaipur.

2.3 SUMMARY:

- The variants of traditional folk forms in India have a rich past. Over the centuries they have sustained their popularity among the people belonging to various cultural traits. This remarkable durability and popularity of these forms is but natural, for the folk forms, in a broad sense, represent those ideas and emotions, which are directly related to the socio-economic and cultural backgrounds of the people.
- In presentation the folk forms are highly stylized; each distinctive form seems to have achieved a unique stylization both in the manipulation of the musical note and the human body. The spectator is impressed by the intricate rhythmical quality of both the dance movements and the music. The gestures are symbolic, the costuming is unrealistic, the music is melodic and the presentation is lyrical.
- Folk performances have been responsible for the mobility of ideas, form and styles between villages and urban centres. They have also been the vehicles of expression of protest, dissent and reform, the carriers of reform movements and articulation of satire, social comment and thus the instruments of change.
- Folk media have credibility with the masses, which no sophisticated mass media can hope to achieve. When one thing is put across in folk media, whether it is

folk dance, music or drama, and even story telling, it can be put across to the people in a much more impressive manner than for example by the electronic media.

- Sangeet Natak Academi; Song and Drama Division of the Ministry of Information and Broadcasting; Directorate of Field Publicity; *Indian Council for Cultural Relations*, New Delhi; *Centre for Cultural Resources and Training*, New Delhi; *Indira Gandhi National Centre for Arts*, New Delhi; and *National Centre for Performing Arts*, Bombay are involved in preservation and promotion of folk media in India.
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2.4 KEY WORDS:

Jatra: Jatra is a folk theatre form of Bengal. It is found also in Orissa and parts of Bihar. It dates back to the 15th century but became really popular by the 18th century. Jatra grew out of the Bhakti movement. In the beginning Jatra exclusively portrayed religious themes. Towards the 19th century, Jatra started incorporating social themes also. Keeping with the modern times, Jatra performances were cut down in length from all-night performances to a few hours.

Bhavai: Bhavai is the folk theatre of Gujarat. It traces its origins to the 15th century. Bhavai began as a form of social protest and retains this character to the present day. Bhavai is a deeply secular form, and though it pays the usual obeisance to the gods, and especially Amba Mata. Apart from social satires, which form a major part of the Bhavai repertoire, tales of love, historical themes and few mythological tales frequently feature in Bhavai performances.

Tamasha: It is not exactly clear at which point in time Tamasha of Maharashtra came to exist in its present form. A full-length contemporary Tamasha typically contains an invocation, a song on the theme of Krishna and the milkmaids; lavanis (narrative poetical compositions with a high erotic content), sawal-jawab, etc. Lavanis form the highlight of the performance.

Nautankee: Nautankee is performed in Hindi-speaking villages all over North India (Uttar Pradesh, Punjab, Haryana and Rajasthan). Its origins are obscure. There are references of Nautankee in some fifteenth century treatise, but by most accounts it is considerably older. Nautankee is very closely allied to the *Bhagat* of Agra, the *Sang* of Haryana, the *Khayal* of Rajasthan and the *Maanch* of Madhya Pradesh.

Ramlila: Ramlila is performed all over North India in both urban and rural areas during the festival of Dusshera in October. It is a cycle of plays based on the Indian epic of Ramayana. The tradition of Ramlila began in the 17th century. It is strictly a volunteer and amateur production.

2.5 SELF-ASSESSMENT QUESTIONS (SAQs):

1. Discuss the various folk theatrical forms in India.
2. Write a short note on the various folk songs in India.
3. Discuss in brief the various religious discourses in India.
4. Write a short note on the various narrative folk forms in India.
5. Discuss the various puppet forms in India.
6. Write a detailed note in the importance of the various folk forms as media of communication in India.

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M. A. Mass Communication (2nd year)

MEDIA MANAGEMENT MMC 203 Lesson: 3

ORGANIZATIONAL STRUCTURE OF PRINT MEDIA

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LESSON STRUCTURE:

This lesson shall provide detailed accounts about the organizational structure of print media, especially, newspapers. Next we shall focus on the Contempt of Court and the Official Secrets Act. Finally, we shall try to understand the various facets. The lesson structure shall be as follows:

- 3.0 *Objectives*
- 3.1 *Introduction*
- 3.2 *Presentation of Content*
 - 3.2.1
 - 3.2.2
 - 3.2.3
 - 3.2.4
- 3.3 *Summary*
- 3.4 *Key Words*
- 3.5 *Self-Assessment-Questions (SAQs)*
- 3.6 *References/Suggested Reading*

3.0 OBJECTIVES:

The objectives of this lesson are as follows:

3.1 INTRODUCTION:

In this lesson, we shall discuss.

3.2 PRESENTATION OF CONTENT:

The content of this lesson shall be presented as follows:

3.2.1 :

Newspaper departments and their functions

Magazine departments and their functions

Types of ownership of newspapers and magazines

Economics of newspaper and magazine production

News Print Policy

Newspaper's departments and their functions

Every professional organization adopts the principle of division of labour for optimum output. A print media organizational structure specifies its division of work activities and shows how different activities are linked. It also indicates the distribution of work activities according to specialization and refers to the hierarchy, authority, structure and relationships in the print media organization.

Since time immemorial, a newspaper organization has been defined as three-legged table, i.e., it has got three departments:

- *Editorial Department,*
- *Advertising Department, and*
- *Circulation Department.*

But today, it is much more than three-legged table. Though the above three departments are the core departments, yet many other important departments have also emerged like:

- *Printing Department.*
- *Administrative Department,*
- *Accounting Department,*
- *Personnel Department,*

- *Legal Department, and*
- *Public Relations Department.*

EDITORIAL DEPARTMENT:

Chief Editor or Editor-in-Chief or Editor heads this department. It is divided into several sections like: *News Section, Views Section, Photo Section, Computer Section, etc.*

The News Section is further divided into News Room and Reporter's Room. News Editor heads the News Room and it consists of many other staff like Deputy News Editors, Chief Sub Editors, Senior Sub Editors and Sub Editors. They are all responsible for editing news under the leadership of News Editor.

The Reporter's Room is further divided into Reporting Wing and Bureau Wing. The Reporting Wing is headed by Chief Reporter and it consists of staff like Senior Reporter, Sports Reporter, City Reporter, Principal Correspondent, Senior Correspondents and Correspondents. On the other hand, Chief of the Bureau heads the Bureau Wing and it also consists of Special Correspondents. The job of all of them is collection of news.

The Views Section is further divided into Editorial Wing, Article Wing, Feature Wing and Review Wing. The Editor, Resident Editor, Executive Editor, Associate Editors (or Deputy Editors), and Assistant Editors look after these wings.

Chief Photographer heads the Photo Section and there are many other photographers and a few photo editors also.

Computer In-charge heads the Computer Section and there are several other computer operators to support him.

ADVERTISING DEPARTMENT:

The department is the most important source of revenue for newspapers. The economy of the newspaper depends heavily on this department. This department looks after the collection and publication of advertisements. There can be several sections in this department. One section looks after local advertising, another section looks after classified ads, another section looks after general/national advertising, another section looks after legal advertising, yet another section looks after preparing copy and so on.

CIRCULATION DEPARTMENT:

The main job of Circulation Department is to increase the circulation and readership of the newspaper, timely delivery of the newspapers to the readers and collection from them.

PRINTING DEPARTMENT:

This department is responsible for good and attractive printing including installation of machines, plant layout, composing, processing, loading, scheduling, and maintenance of old machines and hiring of latest printing technologies.

ADMINISTRATIVE DEPARTMENT:

The main task of this department is to administer the different types of work relating to training, promotion, distribution, liaison with government departments and all those activities, which facilitate the working of other departments.

ACCOUNTING DEPARTMENT:

The primary job of this department is to monitor the accounting work like maintaining books of accounts, preparing balance sheet and other financial statements, payment, receipt, preparation of budget, financial management, etc.

STORES DEPARTMENT:

This department maintains the proper storage of newsprint and raw materials used in the production of a newspaper.

PERSONNEL DEPARTMENT:

This department takes care of all personnel functions from hiring to firing like selection, training, promotion, compensation, employee welfare, performance appraisal, retirement, etc.

LEGAL DEPARTMENT:

In small and medium newspapers, generally the legal issues are looked after by the Administrative Department. But mostly a separate Legal Department exists in a full-fledged big newspaper.

PUBLIC RELATIONS DEPARTMENT:

Like separate Legal Department this department is found mostly in big newspapers. This department looks after maintaining harmonious internal and external relations.

MAGAZINE DEPARTMENTS AND THEIR FUNCTIONS:

Like newspapers, a full-fledged magazine set-up also consists of Editorial Department, Advertising Department, Circulation Department, Printing Department, Administrative Department, Accounting Department, Stores Department, Personnel Department, Legal Department and Public Relations Department having similar role. But in magazine set-up, the hierarchy and authority are somewhat different. In magazine set-up there are generally Editor-in-Chief, Deputy Editors Assistant Editors, News Coordinators, Special Correspondents, Correspondents, Copy Editors, Photographers, Artists, etc.

TYPES OF OWNERSHIP OF NEWSPAPERS AND MAGAZINES:

In the beginning, the publication of a newspaper and a magazine was the result of the effort of one individual. The circulation range of the newspaper and the magazine was limited and profit was also too little. Journalism was a mission and was practiced only for service.

SOLE PROPRIETORSHIP:

Even today the condition of a small newspaper is like this where the owner, publisher, printer and editor is the same person, i.e., one individual. This is called sole proprietorship. But today due to industrial and technological revolution, journalism has turned out to be a complicated profession. As a result, partnership, joint stock companies, trust, societies and associations have also emerged very fast in addition to sole proprietorship.

Advantages of sole proprietorship:

- Control of the whole newspaper is in the hand of one individual as the same person is the owner, publisher, printer and editor.
- As the editor himself is the owner, so there is no question of owner's pressure on editor. Editor himself frames the editorial policy with his own desire and freedom.
- Only one individual gets the whole profit of the newspaper business.

- The owner is wholeheartedly associated with the newspaper and the magazine. Therefore, the personality of the owner and the personality of the newspaper and the magazine are the same for the society.

Disadvantages of sole proprietorship:

- The coordination of a fast growing industry like newspaper and magazine by one seems to be unpractical and unsuitable
- In the sole proprietorship, there are unlimited responsibilities for one individual.
- Under this system, financial management becomes extremely difficult.
- After the death of the owner, the continuation of the occupation is difficult.

PARTNERSHIP:

According to section 4 of the Indian Partnership Act, 1932, "Partnership is a mutual relationship of those who have decided to distribute the profit of a business which is run by any of them on behalf of all of them.

ADVANTAGES OF PARTNERSHIP:

- People of different capacities, abilities and financial resources can jointly make this business a success. If required, an individual who is not acquainted with the business of newspaper and magazine, may also be associated with this business by way of investment and thereby the development of this business is possible.
- The responsibilities of publishing the newspaper are distributed and hence the work pressure on every individual is relatively reduced.
- In the business activities, the mental and psychological involvement of more than one individual helps a lot in brainstorming and finally in taking any decision.

Disadvantages of Partnership:

- Every partner is responsible for bearing the burden of whole credit of the newspaper and the magazine.
- Every partner has unlimited responsibility.
- Due to the cunning and crafty behaviour of one or some partners, other partners are also adversely affected.
- In partnership, there is difficulty in getting the long-term loan.

Some of the newspapers and magazines are being published under the partnership form of ownership. The names of different partnership forms are following:

- Labhchand Chajalani and others, Indore (Name of the newspaper: “Naidunia”, a Hindi daily).
- R.C. Seth and others, Ahmedabad.
- Ram Gopal Maheshwari and others, Nagapur (Name of the newspaper : “Navbharat”, a Hindi)

JOINT STOCK COMPANY:

In the modern industrial age, Joint Stock Company is an important source of supply of huge capital for large-scale production. Most of the disadvantages of sole proprietorship and partnership can be overcome by organizing the set-up on the principle of Joint Stock Company.

According to section 3 of the Indian Company Act, 1956, “By company, we mean company which is registered and formed under this act or such company which has been registered under the Indian Company Act 1866 or 1883 or 1913 or 1932”.

In this type of set-up the responsibilities of shareholders are limited. This set-up is of two types:

- *Public Limited Company,*
- *Private Limited Company*

In Public Limited Company the minimum number of members is seven while the maximum number is unlimited.

In Private Limited Company the minimum number of members is two, while the maximum number of members is 50.

Advantages of Joint Stock Company:

- The responsibilities of shareholders are limited.
- Due to change in shares, the newspaper and magazine business is not immediately affected.
- The transfer of ownership is elastic.
- The business can easily be expanded by investing more capital

Disadvantages of Joint Stock Company:

- It has to work under several legal bindings.
- A good amount of tax is levied on its profit.
- Almost all the demerits of big business are found under Joint Stock Company.

Some of the newspapers and magazines are being published under the ownership of Joint Stock Company. The names of different Joint Stock Companies are following:

- *Indian Express Newspapers Private Limited, Bombay.*
- *Bennet Colman and Company Limited, Mumbai.*
- *Anand Bazar Private Limited, Calcutta.*
- *Amrit Bazar Patrika Limited, Calcutta.*
- *Hindustan Times and Associated Publication, New Delhi.*
- *Matribhoomi Printing and Publishing Company Limited, Kojokor*
- *Malyalam Manorama Company Limited, Kottayam.*
- *Statesman Limited, Calcutta.*
- *Basumati Private Limited, Calcutta.*
- *Indian National Press Private Limited, Calcutta.*
- *Kasturi and Sons Limited, Madras.*
- *Printers Private Limited, Madras.*
- *Nageshwar Rao Estate Private Limited, Madras.*
- *Newspapers and Publishers Private Limited, Patna.*
- *Sandesh Limited, Ahmedabad.*
- *Pioneer Limited, Lucknow.*
- *Shri Narkeshwari Prakashan Limited, Nagpur.*
- *Lok Prakashan Limited, Ahmedabad.*
- *Maharashtra Papers (Private) Limited, Mumbai.*
- *Associated Journals Limited, Lucknow.*
- *Mysore Press Private Limited, New Delhi.*
- *Rastradharm Prakashan Limited, Mumbai.*
- *Hindi Samachar Limited, Jalandhar.*
- *Daily Tej Private Limited, New Delhi*
- *Raisina Publications Limited, New Delhi.*
- *Rastradharm Prakashan Limited, Lucknow.*

TRUST:

Some of the newspapers and magazines are not aimed at earning profit, but are targeted for the propagation of certain purpose. In addition, many a time, the property of newspapers and magazines are not transferred to some other form of ownership, but is transferred to some selfless management system to establish a trust so that irregularities in management and publication of newspapers is not distributed, but is re-invested in the same organization.

The names of some of the prominent trusts are following:

- *Thanthi Trust, Madras.*
- *Saurashtra Trust, Mumbai.*
- *Lok Shichhan Trust, Hooghly.*
- *Tribune Trust, Chandigarh.*

SOCIETIES AND ASSOCIATIONS:

For publishing newspapers, some societies and associations have been established in our country. But their number is limited. The circulation of such newspapers and magazines is also very less. Moreover, the purpose of such newspapers and magazines is not to earn profit, but to convey some special messages to the people.

The names of some of the well-known societies and associations are following:

- *Shri Bhavani Sen Somnath Lahidi and others, Calcutta.*
- *All State Kashmiri Pandit Conference, Sri Nagar.*
- *Servants of the People Society, Cuttak.*
- *Servants of India Society, Nagpur.*

Economics of Newspaper and Magazine Production

Finance is the lifeblood of newspaper and magazine production. Establishment and continuance of a newspaper and magazine enterprise requires that it entrench financially. The plans of newspaper and magazine publishing would remain a dream unless adequate money is available to convert them into a reality. The rising costs of materials, machines, land, paper, communication and taxes have made economic planning of newspaper and magazine production more complex. At the time of commencement of newspaper and magazine production, economic planning involves:

- *Estimation of the amount of capital to be raised*
- *Determining the sources of collecting capital including banks and other financial institutions*

- *Planning in respect of surpluses and reserves*
- *Planning regarding return of investment*
- *Framing policies for administration of capital*
- *Budgeting*

More specifically speaking economics of newspaper and magazine requires broader details of revenue and expenditure.

The details of average expenditure of newspaper and magazine are given below:

Elements of Expenditure	Percentage
Staff salary	25%
Newsprint	25%
Teleprinter and Computers	10%
Transport	10%
Telephone	10%
Electricity	05%
Films	05%
Plates	05%
Ink	02%
Maintenance	<u>03%</u>
Total:	100%

(Source: Registrar of Newspaper for India, Press in India, 1996)

The details of average revenue of newspaper and magazine are given below:

Elements of Revenue	Percentage
Advertisement	60%
Circulation	30%
Wastage	10%

(Source: Registrar of Newspaper for India, Press in India, 1996)

The details of average revenue of newspaper and magazine collected from advertisement are given below:

Elements of Advertisement	Percentage
Public Sector Ads	23.33%

Private Sector Ads 76.67%

Total: 100%

(Source: Registrar of Newspaper for India, Press in India, 1996)

NEWSPRINT POLICY:

One of the biggest problems of the Indian press today is extreme crisis of newsprint. In order to judiciously and justifiably allocate the newsprint to different press, the government framed a Newsprint Policy.

But the government's policy about newsprint so far has not been satisfactory or encouraging. Newsprint supply in India is state controlled. Extreme crisis of newsprint has adversely affected the interests of the Press.

It is important to mention here that in 1992, the Government of India permitted private mills to produce newsprint in India. But this could not solve the problems and the crisis still continued. The production capacity of all government owned and privately owned mills is much less than the required quantity of newsprint.

Moreover, what is more disturbing and distressing to the Indian Press is the sky-rocketing prices of newsprint. From 1990 to 1994, the price of the newsprint supplied by Mysore Paper Mills shot up by 30 per cent. During the same period, the Hindustan Newsprint and their government-owned mill, increased the newsprint price by as much as 40 per cent.

But the latest Newsprint Policy of the government is much more liberal and open than what it was earlier. At present, there is no state control over the newsprint and anybody can import it from outside.

Regarding newsprint, the following questions are often asked: Whether the government has made some changes in the newsprint import policy? Whether the newsprint policy is anti-small newspapers?

The present import policy of newsprint was announced on 29.01.1997 through Notification No. 22(RE-96)/92-97. As per the present policy import of news print is permitted without an import license subject to actual user condition to those who hold a "Certificate for Entitlement to Import Newsprint" issued by the Registrar of Newspapers for India, Government of India, Ministry of Information & Broadcasting, New Delhi.

3.3 SUMMARY:

3.4 KEY WORDS:

3.5 SELF-ASSESSMENT QUESTIONS (SAQs):

1. What do you mean by organizational structure of print media? Discuss the functions of the different sections of an Editorial Department of a newspaper.
2. Discuss the functions of the various departments of a newspaper organization.
3. How are the hierarchy and authority of a magazine is different from that of a newspaper? Discuss.
4. Discuss briefly the merits and demerits of different types of ownership of newspapers and magazines.
5. Which form of ownership is most suitable for India? Give your opinion and justify it.
6. Discuss briefly the economics of newspaper and magazine production.
7. Throw light on News Print Policy.

3.6 REFERENCES / SUGGESTED READING:

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M. A. Mass Communication (2nd year)

MEDIA MANAGEMENT MMC 203 Lesson: 4

AIR & DOODARSHAN: STRUCTURE & SERVICES

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LESSON STRUCTURE:

In this lesson, we shall discuss the organizational structure of All India Radio and Doordarshan. We shall start with an introduction about what is organizational structure. Then we shall discuss the organizational structure of All India Radio. We shall finally discuss the organizational structure of Doordarshan. The lesson structure shall be as follows:

- 4.0 *Objectives*
- 4.1 *Introduction*
- 4.2 *Presentation of Content*
 - 4.2.1 *Organizational Structure of All India Radio*
 - 4.2.2 *Organizational Structure of Doordarshan*
 - 4.2.3 *Organizational Structure of Private TV channels*
 - 4.2.4 *Economics of Programme Production for Radio and TV*
- 4.3 *Summary*
- 4.4 *Key Words*
- 4.5 *Self-Assessment-Questions (SAQs)*
- 4.6 *References/Suggested Reading*

4.0 OBJECTIVES:

Every organization is structured in a particular way. The organizational structure plays an important part in the functioning of any organization. The aim of this lesson is to familiarize you

with the organizational structure of AIR and Doordarshan. After going through this lesson carefully, you should be able:

- *To Know about the Organizational Structure of All India Radio*
- *To Know about the Organizational Structure of Doordarshan*
- *Organizational Structure of Private TV channels*
- *Economics of Programme Production for Radio and TV*

4.1 INTRODUCTION:

An organization means proper arrangement of men, materials, machines and other resources in the best possible way for attaining broader and specific objectives. The organizing function of a manager in an electronic media involves:

- *Determination of the activities*
- *Grouping of the activities*
- *Assignment of these activities to group departments*
- *Delegation of authority to carry out these activities*

Organizational structure refers to the systematic management of the component parts and positions of an organization. This relates to the timely execution of the allocated work. An electronic media's organizational structure specifies its division of work activities, and shows how different activities are linked. To some extent, it shows the level of specialization of work activities. It also indicates the hierarchy, authority, structure and relationships in the electronic media organizations.

The various components of organizational structure include the following:

- *Specification of activities,*
- *Standardization of activities,*
- *Coordination,*
- *Centralization and decentralization of decision-making, and*
- *The size of the work unit*

Specification of activities is simply related to the specification of individual and group work tasks throughout the organization and the aggregation of these tasks into work units.

Standardization of activities can be achieved through job description, operating instructions, rules and regulations, formal programmes, plans and control systems. Then there is *coordination*. It is related to interlinking and integration of activities in organization. The next

important aspect of organizational structure is both *centralization and decentralization of decision-making*. *Size of the work unit* refers to the determination of personnel in a work group.

In this lesson, we shall discuss the organizational structure of All India Radio and Doordarshan.

4.2 PRESENTATION OF CONTENT:

The content of this lesson shall be presented as follows:

- *Organizational Structure of All India Radio*
- *Organizational Structure of Doordarshan*
- *Organizational Structure of Private TV channels*
- *Economics of Programme Production for Radio and TV*

4.2.1 ORGANIZATIONAL STRUCTURE OF ALL INDIA RADIO:

All India Radio comes under the Ministry of Information and Broadcasting, Government of India. The Minister of Information and Broadcasting heads this ministry. A Secretary and four Joint Secretaries assist the Minister of Information and Broadcasting, in dealing with the following:

- *Policy,*
- *Broadcasting,*
- *Financial Advisor, and*
- *Film.*

In order to help the joint secretaries in the execution of above jobs, there are deputy secretaries and under secretaries also.

Radio stations come in all sizes and generally are classified as being either small, medium or large market outlets. The size of the community that a station serves usually reflects the size of its staff. That is to say, the station in a town of five thousand residents may have as few as six full-time employees. It is a question of economics. However, some small market radio outlets have staffs that rival those of rival market stations because their income warrants it.

However, a few small stations earn enough to have elaborate staffs. But the key word at the small station is flexibility, since each member of the staff is expected to perform numerous tasks.

Medium markets are set up in more densely populated areas and in this type of station; there are twelve to twenty employees. While an overlapping of duties does occur even in the larger station, positions usually are more limited to specific areas of responsibility.

Large market stations employ as many as fifty to sixty people and as few as twenty depending on the nature of their format.

As far as All India Radio is concerned, Director General is the head of the organization. This being a sensitive post, the requirements include: a wide cultural background, initiative, tact, administrative ability, sound judgement of men and matters, a deep commitment to broadcasting and qualities of leadership of a high order.

Sometimes, Indian Administrative Service Officers are assigned an additional task of Director General of All India Radio. This is somehow not considered to be a healthy trend. However, since independence, there have been around many I.A.S. officers who have performed the task of Director General of All India Radio.

There are Additional Director General and Deputy Director Generals also who help the Director General in the discharge of his vast duty. Director of Programmes assists the Deputy Director General.

Other than that a Director whose rank is equivalent to Deputy Director General heads the News Division. Chief News Editor, News Editor, and Joint Director etc assist the Director. Moreover, there are Translators, News Readers and Announcers also to help the News Division.

The Engineering Division of AIR is looked after by Engineer-in-Chief and is assisted by Chief Engineer and Regional Engineers.

The Regional Stations of AIR is under the control of Station Director who is assisted by Assistant Station Directors and Programme Executives.

In addition to that B. G. Verghese Committee has also proposed an organizational structure for AIR, which is given below: The committee proposed the creation of the following posts of General Managers:

- *GM Legal Services*
- *GM Planning*
- *GM Information*

The committee also proposed a Central News Room consisting of following:

- *General Manager*
- *Editor, Akashwani*
- *Editor, Doordarshan*
- *Foreign Editor*
- *Editor Monitoring*

It also proposed the five Zonal Executive Boards, which are following:

- *Zonal Director*
- *Controller Doordarshan*
- *Controller Personnel*
- *Controller Engineering*
- *Controller Finance*
- *Controller Akashwani*
- *Regional Controller*

Moreover, this committee also proposed the creation of the posts of Station Manager, Accounts and Personnel Officer, Programme Officer, Extension Officer, etc.

4.2.2 ORGANIZATIONAL STRUCTURE OF DOORDARSHAN:

The organizational structures of Doordarshan and All India Radio are more or less the same. But Doordarshan these days are growing bigger in terms of number of sections, sub-sections and staff of various kinds.

The overall head of all the departments in Doordarshan is the Director General. The rank of the Director General of Doordarshan is equivalent to that of the Director General of All India Radio, while earlier it was not the case.

Now as far as Doordarshan organizational services are concerned, it is crystal clear from chart-I and chart-II that there are mainly two departments — Department of Programme and Administration and Department of Engineering.

The Director General heads the Department of Programme and Administration. His main job is to supervise, guide, govern and control the entire functioning of the department. Those who work under the Director General include the *Additional Director General and Deputy Director General (Development)*, *Deputy Director General (News and Current Affairs)*, *Deputy Director General (Communication and Film)*, *Deputy Director General (Production and Transmission)*, and *Director (Finance and Personnel Control)*.

The Additional Director General looks after News and Current Affairs, Programme Policy, Programme Coordination, Planning, Public Relations, etc. The rank of Additional Director General is equivalent to that of Joint Secretary, Govt. of India. He is assisted by the Controller of Programme (Policy), Controller of Programme (Coordination), Controller of Programme (Development), Public Relations Officer, etc.

The Deputy Director General (Development) looks after the proper and sequence-wise development of the programme and is supported by Director, Audience Research, Controller of Programme (Development) and Deputy Controller of Programme.

The Deputy Director General (News and Current Affairs) looks after the administrative part of current newsgathering, news selection, news processing, news evaluation and news presentation. He is supported by Chief Editor News, Chief Producer News and News Editor (Teletex).

The Deputy Director General (Communication and Film) monitors the entire communication process of the organization. He is assisted by Controller of Programme (Communication) and Deputy Controller of Programme (Films).

The Deputy Director General (Production and Transmission) looks after the entire activities of Production and Transmission and is supported by Deputy Director Administration in the discharge of his vast duties.

The Director (Finance and Personal Control), guides, governs and controls the financial activities and personnel works and in the discharge of his vast duties, Deputy Director Administration and Senior Analyst support him.

The Department of Engineering is headed by Engineer-in-Chief who is answerable to the Director General. The Engineer-in-Chief is responsible for the growth and maintenance of all the engineering and technical activities. In the discharge of his enormous duties, he is assisted by Chief Engineer (Project and Budget) and Chief Engineer (Maintenance and INSAT).

The Chief Engineer (Project and Budget) supervises and prepares various projects and budgets and is supported by Director Engineering (Study Design Coordination with ISRO and P&T), Director Engineering (Teletext), Director Engineering (Purchase), Director Engineering (Progress and Budget), Director Engineering (Estimates and NLF) and Director Engineering (Transmitter Design).

In addition to that there is a large number of staff in Doordarshan which are directly associated with pre-production, production and post-production. These staff members are: Programme Producer, Programme Executive, Video Engineer, Vision Control Operation, Lighting Engineer, Cameraman, Vision Mixer, Studio Engineers, Make up Supervisors, Script Designer, Programme Assistant, Production Assistant, Audio Control Manager, Mic Boom Operator, and Script Writer, etc.

4.2.3 ORGANIZATIONAL STRUCTURE OF PRIVATE TV CHANNELS:

The organizational structures of different private TV channels are not the same. Some of them are more hierarchical and some of them are structured differently.

But broadly speaking a private TV channel has the following organizational structure:

- *Chairman*
- *Chief Executive Officer*
- *Managing Director*
- *President*
- *Senior Vice-President*
- *Vice-Presidents*
- *Director*
- *Technical Director*
- *News Director*
- *News Editor/News Coordinator*
- *Chief of the Bureau*
- *Programme Producer*
- *Programme Executive*
- *Video Engineer*
- *Vision Control Operator*
- *Lighting Engineer*
- *Cameraman*
- *Vision Mixer*
- *Studio Engineers*
- *Make-up Supervisors*
- *Script Designer*
- *Programme Assistant*
- *Production Assistant*
- *Audio Control Manager*
- *Mic Room Operator*
- *Script Writer*
- *Researcher*
- *Performer/Artist*

The Chairman, the Chief Executive Officer, the Managing Director, The President, Senior Vice-President and the Vice-Presidents belong to the Administrative Department. This department directly or indirectly controls guides and governs all other departments, sections, sub-sections and staff.

4.2.4 ECONOMICS OF PROGRAMME PRODUCTION FOR RADIO & TV:

Finance is the lifeblood of programme production for radio and television. Establishment and continuance of a radio and television enterprise requires that it entrench financially. The plans of a radio and television production would remain a dream unless adequate money is available to convert them into a reality. The rising costs of materials, machines, land, equipments, their maintenance, and taxes have made economic planning of radio and newspaper production more complex. At the time of commencement of radio and television production, economic planning involves:

- *Estimation of amount of capital to be raised.*
- *Determining the sources of collecting capital including banks and other financial institutions.*
- *Planning in respect of surpluses and reserves.*
- *Planning regarding return of investment.*
- *Framing policies for administration of capital.*
- *Budgeting.*

More specifically speaking economics of radio and television requires the broader details of sources of revenue and expenditure.

Sources of revenue for radio:

The major source of revenue for radio is advertisement. 50 to 60 per cent of the revenue is generated by different varieties of advertisements. Other sources of revenue are royalty, rent on production facilities and equipments, etc.

Sources of expenditure for radio:

The various sources of expenditure for radio are radio programme productions, transmission through AM and FM, payment of equipments, maintenance of equipments, subscription to different agencies and so on.

Sources of revenue for television:

The most important source of revenue for a television is advertisement. It generates around 55 to 60 per cent revenue. The other important sources of revenue are selling of time slots to different film producers, royalty, taxing artists/performers for their extra income elsewhere, rent on production equipments, selling of exclusive news material to some other units, entertainment show, etc.

Sources of expenditure for television:

The various sources of expenditure for television are programme production, programme transmission, payment of salaries to staff, purchase of equipments, maintenance of equipments, use of satellite facilities-downlinking and uplinking, subscription to agencies and so on.

4.3 SUMMARY:

- Specification of activities is simply related to the specification of individual and group work tasks throughout the organization and the aggression of these tasks into work units.
- Standardization of activities can be achieved through job description, operating instructions, rules and regulations, formal programmes, plans and control systems. Coordination is related to interlinking and integration of activities in organization. Then there has to be both centralization and decentralization of decision-making.
- Radio stations come in all sizes and generally are classified as being either small, medium or large market outlets. The size of the community that a station serves usually reflects the size of its staff. That is to say, the station in a town of five thousand residents may have as few as six full-time employees.
- A large number of staff in Doordarshan are directly associated with pre-production, production and post-production. These staff members are: Programme Producer, Programme Executive, Video Engineer, Vision Control Operation, Lighting Engineer, Cameraman, Vision Mixer, Studio Engineers, Make up Supervisors, Script Designer, Programme Assistant, Production Assistant, Audio Control Manager, Mic Boom Operator, Script Writer

4.4 KEY WORDS:

Aspects of Organizational Structure: The various aspects of organizational structure are specification of activities, standardization of activities, coordination, centralization and decentralization of decision-making, and the size of the work unit.

Staff Members in Doordarshan: The staff members of Doordarshan are: Programme Producer, Programme Executive, Video Engineer, Vision Control Operation, Lighting Engineer, Cameraman, Vision Mixer, Studio Engineers, Make up Supervisors, Script Designer, Programme Assistant, Production Assistant, Audio Control Manager, Mic Boom Operator, Script Writer

4.5 SELF-ASSESSMENT QUESTIONS (SAQs):

1. What do you mean by organizational structure and services? Discuss briefly the organizational structure of a TV channel.
2. Discuss the organizational structure and services of All India Radio.
3. Discuss the organizational structure and services of Doordarshan.

4.6 REFERENCES AND SUGGESTED READINGS

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ANNEXURE (SOME FACTS ABOUT AIR)

IMPORTANT MILESTONES SINCE INDEPENDENCE

August 15,1947	There were Six Radio stations at Delhi, Bombay, Calcutta, Madras, Tiruchirapalli and Lucknow.
July 20, 1952	First National Programme of Music broadcast from AIR
July 29. 1953	National Programme of Talks (English) from AIR.
1954	First Radio Sangeet Sammelan held.
October 3, 1957	Vividh Bharati Services started.
November1,1959	First TV station in Delhi started (as part of AIR).

July 21, 1969 Yuvavani services started at Delhi.

August 15, 1969 1000 KW Superpower MW Transmitter at Calcutta(Mogra).

January 8, 1971 1000 KW Superpower MW Transmitter at Rajkot

1974 Akashvani Annual Awards instituted.

July 23, 1977 First ever FM service was started from Madras.

September14,1984 Two High Power250 KWSW transmitters at Aligarh.

October30, 1984 First Local Radio Station at Nagarcoil started.

1985 All AIR stations get 5 channel satellite receiver terminals.

May 18, 1988 Introduction of National Channel.

April 8, 1989 Commissioning of Integrated North East Service.

March 2, 1990 The 100th station of AIR commissioned at Warangal (AP)

March 10, 1990 Two 500 KW shortwave transmitters at Bangalore.

October 2, 1992 Commissioning of FM Chanel at Jalandhar.

April 1, 1993 The 150th station of AIR at Berhampur (Orissa).

August 15, 1993 Introduction of Times slots on FM Channel to private-parties

September1,1993 Time slots on FM Chanel to private parties at Chennai.

January 24, 1994 FM Channel at Panaji.

July 25, 1994 Time slots on FM channel to private parties at Calcutta.

September10,1994 Multi-track recording studios commissioned at Mumbai.

September 28, 1994 Four 500 KW Superpower Shortwave transmitters at Bangalore inaugurated.

October 31, 1994 The 175th station of AIR commissioned at Nasik.

November13, 1994 Time slots on FM channel to private parties at Panaji.

August 5, 1995 Multi-track recording studios commissioned at Chennai.

February 1, 1996 Foundation stone for New Broadcasting House at Delhi.

May 2, 1996 Launching of AIR on-line Information Services on Internet.

January 13, 1997 Started Audio on demand on Internet Service.

April 1, 1997 Digital Audio Broadcasting (DAB) introduced at Delhi

January26,1998 'Radio on Demand' service on 2nd FM Channel.

February 25, 1998	AIR 'News on Telephone' and AIR 'live on Internet'.
August 15, 1999	Radio station commissioned at Kokrajhar in Bodo Land.
August 15, 1999	Second FM Channels at Delhi and Calcutta with Yuvavani.
July 17, 2000	Regional Staff Training Institute at Bhubaneshwar (Orissa)
Sept 1, 2001	AIR launched Infotainment channel known as FM-II.
Nov 12, 2001	Museum of Radio and Doordarshan was inaugurated.
Feb 27, 2002	AIR launched its first ever-digital satellite home service.
July, 2002	Celebrated 75 years of Broadcasting.
April, 2003	Marketing Division of Prasar Bharati Inaugurated.
Jan 26, 2004	Bhasha Bharati Channel of AIR launched at Delhi and Classical Music Channel launched at Bangalore.
Apr 01, 2004	Launch of Kisan Vani Programme from 12 Stations of AIR.
Dec 16, 2004	DTH Service of Prasar Bharati, with 12 AIR Channels.

When India attained Independence in 1947, AIR had a network of six stations and a complement of 18 transmitters. The coverage was 2.5% of the area and just 11% of the population. Rapid expansion of the network took place post Independence.

AIR today has a network of 223 broadcasting centres with 143 medium frequency (MW), 54 high frequency (SW) and 161 FM transmitters. The coverage is 91.42% of the area, serving 99.13% of the people in the largest democracy of the world. AIR covers 24 Languages and 146 dialects in home services. In External services, it covers 27 languages; 17 national and 10 foreign languages.

Narrow Casting: The National level programme is centrally produced and telecast from Delhi at 6.30 A.M. through Satellite and on terrestrial transmitters of DDI National.

The Regional level programme is produced and telecast from 18 Regional Kendras at about 6.30 P.M. and the terrestrial transmitters within the coverage zone of the Kendras relay the programme from the respective regional Kendras.

The Regional programme has repeat telecast in satellite mode on the next morning at 6.30 A.M.

The local level or narrowcast programme is produced and telecast locally from 36 narrowcast clusters (180 transmitters) at about 6.30 P.M.

M. A. Mass Communication (2nd year)

MEDIA MANAGEMENT MMC 203 Lesson: 5

CINEMA IN INDIA

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LESSON STRUCTURE:

In this lesson, we shall discuss about cinema in India in detail. First we shall focus on the early days of Indian cinema. Next, we shall cover the Talkies Era, the Studio System. We shall also cover popular cinema, art cinema, and film censorship in India. Finally, we shall try to understand the structure, economics, and industry status of cinema in India. The lesson structure shall be as follows:

- 5.0 *Objectives*
- 5.1 *Introduction*
- 5.2 *Presentation of Content*
 - 5.2.1 *The Beginning of Indian Cinema*
 - 5.2.2 *New Era & New Themes in Indian Cinema*
 - 5.2.3 *The Talkies Era*
 - 5.2.4 *The Studio System*
 - 5.2.5 *Popular Films*
 - 5.2.6 *Art Film Movement in India*
 - 5.2.7 *Film Censorship in India*
 - 5.2.8 *Structure of Indian Film Industry*
 - 5.2.9 *Economics & Industry Status*
- 5.3 *Summary*
- 5.4 *Key Words*
- 5.5 *Self-Assessment-Questions (SAQs)*

5.0 OBJECTIVES:

The objectives of this lesson are as follows:

- *To Study about the Beginning of Indian Cinema*
- *To Know about the New Era & New Themes in Indian Cinema*
- *To Study about the Talkies Era*
- *To Study about the Studio System*
- *To Know about the Popular Films*
- *To Know about the Art Film Movement in India*
- *To Study about the Film Censorship in India*
- *To Know about the Structure of Indian Film Industry*
- *To Study about the Economics & Industry Status*

5.1 INTRODUCTION:

It all started more than a century ago. The year was 1896. The place was *Watson's Hotel, Bombay*. The occasion was the very first 'cinematographic exhibition' or 'film show' in India. People came in hundreds to watch 'the marvel of the century, the wonder of the world', made by the Lumiere brothers from Paris.

What they saw were not full-length feature films, but short clippings of actual happenings like 'arrival of a train', of a 'sea bath', of 'soldiers on wheels', among other things. These were simple and common things. But what was important that these were "Living photographic pictures in life-sized reproductions".

This exhibition (film show) marked the entry of 'motion pictures' or cinema into India. And this was just six months after the first ever film show in the world, which was held in Paris in mid 1895. The 19th century ended and the 20th century started. The marvel of the nineteenth century continued to marvel Indian viewers in the twentieth century also.

In the early part of the 20th century, with very little technological advances, only short films were made on very simple topics. Most of the early films that the Indian viewers watched were imported from the West. Slowly, some Indians also started making these short, silent documentary type films using static cameras. These were 'shoot and show' films and involved no editing and post-production.

In this lesson, we shall discuss the various aspects of Indian cinema.

5.2 PRESENTATION OF CONTENT:

The content of this lesson shall be presented as follows:

- *The Beginning of Indian Cinema*
- *New Era & New Themes in Indian Cinema*
- *The Talkies Era*
- *The Studio System*
- *Popular Films*
- *Art Film Movement in India*
- *Film Censorship in India*
- *Structure of Indian Film Industry*
- *Economics & Industry Status*

5.2.1 THE BEGINNING OF INDIAN CINEMA:

Harischandra Sakharam Bhatwadekar (Save Dada) was the first Indian to make what was then called an '*actuality film*'. *Save Dada* recorded the return of *Wrangler Paranjape*, a distinction holder student from Cambridge University to Bombay, and showed the film to gleeful audiences. The next big venture was by *Hiralal Sen* of Calcutta. He recorded some scenes from few plays and showed them in theatres. And in 1912, *Chithale* and *Dada Torne* made a big impact by making '*Bhakta Pundalik*'. This was the recording of a complete play of the same name. This film became immensely popular.

THE FIRST BIG STEP:

By this time a multi talented person entered the world of films. His name was *Dhundiraj Govind Phalke (Dada Saheb Phalke)*. He was a painter, architect, photographer, theatre personality and musician. All these talents helped Phalke in filmmaking. In the beginning he made many short films. He experimented a lot and developed what is called '*time-lapse-cinematography*'. Using this technique he recorded the '*growing of a pea-plant*', by photographing a pea-plant once a day for a few seconds over a month.

And finally he ventured to make a feature film. He left his job, sold his wife's ornaments, took a loan and started working on his dream project. Months of dedication and hard work resulted in India's first full-length feature film- *Raja Harischandra*. It was released on April 21, 1913 at Coronation Theatre, Bombay.

'*Raja Harishchandra*' was a four-reel long silent film with title cards both in Hindi and English. A group of musicians traveled with the film to theatre halls to provide musical accompaniment. This modest first film not only marked the beginning of the Indian film industry, but it also was a trendsetter in a big way. This film set the trend for *episodic treatment, action-oriented frames, lavishly designed sets and eroticism* (there was even a bathtub scene in *Raja Harishchandra*). Films made today, even nine decades after *Raja Harishchandra*, use the same principles or formula devised by Dada Saheb Phalke.

EARLY DAYS:

Indians had always lived on a staple dose of stories from the two great epics: the *Ramayana* and the *Mahabharata*, and the various puranas. So, when technology made it possible to tell stories through 'moving images', many people followed Dada Saheb Phalke and made mythological films based on the epics and the puranas.

Dada Saheb Phalke continued making mythological films. He went on to make more than a hundred films including short films and full-length feature films. Among his most popular films are *Savitri, Lanka Dahan, Krishna Janma, Bhasmasur Mohini*, etc.

In the beginning films were being made in Bombay only. The first film in southern India - *Keechaka Vadam* (1916) was made by R. *Nataraja Mudaliar* in Madras. Another film - *Valli Thiru-Manam* (1921) was made in Madras by *Whittakar*. It was a big success. Another pioneer *Ananthanarayan Naryanan* returned from Hollywood after training and started the '*General Pictures Corporation*' in 1929. He made many films.

Kolhapur in Western Maharashtra became a major film production centre in the 1920's. *Baburao K. Mistry* started making films in Kolhapur. His first film *Sairandhri* was released in 1920. Slowly, more people started film making in different parts of India.

5.2.2 NEW ERA & NEW THEMES IN INDIAN CINEMA:

For the first ten odd years, only mythological films were being made. In the 1920's there was a shift towards 'historical films'. *Baburao Mistry* made many historicals: mostly based on Maratha history. These films had a contemporary relevance to the people of India as they were fighting for their liberation from the Britishers.

Social concern for the oppressed led many filmmakers to make 'social films'. Such films tried to eradicate many blind beliefs and superstitions. Another 'genre' or category of films was 'satires'. Filmmakers like *Dhiren Ganguly* of Calcutta made '*England Returned*' (1921) and

'*Barrister's Wife*'. Social films made during this time like '*Gun Sundari*' (Why Husbands Go Astray) and '*Typist Girl*' dealt with prevailing social problems. Another social film (in Marathi) of this period was '*Savkari Pash*' (The Indian Shylock, 1925). V. *Shantaram* made his acting debut in this film.

CO-PRODUCTIONS:

Himanshu Rai was the first Indian filmmaker to venture in to co-productions. He made '*Light of Asia*' (1925) in collaboration with *Peter Ostenmeyr* of Germany. While the artists were Indians, most of the technicians were from Germany. Himanshu Rai also made *Shiraz* (1926), *A Throw of Dice* (1929) and *Karma* (1934). *Devika Rani* started in '*Karma*'. Most of Himanshu Rai's films were co-productions.

GOVERNMENT INTERVENTION:

With growing popularity, profit hungry filmmakers started making films with a lot of sex, violence, and crime. Many such films were imported from outside. Also the conditions of cinema halls were pathetic. For this reason, the British Government passed the *Cinematograph Act* in 1918. This Act made licensing of cinema halls compulsory and also introduced '*film censorship*'.

In 1922, based on a proposal by a Bengal bureaucrat '*entertainment tax*' was started. In 1928, the '*Indian Cinematograph Committee*' was set up under the Chairmanship of *Dewan Bahadur T. Rangachariar*. This Committee studied the Indian film industry and recommended wide-ranging changes and improvements. The British government however, never accepted these suggestions.

5.2.3 THE TALKIES ERA:

Between 1896 and 1931, over a thousand silent films (both short films and feature films) were made. The era of silent films came to an end in 1931 with '*Alam Ara*', the first Indian 'talkies' film. Two years back in 1929, the first talkie film made in the world- *The Melody of Love*- was screened in India. This was an imported film.

'*Alam Ara*' was directed and produced by *Ardeshir Irani*. In this film, the characters not only talked. They also sang and danced. There were 12 songs in *Alam Ara*. This enchantment for songs remains very strong even today as rarely commercial Indian films have less than half a dozen songs. In fact, it is now difficult to imagine a film without voice (one silent film in recent times was *PUSPAK*) and without songs (B.R. Chopra's *Kanoon*, K.A. Abbas' *Munna*, etc.)

OTHER INNOVATIONS:

One of the early attempts to make a film with an English version was *Nurjehan*, directed by *Ezra Mir*. *Himanshu Rai's* co-production films followed this. Another first in Indian film was *Bilwamangal* (1932). Part of this film was in colour (it was processed abroad as the technology for colour processing had not come to India). Prabhat Theatre's *Sairandhri* (1933) was also partly shot in colour and processed in Germany. The first wholly Indian colour film was Ardeshir Irani's *Kisan Kanya* in 1937. *Mother India* followed it in 1938. Regular colour came later in the 1950's with *Mehboob Khan's Aan*, *Sohrab Modi's Jhansi Ki Rani*, *Ambalal Patel's Pamposh* and *V. Shantaram's Jhanak Jhanak Payal Baaje*.

5.2.4 THE STUDIO SYSTEM:

In the beginning film making in India was an individual venture. Most of the early filmmakers directed and produced their films. They were also involved in many other aspects of filmmaking. The best example is Dada Saheb Phalke who not only directed and produced his early films, he also designed the sets, wrote the story, handled the camera etc. Soon filmmaking became very complex with too many specializations. It became difficult for individuals to handle all aspects of filmmaking. So film companies were started. Phalke set up the first such company. He set up the **Hindustan Cinema Film Company** in 1918 in partnership. Soon many such companies came up including *Baburaj Mistry's Maharashtra Film Company*. Down south in Madras, *A. Narayanan* formed *the General Pictures Corporation* in 1929.

The next step in this direction was the '*studio system*'. In Bombay, *V. Shantaram* and three others set up '*Prabhat Film Company*'. This company had its own studio where shooting could be done. It had its own regular writers, directors, technical staff, equipment and also actors and actresses on the payroll and worked exclusively in the films made by the studio.

Himanshu Rai set up '*Bombay Talkies*' in 1935. Other studios that followed were '*Imperial Film Company*' of Bombay under the stewardship of Ardeshir Irani, '*Wadia Movietone*' by the brothers: producer *J.B.H. Wadia* and director *Homi Wadia*. *Wadia Movietone* is famous for action and thriller films including the *Nadia*-starers like *Hunterwali*.

In Calcutta, *Dhiren Ganguly* and *B.N. Sircar* formed *New Theatre Company* (*Chandidas*, 1932; *Devdas*, 1936; *Mukti*). *New Theatre's Devdas* starring *K. L. Saigal* also gave another stalwart in cameramen *Bimal Roy*. *Roy* later made many memorable films including '*Do Bigha Zameen*'.

The Film Studios that came up later on and made many successful films are Raj Kapoor's *RK Studio*, Dev Anand's *Navketan Films*. Studios were also set up in the south. Madras based studios like AVM, Gemini, etc. are still active and making films in both south Indian languages and Hindi.

THE STAR SYSTEM:

The 1940's saw the emergence of 'stars'. Actors, actresses became immensely popular. So did writers, directors and other technicians. They did not want to work for studios for monthly salaries. They wanted to work for the highest bidders. Whoever paid the highest 'fee' got the best of actors, actresses, directors and others. Thus emerged the "star system". Ashok Kumar who started as a technician with Bombay Talkies and acted in many films made by that studio left to work for others. V. Shantaram left Prabhat Studios and started producing and directing his own films. He also acted in most of his films.

The forties marked the commercialization of the Indian film industry. Black money came into films. Also most of the films became formula based - depending on tried and tested practices of romance, action, songs, dances and happy-endings. Reality went out of films and fantasy became the main basis for Indian films.

5.2.5 POPULAR FILMS:

The main stray of Indian cinema has always been the popular films. These films had only one motive. To be popular or hits and be commercially successful. V. Shantaram made the immensely successful *Jhanak Jhanak Payal Baaje* (1955). Starring Gopi Krishna and Sandhya, it ran for 104 weeks in Bombay. Mehboob Khan's *Mother India* (1957) was another big hit. Raj Kapoor entered the Hindi film world with *Aag*, and followed with *Awara*, *Barsat*, *Shri 420*, *Sangam*, *Mera Naam Joker* and continued with *Bobby*, *Satyam Shivam Sundaram*, *Prem Rog* and his last film *Ram Teri Ganga Maili*. Another actor, director, producer of this time was Guru Dutt. He made thrillers, comedies and later on switched over to films like *Kagaz ke Phool*, *Pyaasa*, and *Sahib Bibi Aur Ghulam*, which explored human relations.

Dev Anand also acted, directed and produced many films under his own banner *Navketan Films*. He continues making films even now.

Many stars emerged in the 50's and 60's. Ashok Kumar was already there. Raj Kapoor, Guru Dutt, Dev Anand, Dilip Kumar, Rajendra Kumar, Sunil Dutt among actors become matinee idols. Among female stars were Meena Kumari, Nargis, Nutan, Vijayanti Mala, Waheda Rehman.

Among character artists Balraj Sahni gained a lot of acclaim and acceptance by giving sterling performances in a wide variety of roles.

Balraj Sahni's place was later taken over by Sanjeev Kumar in the 1970's. But the stars who ruled the seventies and eighties were Rajesh Khanna (the term superstar was coined for him), Shammi Kapoor, Jeetendra, Shashi Kapoor and of course Amitabh Bachhan.

Many director-producers tried to take the place of the greatest showman of all: Raj Kapoor. Manmohan Desai, Prakash Mehra have made many big hit films. Ramesh Shippy made Sholay, but could not repeat his success. Subhash Ghai is still trying. But none has reached those standards set by Raj Kapoor.

The 1950's and 1960's were dominated by a few greats. These included the Kapoors (Raj, Shammi, Shashi), Kumars (Dilip, Ashok, Rajendra, Raj) along with Dev Anand, Sunil Dutt and Rajesh Khanna. The 1970's were dominated by the greatest star of them all: Amitabh Bachchan.

THEMATIC CHANGES:

Thematically, also there were changes. While 'conflict and collaboration' remained the tried and tested formula, the 50's and 60's were the decades of romance. The 70's saw the emergence of action and violence in a big way. Led by Amitabh Bachchan, Dharmendra, Vinod Khanna among others, the Indian hero changed his personality from a soft romantic to an action-hero. The formula of the 70's films (Sholay, Qurbani, Amar Akbar Anthony, Muquddar Ka Sikander etc.) was a mix of song-dance-violence.

The eighties saw the emergence of star-sons in a big way. Sanjay Dutt, Sunny Deol, Kumar Gaurav became big stars. And slowly romance was making a come back. Kamal Hasan's Ek Duje Ke Liye, Kumar Gaurav's Love Story, Salman Khan's 'Maine Pyar Kiya' became big hits. Action films, however, continued to be made. Another variety of films, which continued to be made, was multi-starrers.

The 90's have seen very turbulent times. The video boom, cable and satellite TV, video piracy, etc., has resulted in less and less people going to theatres. Film makers are trying to counter this by making big budget films. Bigger sets, better (foreign and other exotic) locations and technical finesse have become part and parcel of films of the 1990's. The formula of musical melodramas with a bit of comedy, rich-poor divide, initially thwarted love, little bit of suspense, plenty of songs and dance, a lot of action and a happy ending continues even today.

However, there have been changes in the last decade of the millennium. The emphasis was more on violence and sex. Sexually explicit gyrations became very common. Also there was no clear distinction between the hero and the villain (as seen in films like Khalnayak, Baazigar, Daar, Anjaam). The comedian has almost vanished. The hero and the villain have taken the comedian's place. And comedy has been replaced with slapstick.

Another big change in the nineties was the emergence of directors coming from filmy backgrounds. Suraj Barjatya has made a few really big films like Maine Pyar Kiya, Hum Apke Hain Kaun and Hum Saath Saath Hain. Aditya Chopra made Dilwale Dulhania Le Jayenge. Karan Johar made Kuch Kuch Hota Hai. Other than being second-generation directors, their films have one thing in common. All these films are clean family entertainers.

The other big change in the 1990's was the emergence of mainstream realistic films. Ram Gopal Verma's 'Satya' was the trendsetter in this regard. Mahesh Manjrekar's 'Vastav' and E. Niwas 'Shool' have now followed this. All these films were close to reality and do not follow the standard filmy-formula.

And the nineties gave us perhaps the second biggest super star- Shahrukh Khan. From soft romantic roles to no-good-fool characters, from an obsessed lover to maniac killer, Shahrukh has played all kinds of roles and is still going strong.

The 1990's also saw the emergence of the immensely talented Manoj Bajpai. After spending dozens of years in theatre, then doing small roles in few films, Bajpai became a big star with his portrayal of Bhiku Mhatre in Satya. He has shown his immense talents in 'Kaun' (a suspense thriller) and Shool (portraying the anguish of an upright police officer).

5.2.6 ART FILM MOVEMENT IN INDIA:

Mainstream commercial Indian films have always been fantasy-oriented. Realism has never been part of these films. Fed up with these formula films, many filmmakers have been making a different kind of cinema. Some call it new wave cinema. Others call them art films or parallel cinema. This movement of making realistic films was given a big boost by Satyajit Ray. Also the establishment of the Film Finance Corporation in 1960 was a big help. FFC financed serious filmmakers. The next development was FFC being renamed as the National Film Development Corporation. NFDC has been promoting good cinema for a long time now.

New Wave Cinema:

The early pioneers of the new-wave cinema were Ritwik Ghatak (Meghe Dhake Tara) and Mrinal Sen. Sen made Bhuvan Shome, Baishey Sharvan, Akash Kusum, Interview, Padatik, Ek Din Pratidin, Parashuram, Mrigaya (Mithun Chakraborty won a best actor award for this film), Ek Adhuri Kahani and Ek din Achanak.

Other new-wave films makers include Basu Chatterji, M. S. Sathyu, Kumar Sahni, Mani Kaul, Gautam Ghosh.

The new wave films are radically different from main stream films. They differ in their approach, themes, treatment and almost in all respects. Such films are made for a select audience (classes as opposed to masses). And these films win national and international awards and critical acclaim.

THE MIDDLE CINEMA:

While commercial films catered to the masses and art films catered to the classes, in the 1970's a new kind of cinema started catering to both the masses and the classes. The person who led this movement was Shyam Benegal. Starting with Ankur (1974), he has made many meaningful and yet successful films like Nishant, Manthan, Bhumika, Kalyug, Junoon and Kondura. Then came Govind Nihlani with Akrosh, Ardh Satya etc. Other such filmmakers are: Saeed Mirza (Albert Pintoo Ko Gussa Kyon Aata Hai, Mohan Joshi Hazir Ho), Ketan Mehta (Holi, Bhavni Bhavai, Mirch Masala, Maya Memsahab).

These filmmakers started the trend of making social conscious and political films, which are entertaining as well. These films win awards as well as do good business. These kinds of films, however, are rarely being made these days.

'RAY' OF HOPE:

By now Indian Cinema had passed through many phases. Thematically, the earliest films were mythological. Then came historicals followed by socials and satires. More fantasy-oriented romantic films and action thrillers followed this. By the 1940's, most films were being made with the sole purpose of commercial success. However, socially relevant and realistic films like Garam Hawa (M.S. Sathyu), Do Bigha Zamin (Bimal Roy), Dr. Kotnis Ki Amar Kahani (V. Shantaram), Aurat and Mother India (Mehoob Khan) were also made during this time.

A big change in approach towards filmmaking came in the middle part of the 1950's. It came with Satyajit Ray of Calcutta. He was an advertising executive with deep interests in literature and films. Like Dada Saheb Phalke, Satyajit Ray was also a multifaceted talent. He

was a writer, designer, musician. He also directed his films.. Starting with, the Apu trilogy - Pather Pancheli (1954), Aparajito (1957) and Apur Sansar (1959), he went on to make many, classics. These include Jalsaghar (1958), Devi (1966) Teen Kanya (1961), Charulata (1964), Nayak (1966), Gopy Gyne Bagha Byne (1968), Aranyer Din Ratri (1970), Pratidwandi (1970) Seema Boddha (1971), Sonar Kella (1974), Ashani Sanket (1974), Ghare Baire (1985), Ganasatru (1989). Ray also made one Hindi film -Satranj Ke Khiladi (1977). He also made many documentaries including one on Rabrindra Nath Tagore. Satyajit Ray's films were far removed from crass commercialization. His twenty-five films (and five documentaries) had artistic expression, thematic thrust, cinematic exploration, and communication mixed with sensible entertainment.

REGIONAL FILMS IN INDIA:

India is a country of many cultures and languages. Hindi is the most commonly spoken and understood language and understandably maximum number of Hindi films are made in India. However, Hindi films amount to about one fifth of the total number of films made in India. The rest of the films are made in the regional languages. Being region specific, these films have limited audience and thus do not do much business. While this is true for most of the regional language films, south Indian language films are made in large numbers and also make good business. Telugu films lead the regional language films in terms of numbers followed by Tamil, Malayalam and Kannada films. In fact, the four south Indian language film account for almost 60 percent of all Indian language films including Hindi films made every year. Among other languages, sizable number of films is made in Bengali and Marathi. Other languages in which films are made regularly are Oriya, Assamese, Bhojpuri, Rajasthani, Punjabi, Gujarati, Haryanvi, Manipuri, Bodo and Nepali. A few English films are also made every year in India.

5.2.7 FILM CENSORSHIP IN INDIA:

Government control over films is most rampant in India. The most debated and hated aspect of governmental control is censorship. This is enforced by the Cinematograph Act and executed by the Central Board of Film Certification. CBFC has its headquarters in Bombay and branch offices in Madras and Calcutta. This Board has a large number of honorary members. Over the years such a system of censorship has evolved that it is considered very rigid by most - practitioners and observers included.

The argument against censorship is that there is no such control over other media like the press, books, drama etc. Also no other media is brought under an exclusive Act (The Cinematograph Act governs film censorship and other related aspects).

In the pre-Independence era, censorship was mainly political. Depiction of political leaders (direct or indirect), call for freedom, any depiction of the freedom struggle were not tolerated and censored by the Britishers. In fact the name 'Mahatma' was changed to 'Dharmatma' in a film depicting a saint who preached about the equality of the untouchables.

Censorship in the early days varied from province to province. There were no standard practices. The Police Commissioner's office granted permission for screening of films. Later representatives of Police became part of the Censor Board when it was set up in 1952.

All these years the reaction from the film industry to censorship has been contradictory. Generally, no one speaks about censorship. It has been accepted as some kind of a necessary evil. Problems arise only when objections are raised about any film.

Also censorship has often been arbitrary and inequitable. For example, in the silent era and the early talkies era, kissing was frequently shown in films. And in the present censorship code there is nothing mentioned about kissing. However, the Censor Board has created an unwritten law about kissing and objects to showing kissing on screen. The Censor Board is again strict about violence and sex. Many films have been banned and scenes from films have been cut on these grounds. However, filmmakers use sex in the so-called sex-education films (which were earlier banned but are now being made regularly). Censorship of political issues is not a big problem as only on rare occasions political films are made. *Kissa Kursi Ka*, a film made on emergency created a lot of furore. Even the Sanjeev Kumar and Suchitra Sen starrer *Aandhi* was objected as this film's heroine looked like Indira Gandhi.

Some recent films about which objections were raised are *Bandit Queen* and *Elizabeth* (both directed by Sekhar Kapoor). In case of *Bandit Queen*, which depicted the story of Phoolan Devi, the raw violence and street language were objected. Also the gang rape scene was objected. *Elizabeth*, a Hollywood film that won many international awards including an Oscar, was subjected to few cuts. Deepa Mehta's *'Fire'* was cleared by the Censor Board in the beginning but referred back to the Board after condemnation in certain quarters. Mahesh Bhatt's *Zakham* also had problems with the Censor Board.

In final analysis, whether producers like it or not, film censorship is here to stay. However, it would be better if the practices of the Censor Board could be more consistent, logical and genuine.

5.2.8 STRUCTURE OF INDIAN FILM INDUSTRY:

Film making in India is not like other businesses. The Indian film industry does not have any standard structure. It includes individual ventures, partnerships and companies. People from all kinds of fields enter the film industry. The lure of big money and glamour draw all kinds of people. People from as diverse fields as industrialists, shoemakers, firecracker makers, newspaper owners, Chartered accountants, hoteliers have entered the film industry and are doing well.

In the beginning filmmaking was an individual venture. At that time it was passion that drew people to film making. One person looked after almost every aspect of filmmaking. This continued for the first dozen odd years.

Then came the partnerships, film production companies and studios. We have already discussed about these. And unlike in Hollywood, the studio system in India broke up in the 1940's with the rising of the star system.

In India we have three major film production centres - Bombay (Bollywood), Madras (Mollywood) and Calcutta (Tollywood). While most of the Hindi films are made in Bombay, Bollywood also caters to Marathi, Gujarati, Konkani and other language films. Even Punjabi, Haryanvi, Rajasthani, Kashmiri, Bhojpuri films depend heavily on Bombay.

Mollywood or the Madras (now Chennai) film industry caters to the four south Indian language films. Because of the efficiency of Mollywood, even many Hindi films are being made there. Lately Hyderabad has become a major film production centre. It has about half a dozen big studios with all kinds of facilities. In fact, a recently build studio (owned by media-magnate Ramoji Rao) has a five star hotel, about 60 different gardens, dozens of shooting floors, many different landscapes in addition to sophisticated post production facilities like editing, dubbing, recording, mixing and special effects - all available within one complex.

Calcutta caters to Bengali, Oriya and Assamese films. Lately studios and other facilities have been developed in both Orissa and Assam.

5.2.9 ECONOMICS AND INDUSTRY STATUS:

As there is no standardized structure of the Indian film industry, the economic aspect is also not standardized. As we have discussed people from many varied fields come to filmmaking and invest their money. There is a lot of black money flowing into filmmaking. And there is negligible

financing by the government and financial institution (other than financing the so-called good cinema).

Before going any further, let us discuss the economics of filmmaking. A producer and director get together to make a film. The producer looks after the management side while the director looks after the creative side. Together they decide the cast (artists) and crew (technicians). Now the producer arranges money from financiers. Often these financiers ask for exorbitant interest rates. The financed amount depends on the track record of the director, producer and of course the key cast (hero, heroine, villain, vamp, comedian etc.) and crew (music director, play back singers etc.). They then start shooting. On the basis of the 'rushes' (parts of the recorded film), the producer tries to sell the film to distributors.

For distribution purpose, India has been divided into five territories. Then there are foreign territories like the Gulf, UK, US, Canada etc. Different territories have different price tags. The producer also sells the music rights and the video rights to audio and video companies. The money received from the territories and sell of music and video rights, covers the investments, interests and provide profits. Often the distributors or the producer finance films. The distributors rent copies of the films to cinema halls for exhibition.

So while the cast, crew, director, producer usually make money on the films they make, it is the distributors and exhibitors who face risks. They make big money if the film is a hit. Otherwise they incur huge losses if the audience does not like the film.

Film making in India is a big business. It includes transactions of thousands of crores of rupees every year. Also lakhs of people make their living being involved with filmmaking. Considering all these facts, it is a pity that there is almost no financial help from the Government. Although it is called an industry because of its size and the amount of business it does, it was not given the industry status until recently. Former Information and Broadcasting Minister Mrs. Sushma Swaraj announced industry status for the film industry. However, the formalities have not been worked out yet. So filmmakers are yet to avail bank loans and other facilities. It is surprising as the Government spends crores of rupees through NFDC and other such bodies for the making and production of new wave cinema; the commercial film world has been ignored for so long.

However, some recent developments show a lot of hope. Subhash Ghai's '*Taal*' becomes the first Indian film to be insured. Also many Hollywood studios are entering the Hindi film industry. All these things promise a healthy future for Indian cinema. And governmental help or

not, cinema - the marvel of the 19th century & the biggest entertainer of the 20th century - would continue to enthrall viewers in the new millennium.

5.3 SUMMARY:

- *Dada Saheb Phalke* was a painter, architect, photographer, theatre personality and musician. All these talents helped Phalke in filmmaking. In the beginning he made many short films. Months of dedication and hard work by Phalke resulted in India's first full-length feature film- *Raja Harischandra*. It was released on April 21, 1913 at Coronation Theatre, Bombay. '*Raja Harischandra*' was a four-reel long silent film with title cards both in Hindi and English. A group of musicians traveled with the film to theatre halls to provide musical accompaniment.
- In the beginning films were being made in Bombay only. The first film in southern India- *Keechaka Vadam* (1916) was made by R. *Nataraja Mudaliar* in Madras. Another film - *Valli Thiru-Manam* (1921) was made in Madras by *Whittakar*. It was a big success. Kolhapur in Western Maharashtra became a major film production centre in the 1920's. *Baburao K. Mistry* started making films in Kolhapur. His first film *Sairandhri* was released in 1920. Slowly, more people started film making in different parts of India.
- *V. Shantaram* and three others set up the first film studio in India: '*Prabhat Film Company*'. This company had its own studio where shooting could be done. It had its own regular writers, directors, technical staff, equipment and also actors and actresses on the payroll and worked exclusively in the films made by the studio.
- *Himanshu Rai* set up '*Bombay Talkies*' in 1935. Other studios that followed were '*Imperial Film Company*' of Bombay under the stewardship of *Ardeshir Irani*, '*Wadia Movietone*' by the brothers: producer *J.B.H. Wadia* and director *Homi Wadia*. In Calcutta, *Dhiren Ganguly* and *B.N. Sircar* formed *New Theatre Company* (*Chandidas*, 1932; *Devdas*, 1936; *Mukti*). The other major studios were *Raj Kapoor's RK Studio*, *Dev Anand's Navketan Films*. Madras based studios like *AVM*, *Gemini*, etc. are still active and making films in both south Indian languages and Hindi.
- The forties marked the commercialization of the Indian film industry. Black money came into films. Also most of the films became formula based - depending on tried and tested practices of romance, action, songs, dances and happy-endings. Reality went out of films and fantasy became the main basis for Indian films.

5.4 KEY WORDS:

Studio System: Phalke set up the first film production company in India. He set up the *Hindustan Cinema Film Company* in 1918. The next step in this direction was the '*studio system*'.

The Star System: The 1940's saw the emergence of 'stars'. Actors, actresses became immensely popular. So did writers, directors and other technicians. They did not want to work for studios for monthly salaries. They wanted to work for the highest bidders. Whoever paid the highest 'fee' got the best of actors, actresses, directors and others. Thus emerged the "star system". Ashok Kumar who started as a technician with Bombay Talkies and Devika Rani were among the first stars of Indian cinema.

5.5 SELF-ASSESSMENT QUESTIONS (SAQs):

1. Write a detailed note on the history of Indian cinema.
2. Discuss the growth of Indian cinema over the last nine decades.
3. Write a detailed note on popular cinema in India.
4. Write a detailed note on art cinema in India.

5.6 REFERENCES / SUGGESTED READING:

- **Encyclopedia of Indian Cinema;** Ashish Rajadhyakshya; Oxford University Press, New Delhi, 1995
- **The Hundred Luminaries of Indian Cinema;** Raheja & Kothari; India Book House, Bombay, 1996
- **New Indian Cinema;** Shampa Ghosh; Directorate of Film Festivals, New Delhi, 1982

M. A. Mass Communication (2nd year)

MEDIA MANAGEMENT MMC 203 Lesson: 6

NEWS AGENCIES IN INDIA

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LESSON STRUCTURE:

This lesson shall provide detailed account on the major news agencies of India. First we shall focus on the Press Trust of India. Finally, we shall concentrate on the United News of India. The lesson structure shall be as follows:

- 6.0 *Objectives*
- 6.1 *Introduction*
- 6.2 *Presentation of Content*
 - 6.2.1 *News Agencies- An Introduction*
 - 6.2.2 *News Agencies in India- An Introduction*
 - 6.2.3 *Press Trust of India*
 - 6.2.4 *United News of India*
- 6.3 *Summary*
- 6.4 *Key Words*
- 6.5 *Self-Assessment-Questions (SAQs)*
- 6.6 *References/Suggested Reading*

6.0 OBJECTIVES:

The objectives of this lesson are as follows:

- *To Get An Introduction to News Agencies*
- *To Get An Introduction to News Agencies in India*
- *To Know About the Press Trust of India*
- *To Know About the United News of India*

6.1 INTRODUCTION:

A news agency is like wholesale supplier of news. Its subscribers are not readers or listeners or viewers. News agencies provide services to newspapers, magazines, Radio, Television, and Internet portals. In Addition, they also serve several other media organizations including government agencies, large corporations in private and public sectors, banks and commercial establishments.

A news agency is an organization with the principal objective to: *gather news and news material, to distribute it to a group of news enterprises, against payment, and with the sole purpose is to present facts.* In exceptional circumstances, news agencies also provide services to private individuals.

In this lesson, we shall discuss about the news agencies in India.

6.2 PRESENTATION OF CONTENT:

The content of this lesson shall be presented as follows:

- *News Agencies- An Introduction*
- *News Agencies in India- An Introduction*
- *Press Trust of India*
- *United News of India*

6.2.1 NEWS AGENCIES- AN INTRODUCTION:

According to the *Kuldip Nayar Committee Report on News Agencies*: “A news agency is the spirit which informs the structure and the contents of the Press, that is the newspaper and other media”.

D.S. Mehta has described the functioning of news agencies as follows:

“The basic function of a news agency is to survey news and provide news reports of current events to the newspapers and others who subscribe to its services”.

According to the *Manual of News Agency Reporters*:

“Dissemination of news is the primary task of a news agency”.

News agencies are also described as follows:

“All private bodies that supply articles, news, features, photographs and any other editorial matter to newspapers, periodicals, and other media; and which derive their principal source of income from those activities”.

According to the *Encyclopedia Britannica*:

“An agency which supplies news to newspaper, periodicals, clubs, associations or private, by telegram, in manuscript, proof, by type machine or duplicates, less frequently by telephone. A news agency does not itself publish news but supplies information privately to its subscribers”.

News agencies started on a slow note in the later part of the eighteenth century. Most of the work in the early days was done manually. With the growth of quick and long distance transmission, like telegraph, tele-printers, etc., news agencies started gaining higher importance. It had proved to be efficient and cost-effectiveness. Hence most of the mass media and media organizations started falling back on the services of news agencies.

Today a news agency not only deals with news coverage but it has gone much beyond that. Sometimes, it judiciously combines hard news and soft news on various issues like Politics, Economics, Science and Technology. They also provide additional related services like language services, photo services, feature services, articles, and even video clippings of news events.

Most of the newspapers and other media in India and other developing countries can't survive with out news agencies. This is because most of these newspapers and other organizations cannot afford to have very extensive network of correspondents all over the country and the world over.

News agencies, on the other hand, cover wider, extensive and intensive range- both in terms of area, news and other material. Organizations get all these services for very little financial inputs. It is not possible for the media of the third world to maintain a costly network of correspondent, bureaus, and communication equipments on a national or worldwide scale.

6.2.2 NEWS AGENCIES IN INDIA:

The *Associated Press of India (API)* and the *United Press of India (UPI)* were the two news agencies, which were functioning in India before independence. Both the API and the UPI were private limited companies. The API was a subsidiary of the *Reuters*.

UPI was established in 1933. One of the factors leading the birth of UPI was the need for dissemination of information relating to the national movement. Some of the directors of the UPI were proprietors of nationalist newspapers.

After Independence, API closed down. A new Indian news agency, the *Press Trust of India (PTI)*, took over from API in 1949. The PTI was completely owned by Indians, with shares held entirely by the leading Indian newspapers,

Hindustan Samachar, a privately owned news agency, was set up in 1948 with a view to providing services to the Indian languages. Most of the subscribers of *Hindustan Samachar* were Hindi newspapers. This agency has closed down and then been revived many a times. .

In 1958, the UPI went into liquidation, and the *United News of India (UNI)* came into being in 1961. The UNI was set up with sponsorship from eight newspapers. UNI was started keeping in view the First Press Commission's recommendation that there should be at least two news agencies, competing with each other and acting as a healthy corrective to the other.

A second language news agency, *Samachar Bharati*, was set up on October 2, 1966. It started operating only in 1967. Five state governments held more than 50 per cent shares of *Samachar Bharati*. Then, it became a public limited company in 1970.

Both the language agencies- *Hindustan Samachar* and *Samachar Bharati*- have been suffering severe financial crisis on and off. Consequently their professional performance has not been exemplary.

EMERGENCY AND MERGER OF NEWS AGENCIES:

During the emergency, the four news agencies, *PTI*, *UNI*, *Hindustan Samachar* and *Samachar Bharati*, were merged. Their operational identities were turned into a single agency called **Samachar**. This new agency was registered under the Society's Registration Act. The credit line of *Samachar* started appearing in the newspapers from February 1976.

The change of government in 1977 restored the status quo in April 1978. Since then, both *Hindustan Samachar* and *Samachar Bharati* have been facing problems. But *Press Trust of India* with its Hindi language subsidiary *BHASHA* and *United News of India* with *UNIVARTA* are doing pretty well.

6.2.3 PRESS TRUST OF INDIA:

Press Trust of India started as a joint venture of some Indian newspapers. PTI started by taking-over the entire business of Associated Press India. API was a subsidiary of Reuters in India.

From the very beginning, PTI had a very vast area to cover within India. As part of exchange package for covering news for the *Reuters World Pool*, PTI got to cover areas outside India also. Soon, the news coverage zone of PTI was from Cairo to Singapore.

Thus PTI emerged as India's largest news agency. PTI was registered on August 27, 1947. It started functioning from February 1, 1949 taking over the Associated Press of India, the Indian subsidiary of Reuters.

Prime Minister Pandit Jawaharlal Nehru once wrote about Press Trust of India in 1952:

“I am interested in two matters, the rapid development of a national news agency and the proper interpretation of our foreign policy in India and as far as possible elsewhere India is news in the world today and is likely to be even more so in the future. In the main, the news that goes out from India is bound to be through PTI”.

In 1968, Prime Minister Mrs. Indira Gandhi had said:

“The Press Trust of India is our premier news agency The PTI has grown vastly in size and reach It has its own correspondents in the major news centres of the world and has reciprocal arrangements with news agencies of many countries. I sincerely hope that the Press Trust of India — the men who control its management as well as the energetic and competent journalists who man it — will exert themselves to the utmost to guard its freedom and reputation for accuracy and trustworthiness. May PTI flourish and render good service to the country”.

PTI at present has a staff of over 2,100 including 700 journalists and has over 1,500 newspapers as its subscribers. There are around 150 bureaus across the country and 30 bureaus abroad. The agency also has about 1000 stringers spread all over the country. The news services are provided at speeds up to 1,200 bits per second (about 1,400 words) by satellite, data channels and ticker lines.

PTI has 60,000-kilometer long tele-printer lines. It has direct satellite links with important news centres of Asia, Europe and Latin America like: *Delhi-Belgrade, Delhi-Havana, Delhi-Jakarta, Delhi-Moscow, Bombay-Bahrain, Bombay-Colombo and Bombay-Kuala Lumpur.*

Apart from representatives in more than 150 cities in India where it has news bureaus of its own, PTI has part-time correspondents in 500 districts and towns.

PTI distributes more than one-lakh words a day of which 40 per cent is international news, including reports of its own correspondents abroad.

PTI has many foreign bureaus with full-time correspondents in important world cities like New York, Kathmandu, Dhaka, Bahrain, Moscow, Beijing, Kuala Lumpur, Nairobi, Islamabad, Colombo, etc. Moreover, there are part-time correspondents filing stories from prominent foreign centres like Tokyo, Hong Kong, Bangkok, Seoul, Ottawa, Bonn, Brussels, Berlin, Belgrade, Budapest, Stockholm, Vienna, Paris, Lagos, Harare, Durban, Dubai, Doha (Qatar), Rangoon, etc.

PTI is a subscriber of three international news agencies: AFP, Reuters and UPI. Besides, it has been getting foreign news through the direct satellite links as a member of the *Non-Aligned Press Agencies Pool* and the *Organization of Asian News Agencies*.

PTI has tie-ups with many foreign news agencies. These agencies are: Ankara (Indonesia), Bernana (Malaysia), Philippines News Agency (Philippines), Thai News Agency (Bahrain), Lankapuvath (Sri Lanka), Prensa Latina (Cuba), Tanjug (Yugoslavia), Notimex (Mexico), APS (Algeria), KUNA (Kuwait), NAP (Morocco), Mena (Egypt), INA (Iraq), QNA (Qatar), TAP (Tunisia), NAN (Nigeria), Shibata (Tanzania), GHA (Ghana), Bakhtar (Afghanistan), WAPA (Palestine), KPL (Laos), Korea Central News Agency (North Korea), Mantsame (Mongolia), SPK (Kampuchea), TASS (USSR), and Vietnam News Agency (Vietnam).

OPECNA (Organization of Petroleum Exporting Countries News Agency), SPA (Saudi Arabia) and WAM (United Arab Emirates) file their news through Reuters Circuit. ADN (Mozambique) and IRNA (Iran) at present send their news items on telex. PTI has exchange arrangements with BTA (Bulgaria), MTI (Hungary), PAP (Poland), ADN (German Democratic Republic) and CEIEKA (Czechoslovakia).

The number is on the increase and credit lines of more and more foreign news agencies, hitherto little known, appear in the Indian Press. Similarly, PTI reports are now reaching the news desks of media in all these centres and are making an import.

PTI has actively involved itself in the promotion and growth of the News Agencies Pool of Non-aligned countries (NANAP, set up in 1976). NANAP brings together more than 100 news agencies in a voluntary news exchange arrangement. Through its network, PTI sends abroad more than 100 Indian news items and many news items received from other pool participants.

PTI is a leading member and a major redistribution centre of *Organization of Asia Pacific News Agencies (OANA)*. Founded in 1969 OANA has a membership of more than 30 news agencies. OANA has been acting as a forum for exchange of news, besides facilitating professional interaction.

In addition to that, PTI has been increasing number of special services like Feature Service, Science Service, Economic Service, News-Scan Service, Photo Service, Graphics, Stock-scan, Asia Pulse and PTI-TV.

BHASHA:

It is a sister concern of PTI started in 1986 in the Hindi language. It has its own network in Hindi speaking states. Drawing heavily on PTI files, Bhasha puts out about 70,000 words per day.

6.2.4 UNITED NEWS OF INDIA:

On the recommendation of the Press Commission, the United News of India was set up in March 1961. It was started with a view to promoting competition in the news agency scene.

UNI started with just four offices at metropolitan centres. After four years of uncertain life, the agency recorded a remarkable growth and became one of the biggest news agencies in Asia by the time it was merged in Samachar in 1976.

UNI has over 150 news bureaus in India and abroad. UNI also provides news service to subscribers in four gulf countries, and Singapore and Mauritius. It has news exchange arrangements with international news services like AP, DPA, IPA, etc.

UNI has pioneered a number of subsidiary services to supplement its wire service. These include UNI Financial Service (UNIFIN), which delivers to subscribers by tele-printer a regular flow of information from markets in India and abroad. Then there are UNISTOCK- a service for stock exchange and stockbrokers; UNISCAN- news services fed into television sets; a national photo service; provision of news features, news clips and documentaries for DD, etc.

UNI runs a number of specialized mailer services of varying periodicity. These include daily airmail overseas News and Features Service, Energy Service, Economic Service, Agriculture Service and Backgrounder Service.

Moreover there is an interesting story of UNI. After cutthroat competition with PTI, UNI reached its lowest ebb and was about to have its natural death. At that stage a well-known journalist Kuldip Nayar joined UNI as Chief Editor and General Manager. In fact, one of the Directors of UNI had told him it was fated to close down after failing to find its feet in the first three years (1961-64). The reason given was that PTI, the other and bigger Indian News Agency, was too well entrenched for UNI to make a breakthrough.

Despite the grim warning, Kuldip Nayar joined UNI. He asked himself the key question, which every Editor everywhere must constantly ponder: "Why should any one - newspaper, radio or other subscriber - take UNI service?"

Kuldip Nayar studied PTI closely. The agency gave long reports on most news events it reported. Its coverage of the national scene particularly was far more comprehensive than the UNI's

Kuldip Nayar drew up three rules of thumb for Reporters, Sub-Editors and News Editors of UNI. First, no UNI story should normally run to more than two "takes" unless it was the text of some important resolution or speech. The second rule of thumb was that UNI should try to give at least one exclusive news item at the national level per day, and one exclusive news item from one of the state capitals.

Kuldip Nayar was Information Officer in the Government of India for 10 years. With his extensive contacts in the government he took the lead and started filing exclusive stories.

One such story concerned the division of East Punjab into Punjab and Haryana. The commission seized of the problem and recommended such a division. Kuldip Nayar got to know of it and filed the story late one night. As expected, attempts were made by bureaucrats and politicians to deny the story, but UNI was on firm ground. This and other such stories created a sensation and many a newspaper started wondering whether it was not being penny wise not to subscribe to UNI's service.

The third rule of thumb was for every reporter to help the News Editor on duty compile a "Budget" of news stories to be expected along with approximate wordage.

Apart from these rules, UNI started giving personal bylines to its reporters to keep their morale high.

All these worked out successfully and thus Nayar and his team saved the life of UNI and today it is one of the leading Indian news agencies.

UNIVARTA:

UNI has a full-fledged Indian language news service called UNIVARTA. It supplies news throughout the country to different Hindi newspapers, magazines and other important media organizations.

OTHER NEWS- AND RELATED AGENCIES IN INDIA:

The other news agencies in India are:

- Indian News and Features Alliance (INFA)
- Cartographic News Service (CNS)
- Data News Features (DNF)
- Indian Press Agency (IPA)
- National News Service (NNS)
- News Features of India (NFI)

6.3 SUMMARY:

- A news agency is like wholesale supplier of news. Its subscribers are not readers or listeners or viewers. News agencies provide services to newspapers, magazines, Radio, Television, and Internet portals. In Addition, they also serve several other media organizations including government agencies, large corporations in private and public sectors, banks and commercial establishments.
- Today a news agency not only deals with news coverage but it has gone much beyond that. Sometimes, it judiciously combines hard news and soft news on various issues like Politics, Economics, Science and Technology. They also provide additional related services like language services, photo services, feature services, articles, and even video clippings of news events.
- News agencies, on the other hand, cover wider, extensive and intensive range- both in terms of area, news and other material. Organizations get all these services for very little financial inputs. It is not possible for the media of the third world to maintain a costly network of correspondent, bureaus, and communication equipments on a national or worldwide scale.
- The *Associated Press of India (API)* and the *United Press of India (UPI)* were the two news agencies, which were functioning in India before independence. Both the API and the UPI were private limited companies. The API was a subsidiary of the *Reuters*.
- During the emergency, the four news agencies, *PTI, UNI, Hindustan Samachar and Samachar Bharati*, were merged. Their operational identities were turned into a single

agency called **Samachar**. This new agency was registered under the Society's Registration Act. The credit line of Samachar started appearing in the newspapers from February 1976.

6.4 KEY WORDS:

News Agency: A news agency is an organization with the principal objective to: *gather news and news material, to distribute it to a group of news enterprises, against payment, and with the sole purpose is to present facts.* In exceptional circumstances, news agencies also provide services to private individuals.

Press Trust of India: It started as a joint venture of some Indian newspapers. PTI started by taking-over the entire business of Associated Press India. API was a subsidiary of Reuters in India.

Bhasha: It is a sister concern of PTI started in 1986 in the Hindi language. It has its own network in Hindi speaking states. Drawing heavily on PTI files; Bhasha puts out about 70,000 words per day.

United News India: The UNI was set up with sponsorship from eight newspapers. UNI was started keeping in view the First Press Commission's recommendation that there should be at least two news agencies, competing with each other and acting as a healthy corrective to the other.

Univarta: UNI has a full-fledged Indian language news service called UNIVARTA. It supplies news throughout the country to different Hindi newspapers, magazines and other important media organizations.

6.5 SELF-ASSESSMENT QUESTIONS (SAQs):

- 1 What is a News Agency? Discuss briefly the history of news agency of India.
- 2 Discuss briefly about the Press Trust of India and its associated agencies.
- 3 Discuss briefly about the United News of India and its associated agencies.

6.6 REFERENCES / SUGGESTED READING:

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M. A. Mass Communication (2nd year)

MEDIA MANAGEMENT MMC 203 Lesson: 7

MEDIA ORGANIZATIONS OF THE WORLD

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LESSON STRUCTURE:

This lesson shall provide detailed accounts of the major media organizations. We shall focus on a few major media organizations like British Broadcasting Corporation (BBC), National Broadcasting Company (NBC), Cable News Network (CNN), Reuters, *Agence-France-Presse* (AFP), Associated Press, and Voice of America (VOA). The lesson structure shall be as follows:

- 7.0 *Objectives*
- 7.1 *Introduction*
- 7.2 *Presentation of Content*
 - 7.2.1 *British Broadcasting Corporation (BBC)*
 - 7.2.2 *National Broadcasting Company (NBC)*
 - 7.2.3 *Cable News Network (CNN)*
 - 7.2.4 *Reuters*
 - 7.2.5 *Agence-France-Presse (AFP)*
 - 7.2.6 *Associated Press (AP)*
 - 7.2.7 *Voice of America (VOA)*
- 7.3 *Summary*
- 7.4 *Key Words*
- 7.5 *Self-Assessment-Questions (SAQs)*
- 7.6 *References/Suggested Reading*

7.0 OBJECTIVES:

The objectives of this lesson are as follows:

- *To know about British Broadcasting Corporation (BBC)*
- *To know about National Broadcasting Company (NBC)*
- *To know about Cable News Network (CNN)*
- *To know about Reuters*
- *To know about Agence-France-Presse (AFP)*
- *To know about Associated Press*
- *To know about Voice of America (VOA)*

8.1 INTRODUCTION:

In this lesson, we will try to spell out briefly the profiles of some of the well-known international media organizations. These media outfits are tremendously instrumental in influencing masses and creating global impact on the outflow of international public opinion by putting across information material which bring news, news analysis and background material on issues of global interest and significance. We will briefly discuss their history, work areas and functions and also their reach and impact.

In this lesson, we shall discuss about British Broadcasting Corporation (BBC), National Broadcasting Company (NBC), Cable News Network (CNN), Reuters, *Agence-France-Presse* (AFP), Associated Press, and Voice of America (VOA).

7.2 PRESENTATION OF CONTENT:

The content of this lesson shall be presented as follows:

- *British Broadcasting Corporation (BBC)*
- *National Broadcasting Company (NBC)*
- *Cable News Network (CNN)*
- *Reuters*
- *Agence-France-Presse (AFP)*
- *Associated Press*
- *Voice of America (VOA)*

7.2.1 BRITISH BROADCASTING CORPORATION (BBC):

Set up in 1927 by a Royal charter, *British Broadcasting Corporation* (BBC) is an autonomous non-profit making public corporation. For a long time, BBC radio was the main source of information and communication of news, current affairs and all other assorted programming in Britain and many other countries. BBC Worldwide Television commenced service in 1936. BBC TV also is one of the most

watched international TV channels.

BBC's domestic services are financed almost entirely from a government grant voted by the British Parliament. However, a substantial part of BBC's revenue is also derived from the license fee, which is fixed and determined by the Parliament. The Royal charter prohibits selling of television commercial time.

The Overseas Radio Service of the BBC is financed by a government grant on the UK's Foreign Office Budget. Parliament also decides to which countries, in which languages, and for how many hours the BBC conduct overseas services.

A Board of Governors appointed by the Queen governs BBC. Normally, their term is for five years. While the board determines and controls the basic policies and practices of the BBC, a Director-General executes them. Along with BBC Britain's other broadcasting services, such as the Independent Broadcasting Authority (IBA) have to present their annual reports to the British Parliament. The British Minister of Posts and Telecommunications is responsible for broad policy issues with regard to BBC.

The BBC's domestic radio services provide four national channels and many local stations. There are also separate services for Scotland, Wales and Ireland. The four Radio Channels of BBC are.

Radio I: Broadcasts on medium wave on FM transmitters.

Radio II: Puts out light entertainment programmes, music, serials, sports and women's programmes. It's on a long-wave transmitter.

Radio III: Transmits plays, talks, special interest programmes, news bulletins, religious programmes, study courses and Saturday sports commentary. It's on a medium wave transmitter.

Radio IV: Concentrates on Parliamentary reporting, political broadcasts, and a wide range of musical programmes and plays and also carries school broadcasts, open university courses. It is also on a medium wave transmitter.

BBC Television Service began in 1936, initially for two hours' only. In all, BBC has three channels now:

BBC TV I: puts out programmes appealing to -wide range of tastes and interests.

BBC TV II: concentrates on news, documentaries and information programmes.

BBC programmes are also sold yearly to several developing countries who do not have production facilities of their own. BBC television services which started in 1936 switched to colour transmission in 1967.

BBC's television audience is said to be over 200 lakh.

BBC's World Television Service: It is available 24 hours around the globe through cable and satellite channels. In India, BBC World Service is available through Panamsat-4 satellite and provides a comprehensive agenda of news, current affairs, news analysis, documentaries, life style, fashion, nature and wild life programmes.

BBC claims to retain and adopt high quality programming on value of excellence, integrity, impartiality, independence, fairness and accuracy. BBC also claims to have on its ranks the largest global news network. Its worldwide team of 250 correspondents in some 60 countries puts BBC in the midst of any global events in a matter of minutes anywhere. BBC also claims to broadcast news as it occurs around the world on the hour, 24 hours a day, seven days a week and is regarded as a premier source of international news.

In addition to hourly bulletins throughout the day and night, BBC World offers continuous news programmes and elaborate shows on all key issues. Some of the well known programme and shows such as Hard Talk, Correspondents, In Top Gear, Asia Today, India Business Report, World Business Report, Assignment, Panorama, Breakfast with David Frost, etc., have a very large and an enlightened following of viewership the world over.

BBC's World Channel is perhaps the only worldwide and international television service, which produces major programmes for global viewing. BBC World is seen in 50 million homes in about 200 countries and territories all over the globe. The earliest objectives of BBC were to "provide the best programmes for rich and poor alike, and to eschew the shoddy, the sensational, the morally dubious".

BBC's headquarters, Broadcasting House, in London, was commissioned on May 1, 1932. BBC's services had been extended step-by-step, first to middle east, and then to Africa and from 1994 to many other parts of the world.

Aware of the rapid expansion of satellite and cable and its potential size in the late 1990s, BBC also linked up with commercial companies such as Themes television and B-Sky-B. BBC's unique archives of news and current affairs are a very rich source for media organizations the world over. These are sold to generate funds to supplement

7.2.2 NATIONAL BROADCASTING COMPANY (NBC):

America's famed television network, National Broadcasting Company NBC-Asia unit became operational as a digital television service in India from October 17, 1996, when its two channels, CNBC and NBC Asia were launched. CNBC had been available in India since May 1995 through Doordarshan's Metro Channel, which reaches lakhs of homes across the country. CNBC is the world's first 24-hour global

business and financial television news network providing live and comprehensive coverage daily from all over the globe.

NBC is a well-known global information and entertainment channel offering diverse mix of Asian and world news, current affairs, documentaries, drama, music, serials, sports and children's programmes. NBC Asia is a subsidiary of the National Broadcasting Company, which has diverse media holdings, and one of the oldest and most well known of US broadcasters.

In India, NBC and CNBC had tied up with Siti Cable, Hinduja and PPG (Calcutta) for distribution rights in India. They also have Star TV as their on-ground distribution partner. NBC has set-up a studio in Mumbai' which is equipped with latest electronic media gadgets. Currently, CNBC produces more than four hours of localized programmes, in addition to four hours of India-specific programmes.

NBC, the parent company located at Rockefeller Plaza, New York, was incorporated in 1926, as a wholly owned subsidiary of the Record Corporation' of America (RCA). NBC established a two-network organization, The Red, Network comprising 25 stations and the Blue network with six stations. NBC has more than 200 TV stations as affiliates and a radio network of over 300 affiliates. It also has more than 160 affiliates for news, information and, music.

NBC began a regular television service in 1939 starting off with the New York World Fair. It was the first telecaster to cover a US President. President Roosevelt became the first US President to be covered.

America's *Federal Communication Commission* (FCC) authorized commercial television on July 1, 1941, and WNBT in New York became the first commercial station offering 15 hours a week programmes. NBC began the network television in 1945, five years after the first network television broadcast on 1st February, 1940; Today, NBC is one of the four most competitive networks in the US, the other three being, ABC, CBS and CNN.

7.2.3 CNN INTERNATIONAL:

Cable News Network International (CNNI) is an Atlanta based American television company providing comprehensive global news service running 24 hours' a day, seven days a week, anywhere, anytime. Believed to be seen in over 210 countries, this channel uses the latest state-of-the-art technology to provide immediate and quality news coverage and current affairs as they happen, when they happen.

Founded in 1990, CNN became popular in India first time in January 1991 when it brought live coverage of the Gulf War. CNN literally changed the definition of news from something that has happened to something that is happening at the very moment of hearing and seeing it. The Gulf War involving the fiercest air bombardment in history was brought in the living rooms the world over.

CNN International (CNN-I) has in the last few years strengthened and enlarged its Asian news coverage by setting up its bureaus in six countries at - Beijing, Tokyo, Seoul, Manila, New Delhi and Bangkok. CNN-(I) is now seen in 170 lakh television homes in 25 countries across Asia Pacific. Both CNN and CNN-I are seen in 210 countries and territories.

In India, CNN and Doordarshan had signed an agreement on June 30, 1995, which allows CNN's 24-hour use of an INSAT 2B transponder for an annual fee of \$15 lakh. In addition, CNN has to show four hours of Doordarshan's own programmes, on its channels everyday and increased footage from India.

CNN-(I) has given extensive coverage to Indian general elections. CNN-(I) is transmitted to Asia Pacific region via Palpa C2, Alstar 1, Superbird B, Insat 2B, Panamsat-2 and Panamsat-4 satellites. In India, it reaches more than 40 lakh households.

When media baron Ted Turner founded CNN in 1990, it was not received well by the US media. However, when it made remarkable progress in the live news coverage from West Asia (Gulf), CNN entrenched itself deep in the US, and embroiled itself in numerous controversies. With its over 2,000 staff, CNN has around 30 national and international bureaus providing news to about 10 million households the world over.

CNN's Europe service commenced in 1985, and in 1988, the network expanded into Latin and South America, the former USSR, West Asia and Africa. Ted Turner's Vision and millions, and the advent of satellite technology made all of this possible.

Some of the well known CNN shows include: Larry King Live, Crossfire, Headline and Prime Time News, Newsmaker Saturday and Sunday. In June 1998, CNN had to suffer one of its serious problems when its prestigious show on use of chemical gas during Vietnam War was challenged; CNN apologized, and terminated the services of the concerned producers.

It is believed in the US that even though CNN is the youngest of all the national television networks, it successfully competes with other major players and often wins. Many media watchers globally say that Iraq's Saddam Hussein is an avid viewer of CNN among several other world leaders and policy makers.

Now it runs two TV news channels with the TV-18 group called CNN-IBN and IBN-7.

7.2.4 REUTERS:

Founded by Paul Julius Reuter, a Prussian government messenger in *Aix-la-Chapelle* in 1849, Reuters shifted to London, the British capital, in 1851. When the London-Paris cable, line opened in 1851, Reuters set up an office in the London Royal Exchange for supply of commercial intelligence. From Reuters' London office, news was transmitted by wire to continental cities and distributed further.

First, London papers refused to buy Reuter's services, later in 1858 many papers, including The Times of London started buying Reuters services. Reuters employed special means to transmit the news by carrier pigeons or fast runners for sending the news. By the time Reuter died in 1899, his name had become a household word. Since 1950, the Agency is owned by a large group of newspapers. This group includes the newspapers of the UK, Australia and New Zealand, through the Newspaper Publishers Association and the Press Association (both from UK) and the Australian Associated Press and the New Zealand Press Association.

Reuters covers news in different countries in association with local agencies. Reuters maintains over 1,000 correspondents in about 100 countries worldwide. In addition to newspapers, Reuters also serves radio, television and other news and media organizations. In India, Reuters supplies news in association with the Indian national news agency, the Press Trust of India (PTI). Reuter's subscribers exceed 4,000 all over the world.

7.2.5 AGENCE FRANCE-PRESSE:

Agence-France-Presse (AFP) is one of the oldest news agencies in the world, which started functioning in 1825. It came into existence, as the French Havas News Agency Charles Havas was its founder. In the beginning, Havas had problems in motivating newspaper editors into selling its services. But soon he overcame these problems. Havas signed contracts for exchange of news with Reuters in 1859 and with the New York Associated Press in 1875. Havas had an elaborate network of correspondents and bureaus all over the world. During the war, several other agencies of France and the Havas News Agency were amalgamated to form the Agence France-Presse.

Like the Reuters and the Associated Press of America, a managing board manages the AFP. However, its legal status was conferred by national Parliament. It is also administered by a IS-member Administrative Council. The Council draws eight members from newspaper directors and two from state broadcasting system, three from public service (designated one each by the Prime Minister, foreign minister, minister for foreign affairs) and two representatives from the agency's own staff, of whom one must be a journalist. The Council's higher body consists of eight members including one Member of Parliament.

AFP exercises tremendous influence in the media world. But the agency was subjected to serious direct and indirect interference and pressures from authorities and political masters particularly during 1954-75.

Several global news agencies also buy AFP's service, and further transmit that service to several national newspapers and periodicals.

7.2.6 ASSOCIATED PRESS OF AMERICA (AP):

Known in the beginning as the Associated Press of New York, the Associated Press of America (AP) is one of the world's largest and oldest news agencies. Founded in 1848, AP's headquarters are at Rockefeller Centre in New York. It buzzes with news from all over the world 24 hours a day AP is a cooperative venture owned by America's newspaper members.

AP at present has more than 18,000 subscribers, more than half of which are from the overseas, and include newspapers, radio and television stations. The US members also include broadcasting (radio-television) outlets and newspapers, besides other news and media organizations. AP has over 200 bureaus in the US and overseas. It has worked out news coverage arrangements with news agencies in India, Canada, France, Russia and the UK etc. AP uses the latest newsgathering, and news and photo transmission technology all over the world. AP world service began in 1946.

Three pioneers- Dr. Alexander Jones (1849-51), Daniel H. Craig (1851-66), and James W Simonton (1866-1882) managed AP's affairs in the initial stages and put it on firm footings.

Another well-known US news agency, United Press International (UPI) was once a formidable rival of the AP. It folded recently due to heavy losses and fall in revenues. At present, AP is perhaps the most reliable and competent news service from the US.

Tracing the origin of AP, we discover that in the initial stages, it was called as the Harbour News Association. It was reorganized in 1857 as the New York Associated Press". Some other regional associations - the Western Associated Press, the New England Associated Press, and the Southern Associated Press got affiliated with the New York Associated Press. It was renamed the Associated Press of America in 1892. AP has exclusive exchange programmes with Reuters and French Havas (now known as the AFP) news agency. AP has over 700 members. AP has supplied its subscribers with features since 1913 and began its photo transmission service by means of electrical impulses over telegraph wires simultaneously to 500 newspapers in 1935.

The Associated Press covers the world quite efficiently. On a typical day, the agency delivers 20 million words and hundreds of photographs and graphics. It has most modern and sophisticated equipment for digital photo network and electronic picture system, a selectable stock service, audio-tex and information services, television graphics service and one of the largest radio networks in the world.

With a staff over 3,000 working in 229 bureaus around the world, it is estimated to serve over one billion newspaper readers, television viewers, and radio listeners a day. The motto of the AP service is said to be: "To provide coverage that no one else could match in depth, breadth and quality." AP correspondents' credo is "to communicate facts, without comments upon facts... confine to the legitimate

and try to be impartial."

The AP head office in New York supervises and controls domestic and international news, business news, sports news, features, graphics, and photographs. AP general desk compiles and edits national news. The AP international desk supervises non-US news coverage, and edits international news for US media. It also provides AP's news photos to newspapers and television and radio stations. From AP's 86 bureaus, news is translated in five languages and transmitted in a format that makes it easier to use.

7.2.7 VOICE OF AMERICA (VOA):

The Voice of America is an official information service of the US Government. It is the global radio network of the US International Communication Agency. Its main objective is to promote understanding abroad for the US, its people, culture and policies.

During the World War II, the Voice of America (VOA) came into existence in 1942 for the benefit of the exiles and to present Allied nations' viewpoint to listeners in Europe, the Americas and the Pacific. The VOA was started in 1942 with the following broadcast to Germany, "This is VOICE speaking from America a voice from America at war... The news may be good or bad. We shall tell you the truth": The US State Department created an International Broadcasting Division (IBD) to assume Control of what was then VOA. It was the only US international broadcasting service in operation during the World War II.

US Appropriation Bills were passed in 1946 and 1947 to assure continuation of the VOA after the conclusion of war. Now America's international short-wave broadcasting is mainly conducted by the voice of America (VOA). In fact, VOA is the broadcasting service of the United States Information Agency. Its reach is a worldwide audience of over 300 lakh people daily.

Voice of America's main objective was to conduct propaganda during the World War. However, after the conclusion of the War, VOA was not disbanded, but continued to counteract the Cold War publicity by Radio Moscow of the former Soviet Union. With the Soviet blockade in 1948, the Cold War took serious dimensions. During that time VOA was used as a formidable agency that conveyed US views to the people all over the world.

During 1954-57, VOA expanded its operations veritably with its growth in number of languages used and broadcast hours. From 1962 onwards, VOA's two hour programme, "The Breakfast Show" became very popular over a long period of time, VOA was endowed a large measure of freedom in its operations. Now, VOA's charter refers to its responsibility to mirror US life as fully and accurately as possible and also as the official mouthpiece of the US government. When the US Information Agency

was restructured and renamed as the US International Communication Agency on April 1, 1978, VOA remained a part of it.

English is VOA's largest programming language among other three dozen odd languages. It is a 24-hour service worldwide. News and information form the mainstay of VOA's programmes. VOA has used satellites to put out all its programmes since 1979. VOA has an elaborate infrastructure -80 transmitters and studios in the various US cities, and about 100 overseas. In 1982, VOA began broadcasts in Pushto in Afghanistan and followed by broadcasts to Azerbaijani, Iran and Turkey. During more than 1000 programme hours each week, VOA puts out news, features, commentaries and editorial round-ups in English and 38 other languages from Arabic to Urdu, Bengali and Uzbek. In addition to these direct broadcasts, local radio stations in other countries often rebroadcast VOA programmes.

Though VOA uses news copy from international and national news agencies such as AP, AFP, and Reuters, VOA also has its own correspondents based at major global news centres.

According to the VOA charter, its programmes are to serve "language interests of the US, communicating directly with the people of the world by radio. To be effective, VOA must win the attention and respect of listeners. These following principles govern VOA broadcast

- *VOA will serve as a consistently reliable and authoritative source of news. VOA news will be accurate, objective, and comprehensive;*
- *VOA will represent America, not any single segment of American society; and will therefore, represent a balanced and comprehensive projection of significant American thoughts and institutions;*
- *VOA will represent the policies of the US clearly and effectively and will also present responsible discussion and opinion on these.*

7.3 SUMMARY:

- British Broadcasting Corporation is a non-profit making public broadcasting corporation. BBC radio is heard in Britain and many other countries. BBC TV also is one of the most watched international TV channels.
- NBC is a well-known global information and entertainment channel offering diverse mix of Asian and world news, current affairs, documentaries, drama, music, serials, sports and children's programmes. CNBC is the world's first 24-hour global business and financial television news network providing live and comprehensive coverage daily from all over the globe.

- CNN is the youngest of all the national television networks. It successfully competes with other major players. In India, it runs two TV news channels with the TV-18 group called CNN-IBN and IBN-7.

7.4 KEY WORDS:

British Broadcasting Corporation: BBC is an autonomous non-profit making public corporation. For a long time, BBC radio was the main source of information and communication of news, current affairs and all other assorted programming in Britain and many other countries. BBC Worldwide Television commenced service in 1936. BBC TV also is one of the most watched international TV channels.

National Broadcasting Corporation: NBC is a well-known global information and entertainment channel offering diverse mix of Asian and world news, current affairs, documentaries, drama, music, serials, sports and children's programmes.

Cable News Network (CNN): CNN is the youngest of all the national television networks, it successfully competes with other major players and often wins. Many media watchers globally say that Iraq's Saddam Hussein is an avid viewer of CNN among several other world leaders and policy makers. Now it runs two TV news channels with the TV-18 group called CNN-IBN and IBN-7.

7.5 SELF-ASSESSMENT QUESTIONS (SAQs):

1. Write a detailed note on BBC. Discuss the role played by BBC as a major global medium.
2. Write a detailed note on National Broadcasting Corporation.
3. Cable News Network has emerged as a major global medium. Write a detailed note on the achievements of CNN.
4. Write a brief note on VOA.
5. Write brief notes on Reuters, *Agence-France-Presse* (AFP), and Associated Press.
6. Write a detailed note on the major news agencies of the world.

7.6 REFERENCES / SUGGESTED READING:

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M. A. Mass Communication (2nd year)

MEDIA MANAGEMENT MMC 203 Lesson: 8

**ADVERTISING AGENCIES
AND
PUBLIC RELATIONS ORGANIZATIONS**

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LESSON STRUCTURE:

Advertising is omnipresent. It reaches every imaginable place on earth. It is intrusive. It intrudes in to the privacy of our bedroom. Sometimes it is entertaining and sometimes it is annoying. Advertisements, what ever people say about them, try to *inform*, *educate* or to *persuade*. Advertisements let us know about the various options available in the market. And advertisements help us take informed-buying-decisions. Now the question is how advertising is created? More importantly here, who creates advertisements? The answer is advertisements are created by *advertising agencies*.

Public Relations also plays a very important role in the world of business and elsewhere. There are many different types of organizations working in the field of Public Relations.

In this lesson, we shall discuss about advertising agencies and PR organizations. This lesson shall be structured as follows:

- 8.0 *Objectives*
- 8.1 *Introduction*
- 8.2 *Presentation of Content*
 - 8.2.1 *Advertising Agencies*
 - 8.2.2 *PR Organizations*
- 8.3 *Summary*
- 8.4 *Key Words*
- 8.5 *Self-Assessment-Questions (SAQs)*

8.6 References/Suggested Reading

8.0 OBJECTIVES:

The objectives of this lesson are as follows:

- *To Know about the Structure and Functions of Advertising Agencies*
- *To Know about the Structure and Functions of PR Organizations*

8.1 INTRODUCTION:

In today's world of cutthroat competition, success for organizations and institutions has become difficult to achieve. As the number and variety of organizations and institutions - business houses governments, non-profit organizations, educational institutions etc.- is growing at an alarming rate, the key to success is winning over more and more of customers or clients.

Organizations trying to woo more customers or clients use 'persuasion'. And the two major means of persuading are advertising and public relations. Both the means of persuasion use 'information' to create a favourable 'image' while trying to 'influence' more and more clients and customers.

From insignificant and obscure beginnings both advertising and public relations have grown into professions and now are full-fledged industries. While advertising has become one of the largest industries of the world, public relations however, have somewhat lagged behind in the developing countries.

Majority of the advertising business is handled by specialized organizations called advertising agencies that plan, prepare or produce and place advertisements. Public relations is also mostly handled by specialized organizations that plan and implement PR campaigns. Advertising agencies and public relations organizations, while being outside agencies, have become a major component of business and many other areas. And like the organizations and institutions they serve, ad agencies and PR organizations also have grown in size, stature and complexity.

8.2 PRESENTATION OF CONTENT:

Most advertisers assign this job of informing the target audience and creating images to advertising agencies. Now the question arises how agencies do their job. The answer is that they *plan*; they *prepare* and *place* ads in the media.

But even an advertiser can do all these things. The management can do planning of ad campaigns. For preparing ads, creative personnel can be hired. And the advertiser for placing the ads can buy media space or time. So why do advertisers hire ad agencies? We shall discuss these reasons in this lesson. Also we shall discuss more about ad agencies.

In addition, we shall also focus on the structure and functions of PR organizations. The content of this lesson shall be presented as follows:

- *Structure and Functions of Advertising Agencies*
- *Structure and Functions of PR Organizations*

8.2.1 ADVERTISING AGENCIES:

Advertising agencies are basically intermediaries. Primarily they help advertisers plan and produce advertisements and place them in appropriate media. We can define an advertising agency as:

"An independent organization with creative and managerial expert who specialize in the development and preparation of advertising plans, advertisements, and other promotional tools and arrange for the selection and purchase of advertising space and time in the various advertising media to reach the target audience with the relevant message".

REASONS BEHIND HIRING AD AGENCIES?

Advertising is a highly complex business. It requires multifaceted expertise and experience. It involves objectivity. It involves huge investments and many other things. So let us discuss the reasons why advertisers hire ad agencies.

Expertise and Experience: An advertising agency brings together people with the required expertise and experience of the various sub-disciplines of advertising. So we have copywriters, visualizers, researchers, photographers, directors, planners and people who get business and deal with clients working in ad agencies. All these people have both expertise and varied experience in their respective sub fields.

An agency moulds all these people into a team and gives them a highly conducive work atmosphere. The agency makes the best use of their talents and experience to deliver rapidly, efficiently and in greater depth than a company or organization could do on its own.

An ad agency acquires experience by working with a variety of clients and in a variety of market situations. Also the varied background of its employees provides a much broader perspective.

Objectivity and Professionalism: Advertising agencies are highly professional. Objectivity is a major virtue of ad agencies. They operate in a strange way. While they take up advertising for others, agencies hardly advertise themselves. What gets them business is their reputation. And reputation is built up by their professionalism and objectivity.

If an organization hires some people to do its advertising, they cannot be objective all the time. They have to work under a lot of constraints. However, ad agencies being *outside intermediaries* can be objective. They offer independent and detached viewpoints and suggestions based on objective analysis.

Cost Effectiveness: If an organization wants to hire people to do its advertising, it can not provide them work all through the year. Also most experts in the field of advertising like directors, musicians, photographers charge huge amounts and are often not affordable. Moreover, hiring, organizing and managing all talents required to produce advertising campaigns is not an easy thing.

And the fact that 98 percent of advertisers the world over hire ad agencies is proof enough about the cost effectiveness of the agencies. Also the kind of consistent, powerful and compelling advertising that can be created by using the expertise, experience, objectivity and professionalism of ad agencies cannot be measured economically.

TYPES OF AD AGENCIES:

Agencies, like advertisers, come in all sizes and styles. There is little standardization in form, size, and range of services of ad agencies. Size-wise, agencies range from one man shows to huge multinational agencies employing hundreds and thousands of people. In terms of services provided ad agencies range from creative boutiques dealing with copy writing and designing, and media planning and media buying agencies to big agencies that provide a wide range of services.

Top international ad agencies like Young & Rubicam, Ted Bates Worldwide, Ogilvy & Mather, J. Walter Thompson, McCann-Ericson, BBDO, Leo Burnett, Saatchi & Saatchi, Foot Cone & Belding not only provide wide range of services, but are also equipped to handle huge

multinational accounts such as Pepsi, Coca Cola, Uni Lever, Philips, Sony, etc. Like the companies they serve, ad agencies have branches all over the world.

Some advertising agencies specialize in particular types of advertising like financial, or recruitment ads etc. Some agencies confine their services to a single medium - like print, TV, out door, etc.

While there is no standardization in terms of size and range of services offered, agencies also differ in organizational structure, attitude, and orientation. Some agencies are market-oriented and are focused on sale figures. Such agencies do not bother much about creativity. Some other agencies are creativity-focused and come up with entertaining and award winning advertisements. Most agencies, however, try to combine both market-orientation and creativity.

Now before discussing further about advertising agencies, let us see what options are available before the advertisers. In fact, there are two broad options before an advertiser:

- *An in-house agency, and*
- *Specialized service organizations.*

An in-house agency is a full-fledged advertising agency that is owned by one advertiser and which looks after all the advertising requirements of the owner. In some cases an in-house agency also takes up outside jobs. One example of this is 'Mudra'. It is the in-house agency of the *Reliance Group*.

The second option available to advertisers is the specialized services organizations. These are called "creative boutiques". There are many such organizations that offer specialized services like copy-writing, designing, media planning, etc. While these organizations provide excellent out-put, it often becomes difficult to strike a balance among the output of different such organizations.

There is a third option available to advertisers - specialized agencies. Such agencies specialize in specific areas like health care advertising, financial advertising, recruitment advertising, etc. There are agencies, which specialize in media planning and media buying only.

Here in this lesson, we shall discuss in greater detail about full-service agencies. Such agencies usually provide all the basic services related to advertising, i.e., research services, account services, creative services and media services. Many full-service agencies also provide a lot of additional services related to advertising, marketing and publicity.

ORIGIN AND DEVELOPMENT OF ADVERTISING AGENCIES:

It was in the USA where the concept of advertising agency originated and developed. In the beginning there were advertising agents. But it took more than a century before the first advertising agency was set up. *Volney B. Palmer* was the first such space-salesman to start an advertising agency in Philadelphia in 1841. Soon other such agencies opened.

The first big change came in the 1850's when George P. Rowell introduced the concept of space-whole-selling. This involved buying large blocks of space for cash at very low rates and retailing smaller units (usually squares of one column width) at a much higher rate.

The functions of advertising agencies changed from acting as salesmen and selling advertising space to creating advertisements by combining planning, copy, art work, producing final print-ready plates of ads and placing the ads in newspapers and magazines from whom they received a commission.

From those early days advertising agencies have passed through many changes. Now advertising agencies the world over is in what is called the reengineering phase. Takeovers, mergers, strategic tie-ups are occurring everyday. This way we now have transnational advertising agencies that have branches in all major countries of the world.

Another big change in the present days is that agencies are providing integrated services. Most major ad agencies try to coordinate a client's entire marketing communication (promotion) and more.

So in addition to advertising, they are handling public relations, direct marketing, brand designing, brand nomenclature, packaging, exhibitions, road shows and other sales promotion activities including training sales forces, etc.

ORGANIZATIONAL STRUCTURE OF AD AGENCIES:

Advertising agencies vary in size and the type of services they provide. As we have discussed earlier, there are full-service agencies, which provide the basic services of account management, research, creative development and media services. Then there are specialized services that deal with specific services. Some agencies specialize in certain specific areas of advertising like financial advertising, television advertising, outdoor advertising, etc.

Recently, many agencies have come up which specialize in Internet advertising only.

Also the size of agencies ranges from one-person creative boutiques to large transnational agencies that employ hundreds of people. Accordingly, there is no standard organizational structure for ad agencies. The structure of an agency usually depends upon the

type of services it offers and the number of people it employs. A small or medium sized agency offering the basic services will have a basic organizational structure like:

Proprietor/Managing Director

<i>Accounts Dept.</i>	<i>Creative Dept.</i>	<i>Media Dept.</i>	<i>Administrative Dept.</i>
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(Basic structure of a medium size full-service ad agency)

Depending on the type and number of services provided, some additional departments like Research Dept., Production Dept. etc. can be added to the above structure. And for agencies that offer additional services like Public Relations and Exhibitions, separate departments for these additional services are created in the agency. A typical full service agency with large number of staff will have the following organizational structure.

Agency Head

<i>Account Mgmt. Dept.</i>	<i>Research Dept.</i>	<i>Creative Dept.</i>	<i>Production Dept.</i>	<i>Media Dept.</i>	<i>Admn. Dept.</i>
<i>Account Mgmt. Director</i>	<i>Research Director</i>	<i>Creative Director</i>	<i>Production Manager</i>	<i>Media Manager</i>	
<i>Account Managers</i>	<i>Research Managers</i>	<i>Creative Group Heads</i>	<i>Production Executives</i>	<i>Media Planners</i>	
<i>Account Planners</i>	<i>Research Assistants</i>	<i>Copy Supervisors</i>	<i>Production Assistants</i>	<i>Media Executives</i>	
<i>Account Executives</i>	<i>Field Assistants</i>	<i>Copy Writers</i>		<i>Media Assistants</i>	
<i>Junior Account Executives</i>		<i>Art Directors</i>			
		<i>Visualisers</i>			
		<i>Studio Managers</i>			
		<i>Finishing Artists</i>			

(Organizational Structure of a Typical Ad Agency)

THE FULL-SERVICE ADVERTISING AGENCY:

In simple words, a full service-advertising agency offers all the services required to execute the client's advertising campaign. These services are account planning, research, and creation of ads, production, placement and evaluation of ads.

If we go by this definition, then we shall find very few full-service agencies, as most agencies do not offer all the services themselves.

For example, very few agencies provide complete research services. Similarly very few agencies have facilities to produce radio and TV ads. However, most full-service agencies get all these things done for the clients - whether through their own expertise and facilities, or they get it done by outside specialists.

Today, in fact, advertising agencies provide many extra services in addition to these basic services. Now before discussing further let us discuss what are the services of an ad agency, what are its functions and what are the basic departments of an ad agency:

FUNCTIONS

Account Management
Research Function
Creative Function
Media Function
Administrative Function

SERVICES

Account Services
Research Services
Creative Services
Media Services

—

DEPARTMENTS

Account Dept.
Research Dept.
Creative Dept.
Media Dept.
Admn. Dept.

ACCOUNT MANAGEMENT:

Accounts, in advertising language, mean *a piece of the client's business*. So in very simple words, account management is managing or looking after the client's advertising business.

The Account Management department first gets the business or account by convincing the client that their agency can deliver the goods. Usually agencies get the accounts through two ways - *pitching* and *empanelling*. We shall discuss these in detail later.

It is said that people working in the Account Management Department (Account Managers, Account Executives, Client Service Personnel), or *account handlers* as they are generally known as, are the client's representative at the ad agency and the agency's representative to the client.

As the link between the client and the agency, the role of an account manager is to define what kind of advertising the client needs and then coordinate all the resources of the agency to deliver it to the client's satisfaction. An account manager needs to know all aspects of the advertising process from start to finish in addition to a thorough understanding of the client's

business. This way the account manager can coordinate everything properly. So what it takes to be an account manager:

- *Jack-of-all-trades and master of some,*
- *Punctuality or delivering before the deadline,*
- *An eye for details,*
- *Quality consciousness,*
- *Ability to coordinate,*
- *Strong understanding of the advertising process,*
- *Strong communication skills,*
- *Team spirit and leadership,*
- *A sense of urgency,*
- *Excellent organizational skills,*
- *Ability to handle many things at one time, and*
- *Ability to remain calm under pressure.*

RESEARCH FUNCTION:

The basic raw material for creating good advertising campaigns is information. Ad agencies require information about the product (brand) and its competitors, the company and its competitors, the market place, the consumers (their latent needs, wants and their buying behaviour), the media (the circulation, readership, listener ship, viewer ship, rates, options and prestige, etc).

Client provides some of this information. But for rest of the information, agencies conduct research. However, only a few agencies the world over provide this research service on their own. They usually depend on readymade material prepared by specialist research organizations (IMRB, ORG-MARG, Nielson's etc) or ask these organizations to conduct the required research.

CREATIVE DEVELOPMENT:

Developing great selling ideas and advertising that is liked and acted upon is perhaps the very objective that every agency aims for. The people who do it are the creative people. These people take all the information collected by the account manager and the strategy developed by the account planner. And they turn these information and strategy into perceptions. Next, they turn the perceptions into words and pictures.

As words and pictures are like the heart and soul of advertising, usually copy writers (people who write copy or the written text of the ads) and artists (who visualize and conceptualize the visual part and also decides the layout) work together. Copywriters and artists working in pairs complement each other.

MEDIA FUNCTION:

'Media' services in advertising language means *selection, booking, purchase of media space or time, and placement of advertisements according to the prepared schedule*. This involves media planning and media buying. And both these have emerged as highly specialized areas.

In fact, media planning and media buying have become independent areas and many specialized organizations have come up which deal with media planning and media buying respectively.

Some full service ad agencies do not have a media department at all. They depend on media planning organizations to create the media plan or to select the media, the vehicles, and the options and of course to prepare the schedule. Then accordingly they ask media buying organizations to book advertising space and time in the relevant media. Some agencies do the media planning on their own and leave the job of media buying to specialized organizations.

PRODUCTION:

Although this is a very important aspect of advertising many agencies do not have production departments. A production department requires many experts in the field of production (photographer, finishing artists, illustrators, computer experts, jingle writers, music directors, musicians, directors, etc). Also highly expensive equipment is required.

Having all these technical experts and the equipment demands heavy investment. So agencies leave this part of advertising operation to organizations that specialize in such fields. However, most of the agencies have functional art studios and sufficient computer facilities.

ADDITIONAL SERVICES PROVIDED BY AGENCIES:

Advertising agencies offer the following additional services. This list, however, does not include all the additional services.

- *Public Relations,*
- *Media relation,*
- *Election campaign management,*
- *Direct marketing,*
- *Exhibitions,*
- *Road shows and Event management,*
- *Marketing research,*
- *Brand nomenclature,*
- *Brand designing,*
- *Packaging,*
- *Training of sales force,*
- *Sales promotion, and*

- *Internet and on-line advertising.*

AGENCY COMPENSATION:

As in case of the size and the organizational structure, the ways the agencies are compensated also vary. In fact, there are three ways of agency compensation:

- *Flat Fee System,*
- *Retainership System, and*
- *Media Commissions.*

Flat Fee System:

Under this system, the agency estimates the total cost of handling the client's advertising for a year (this is done for long duration campaigns, otherwise, calculations are made for one campaign) and collects that in monthly installments. In this case the agency, does not get any commission from the media. In fact, the client pays the media cost minus the usual agency commission.

The fee is calculated by the total hours of work put in for the client's advertising, multiplied by the standard hourly fee (agreed upon earlier by the client) and then a further 25 percent is added for overheads and profit. Earlier this system was not very popular. But these days many agencies are adopting it.

Retainer System:

This system is mostly used for limited or short duration work done by the agency. This is similar to what happens in the general consultancy business. This system is adopted mostly when the primary function of the agency is to advice. Other instances include where there is no media commission like in case of organizing exhibitions, sales force training, demonstrations, and road shows, designing promotional literature or items.

Here the fee is usually decided well in advance. This method is also used by agencies that are not accredited and thus are not eligible for commissions.

Commission System:

This is the most commonly used method. In fact, the earliest ad agencies also worked in a commission business. But there was no standardization and the commission percentages varied according to availability of space and demand for it. Francis Ayer who fixed the commission at 15 per cent standardized this system. What happens in this system is that a client employs an agency. The agency plans, prepares and places ads in media. The media bills are sent to the

agencies, which are then forwarded to the client. The client pays the full amount to the agency. But the agency pays the media only 85 per cent of the billed amount keeping 15 per cent for itself.

Variations of this system also exist. For example, in case of outdoor advertising, where there are no recurring media costs and it is a one-time expenditure, the commission is fixed at 16.5 per cent. In the New Zealand, agencies charge 20 per cent instead of the regular 15 per cent. In USA and many other countries, the regular 15 per cent comes down to 12.5 or even 10 per cent depending on the total amount of the media costs.

While this system is the most widely used, it has got some disadvantages. These include over-payment and under-payment to agencies. Over-payment occurs in the high volume (quantity wise) advertising world of consumer nondurables, which involve large number of advertising exposures or repeated media inserts. Underpayment occurs in the low volume advertising of industrial goods.

Here the number of exposures is less, as is the cost of media. Also there is a tendency by agencies to plan more expenses in media costs, which leads to more profit for the agencies.

To overcome these problems, many newer methods have been devised. One such method involves prior negotiation of payment on the basis of risks involved. Clients adopt an incentive based payment system that links performance (in terms of success of the ad campaign) to pay or compensation.

AGENCY RECOGNITION:

Advertising is a highly profitable business. So the field of advertising attracts a lot of people. Accordingly, agencies have mushroomed in large numbers. This is a worldwide phenomenon. This large number of agencies creates a lot of chaos - particularly when the legitimacy of most small of agencies is in doubt.

The media, which do not get paid in time, faces the biggest problem and in some cases they do not even get paid. For this purpose, media - particularly media associations - have adopted a method of 'recognition'. This system is known as the 'accreditation' system in many countries including India. In addition to media trade associations, individual media vehicles like newspapers and TV channels also 'accredit' or 'recognize' few agencies.

In India, Doordarshan has its own list of accredited agencies and receives TV commercials only through them. For recognition to be granted, agencies need to fulfill certain

criteria to ensure the standards of service provided by the agencies are consistently high. Some of these criteria include:

- *The agency must have people with sufficient expertise and experience to perform the necessary advertising activities efficiently.*
- *The agency must have sufficient financial resources to be able to meet its obligations to media owners in paying bills.*
- *The agency must be free from control - financial or otherwise- of advertisers and media owners.*

SELECTION OF THE AGENCY:

One of the most important decisions that an advertiser takes is selecting the agency to handle its account. There is no standard procedure for this, but usually the following criteria are used:

Growth: How the agency has been growing in terms of accounts and billing over a period of time? This reveals the growth rate of the agency.

Expertise & manpower: One gets to know about these two things by asking the following questions. Does the agency have manpower with the expertise to run the campaigns? Has the agency the experience to handle the account? Has it worked with accounts of similar type, size, and nature? Has it shown versatility in handling all product categories?

Accountability: Again the following questions help find about an agency's accountability. Have there been many account turnovers? What is the average account duration?

Agency philosophy: Is the agency philosophy traditional or progressive? Does it employ situational sensitivity and practical selectivity in handling different accounts?

Campaign planning: Does the agency have the ability to gather relevant information, analyze, and interpret all facts and conditions, and can it come up with sound ideas?

Media: Does the agency have ability to conduct efficient media research and prepare effective media plans? Can it buy the required media time and space?

Creativity: Can the agency come up with good ideas applying imagination to solve your advertising problems?

Production: Does the agency have sufficient production facilities? Does it have enough contacts for getting production done from outside agencies?

In addition, some advertisers also look for qualities to handle product publicity, merchandising, marketing, public relations, etc.

EMPANELLING OF AGENCIES:

The most common ways of selecting an agency is through pitching. Agencies find out about companies that plan to launch ad campaigns and try to get the contracts by making presentations about the agency's capabilities. In other cases the client asks a few agencies to make presentations for a campaign. The agency that makes the best presentation gets the account.

Another way of choosing agencies is through empanelling. Mostly larger companies with a wide range of brands opt for this method. They invite some agencies to make presentations and then put the best agencies on a panel. Mostly different agencies on the panel are given different accounts or different parts of an account like print account, TV account, outdoor account, etc.

CHANGING TRENDS IN THE AGENCY WORLD:

While advertising agencies have seen a lot of changes in the recent times, two major developments are very significant. These are mega mergers and consolidation.

Mega mergers: While mergers have been an integral part of the ad agency world since a long time, this took a different turn in 1990s. Three international agencies: Batten, Barton, Durstine, and Osborne (BBDO), Doyle Dane Bernbach (DDB), and Needham-Harper Worldwide - join together to form Omicom, which became a really big ad agency conglomerate. Soon after Saatchi & Saatchi of London acquired Ted Bates Agency along with William Wisty Agency and many other agencies. It became bigger than Omnicom.

Since then many mega mergers have taken place. In 1989, the biggest mega corporation of ad agencies was created. It is called the WWP and is based in London. It has under its belt the Ogilvy & Mather agency and the J. Walter Thompson agency - two of the biggest agencies along with a host of other agencies. WPP also owns direct marketing agencies, sales promotion agencies, public relations firms, market research organizations, companies dealing with directory (Yellow Pages) advertising, etc.

With the ability and infrastructure in all aspects of advertising, these mega corporations are able to offer what is called 'integrated marketing communication' (IMC) that brings together all the variables of the marketing mix and integrates their programmes and activities.

Also these mega corporations have increased their geographic reach and scope considerably and are able to serve global (multinational) clients more easily and efficiently.

Consolidation: This is one of the cruelest practices in the field of advertising. It involves appointment of one single agency for all the advertising of a client. And this client is usually a large, multinational company with many brands. One example of this is that Square D. Company, a worldwide manufacturer of electrical controls dismissed thirty agencies and appointed Young and Rubicam agency to look after all its accounts. Supporters of consolidation claim that it achieves one 'look' for the company's varied advertisements and campaigns, gets better rates of media and reduces the complexity of managing the entire marketing efforts.

Other changes taking place in the ad agency world include - sinking creative standards, cutting of commission, diversion of money from advertising to other promotional activities, special deals for retailers (for push selling), etc.

8.2.2 PR ORGANIZATIONS:

In a world of increasing complexities, chaos and cutthroat competition, it becomes imperative for organizations, companies, and institutions to stay ahead in the race for success. One good way of doing this is to perform well and better than the competitors. Performing well is not enough. So organizations and companies try to maintain good and mutually beneficial relationships with all their publics through the practice of public relations.

PR has been defined by many in different ways.

Public relations help an organization and its publics adapt mutually to each other.

Public relations is an organization's efforts to win the cooperation of its publics.

Public relations include the deliberate, planned and sustained efforts to win the good will of the publics through mutually beneficial, two way communication.

FUNCTIONS OF PUBLIC RELATIONS:

John Marston, a professor of communication, has identified four functions of PR. These include Research, Action, Communication and Evaluation (RACE). 'Research' involves finding out what the various publics want from the organization. This basically involves finding out the attitudes of the publics on a particular issue. 'Action' means planning and finalizing programmes to address this particular issue. 'Communication' involves reaching the publics with messages designed to gain understanding, acceptance and goodwill. Finally, 'evaluation' means finding out the effects of the communication efforts on the publics.

Public relations Professor Sheila Clough Crifasi has extended the R-A-C-E formula into the R-O-S-I-E formula. While the 'R' and 'E' in this formula stand for *research* and *evaluation* respectively, the other functions included here are *objectives*, *strategies*, and *implementation*. PR practitioners set clear objectives (as in case of advertising) on the basis of the attitudinal research conducted. Strategies are devised to achieve these objectives, which are duly implemented.

On the basis of the R-A-C-E and R-O-S-I-E formula, Denny Griswold has given the following definition, which encompasses the functions of PR.

Public Relations is the management function which evaluates (researches) public attitudes, identifies the policies and procedures of an individual or organization, and plans and executes (implements) a program of action to earn public understanding and acceptance.

Public relations plays the role of a 'harmonizer' of long term relationships among individuals and organizations. Professor Melvin Sharpe has identified that good public relations works by way of:

- *Honest communication for credibility,*
- *Openness and consistency of actions for confidence,*
- *Fairness of action for reciprocity and goodwill,*
- *Continuous two-way communication to prevent alienation and to build long term relationship, and*
- *Periodical research and evaluation to determine the actions or adjustments needed for social harmony (between the organization and its publics).*

Thus the goal of public relations is to harmonize internal and external relationships. This way the specific functions of public relations fall under two broad categories of building internal relationships and external relationships. Internal relations includes employee relations. External relations includes client or customer relations, shareholder relations, financier or investor relationship, trade relations, government relations, media relations, industry relations, community relations, etc.

In another sense, the functions of PR fall under three categories: man management, issue management and crisis management.

PR DEPARTMENTS AND PR CONSULTANCIES;

While public relations has grown in leaps and bounds in the West, particularly in the USA, it still has to do a lot of catching up in a country like India. PR is still practiced in a rudimentary form in many organizations in India. However, most major organizations- government or private- have got PR departments.

In fact, the Government of India has the biggest PR set up, although it is not practiced in the name of PR. The Central Government, under the Ministry of Information and Broadcasting, has got two of the biggest government mouthpieces in Doordarshan and All India Radio. Then there are a host of other organizations. The Press Information Bureau (PIB) works as a clearinghouse for government information to various media. The Directorate of Advertising and Visual Publicity (DAVP) is the clearinghouse for all government advertising except for the Railways Ministry. It also looks after visual publicity of the government's plan, policies and programmes.

The Directorate of Field Publicity (DFP) is armed with mobile vans and publicizes government activities in the remote areas. The Photo Division has the largest network of photographers and largest collection of still photos. The Research and Reference Division (RRD) procures information on all aspects and provides them to various ministries and departments. The other divisions of the Ministry of Information and Broadcasting include the Song and Drama Division, the Publication Division, the Registrar of Newspapers of India (RNI), and the Indian Institute of Mass Communication (IIMC).

Similarly, the state governments also have ministries, departments or directorates of Information and Public relations, which look after the public relations of the states.

Most organizations in the country have PR departments and these are developed to great extent. However, the concept of PR consultancies has not caught up in India in a big way. There are only a few dozens of PR consultancies while there are thousands and thousands of ad agencies. However, many advertising agencies provide PR services.

ORGANIZATIONAL STRUCTURE OF PR DEPARTMENTS AND PR CONSULTANCIES:

Every organization today has a PR department. We have already discussed about the government. Public sector organizations also have PR departments, as do private organizations- be it business houses, educational institutes, voluntary organizations or religious institutions. Public relations departments in India do not have much direct authority. But they

assist, advise, and stimulate other departments to carry out PR activities towards increasing the public acceptance of the organization as a whole.

Often other departments forget about their PR responsibility being busy with their own work. While other departments concentrate on the performance part, the public relations department looks after getting the recognition for this performance.

Public relations departments employ specialists who do a better and effective job by identifying and anticipating attitudes and trends, formulating plans and programmes, implementing them and finally coordinating all public relations activities of an organization. Public relations is usually placed at the top management level in an organization. A Director or President or Vice-President looks after the PR activities.

The Director of public relations is there to advise and participate with management in major policy decisions. A PR Director should be in a position to represent the public viewpoint on corporate policies and problems. A PR Director usually has the same position as those of heads of other departments. This way he is able to understand the problems of other departments and gain their cooperation in carrying out PR programmes.

A public relations department is organized on the basis of the functions to be carried out, on the basis of the staff, or on the basis of the 'media of communication', 'publics', 'geographic areas' etc. When organized on the basis of media of communication, a PR department has different divisions for print media, radio, TV, films, exhibitions, advertising, etc.

For example, in India the government PR departments are organized this way. We have already discussed that the Ministry of Information and Broadcasting has several wings like the Press Information Bureau, All India Radio, Doordarshan, Films Division, Directorate of Field Publicity, Directorate of Advertising and Visual Publicity, etc. Most of the state government PR departments or directorates are also organized this way.

The second type divides the PR department on the basis of publics. So PR departments of many organizations - particularly private sector organizations - have such divisions as Employee Relations, Share holder Relations, Investors Relations, Media Relations, Government Relations, Community Relations, etc.

Some very big organizations which have branches in many parts (of the country or the globe) have PR divisions in various geographic locations as part of the PR department.

Sometimes organizations are a mixed organizational pattern. Some manufacturing organizations have PR divisions for the different products or brands they manufacture.

Also the organizational structure of PR departments differs on the basis of the size of the parent organization, the management philosophy, and the policies and also the areas of operation. The size and structure of the PR department depends on the degree of importance given to PR by the organization.

For example, in the Western countries, where PR is given a lot of importance and practiced relentlessly and vigorously, the PR departments are elaborately organized. But in India, except in some very large organizations and institutions, PR is not given much importance and thus the PR departments are very small in size. The organizational structures of big and medium-sized PR organizations are given at the end of this lesson.

FUNCTIONS OF PR PERSONNEL:

Earlier we discussed the general functions of a PR department; now let us focus on the specific functions of the PR personnel. These include public speaking or addressing the various publics, writing and editing publicity material, newsletters, house journals, speeches (for others), reports, articles, etc. PR personnel also handle employee relations, media relations, shareholder relations, government relations, community relations, etc. They also answer and deal with complaints, act upon suggestions and of course, they plan and organize special events ranging from annual day functions, anniversaries, Foundation day celebration, the various pujas, etc.

PR CONSULTANCIES:

The concept of Public Relations consultancies originated in the 1930's in the USA and other major Western countries. The earlier press agents who arranged for more coverage for organizations in the press switched over to form PR consultancies. In the beginning, these consultancies helped big corporations regain public confidence lost in the economic depression of the 1930s and also to counter-act public criticism of business.

Most of these early practitioners of PR counseling ran one-man operations. The big names of the early days (1930s and 1940s) include Ivy Lee, Edward L. Barnays, Pendelton Dudley, Steve Hannagan, Albert Lasker, and John Price Jones. All these PR counselors expanded their business following World War II. They recruited more people, developed teams of experts and formed big firms.

Now, in the USA, one third of all business houses and industries rely on PR consultancies for their PR. About half of the major corporations retain PR consultancies on a continuous basis in addition to their own in-house PR departments. And the services of public

relations consultants (individuals and groups) have expanded manifolds. The Public Relations Society of America (PRSA) has listed the following services.

- *Establishing and defining of short-term and long-term PR goals.*
- *Counseling and guiding the management on actions and policies that affect public relations goals.*
- *Support the marketing communications programmes including product publicity by way of news releases, features, case studies, audio-visual aids, and media coverage.*
- *Stockholder and financial relations including interim, quarterly and annual reports, assistance in conducting the annual meeting, liaison with financial organization.*
- *Employee Relations including company publications - newsletters, house journals etc.- and information programmes for the employees.*
- *Community Relations - Liaison with local media for increased and improved coverage, staging special events such as pujas, open houses, tours, etc.*
- *Government relations - Helping build relations with local, state or central governments by liaisoning with concerned government departments.*
- *Evaluation - Measuring effectiveness of PR programmes.*

As we have discussed the functions of in-house PR departments and outside PR consultancies are the same. However, often the outside PR consultancies only, plan the programme while the operational part is left to the in-house PR department.

ADVANTAGES OF PR CONSULTANCIES:

As in case of advertising agencies, PR consultancies offer wide-ranging expertise and experience, objectivity, professionalism and other things. Also the services of an outside PR consultant are often much less expensive for smaller organizations, which cannot afford to have a full-fledged PR department. The outside point of view of PR consultants brings the 'public perspective' to an organization's public relations.

Again the services of an outside consultant are flexible and can be adapted to the various needs of an organization. Most importantly, outside PR consultancies have better resources and contacts.

LIMITATION OF AN OUTSIDE PR CONSULTANCY:

An outside consultancy is not familiar with the internal operations and problems of an organization like the personnel of the internal PR department. Many outside consultancies specialize in specific aspects of PR and thus are not suitable for managing complete PR programmes. Some consultancies have fewer staff and thus cannot execute comprehensive PR programmes.

SELECTION OF PR CONSULTANCIES:

As PR consultancies vary in size and structure, they also vary in terms of the quality and quantity of services offered, experience, background, etc. Thus, before selecting an outside PR consultancy a few characteristics should be checked. These include:

- Competence and Reputation- years in business, size, personnel, and billing; range of services (specialties);
- Reach (local, regional, national, international); growth pattern; financial stability; types of accounts; experience of similar accounts; samples of work; etc.
- Clients - existing client list, past clients, average number of clients during last three years, retainership clients, project clients, old clients and number of years of association, average length of relationship with clients, clients lost in last year, etc.
- Staff - list and qualifications of staff (full time, freelance, consultants); staff to be assigned for your assignment - qualifications and service with firms; percentage of their time to be devoted to your assignment; secretarial and back-up staff available; staff turnover in last two years, etc.
- Results and measurement - does the firm understand your objectives and needs; how the progress will be reported; how results will be measured; what will be the cost of billing, how expenses will be billed; approval process; etc.

After gathering the above information, you would have a fairly good idea as to how good the firm is to get your business and whether you would feel comfortable with them.

Once you have finalized your decision, you may collect some additional information about the firm from its previous clients, its previous employees, its credit worthiness and the reputation enjoyed by it among professional bodies and among media people.

This kind of checking may not ensure the selection of best consultants by itself, but will definitely reduce the chances of picking up a bad consultant.

REMUNERATION TO PR CONSULTANCIES:

The type of assignment handled by it usually determines the payment to a consultancy firm. Normally any of the following four methods may be adopted for fixation and payment of fee of the consultants:

By the Day: Consultants charge on per day basis, which varies from company to company. It may vary between Rs. 2,000 to even Rs. 15,000 a day.

By Project: This mode of payment is normally agreed upon when the involvement of consultant is for a specific and well-identified project. He quotes a fee for the whole project irrespective of number of days he is going to take to complete the project.

By the Hour: This method is adopted when the assignment is very short or and very complicated requiring the specialized skills of highly experienced consultants. The consultant makes a rough estimate of the amount of time he is going to charge to complete the project and the degree of complexity involved, based on which he quotes his hourly rate. In our country, the rate varies from Rs. 200 to Rs. 2,000 per hour whereas in America and European countries it varies from \$ 50 to \$ 100.

Retainership: In this system, a token amount is paid to the consultant every month irrespective of the fact whether his services were availed or not. This is done in order to have his services on preferential terms as and when company needs his services.

Normally the small telephone advices or consultations are not charged separately by consultants but for undertaking any assignment, he charges over and above the monthly retainership fee.

The system is more suitable for small companies which do not have sufficient work to establish their own public relations department or who cannot afford the burden of a full-fledged PR consultancy and yet need the services of a senior PR professional from time to time to guide them.

The concept of retainer fee was introduced with a view to reimburse the consultant partly towards maintenance of his fixed cost and to ensure availability of his services on a priority basis in preference to other clients as and when needed by the organization. The idea is to benefit both: the engaging company as well as the consultant by avoiding unnecessary cost for the company when it does not require the consultant with liability of payment of his fee and by providing freedom of other assignments to the consultant.

8.3 SUMMARY:

- Successful advertising add perceived value to brands by giving the product a personality, communicating in a manner or tone liked and understood by the potential customers, and setting the brand apart from its competitions. And advertisers assign this job of informing the target audience and creating images to advertising agencies.
- Advertising agencies *plan; prepare; and place* ads in the media.
- An advertising agency brings together the expertise and experience of the various sub-disciplines of advertising including copywriters, visualizers, researchers, photographers, directors, planners, etc.
- The basic functions of ad agencies: Account Management, Creative Development and Production, Media Planning and Buying, and Research Services.
- The business or clients are termed as 'accounts' in advertising language. Agencies make pitches or presentations to potential clients to get business. Major advertisers have panels of agencies and they assign advertising jobs to them.
- The creative function involves processing the information collected from the client and through research and designing communication material in the form of advertisements (printed, radio or television) and other publicity material. This includes planning creative strategies, copy or script writing, visualization, designing, layout, shooting of films, editing, giving music, etc.
- The media service is an important function of any ad agency as reaching the target audience in an effective manner is of prime importance.
- In India, organizations like *IMRB, MARG, ORG, MODE* etc. conduct research and provide information to ad agencies. Agencies also depend on the *Registrar of Newspapers of India* (RNI) for circulation figures. The *Indian Readership Survey* (IRS) and the *National Readership Survey* (NRS), conducted periodically to update findings, provide valuable information about readership.
- Ad agencies providing the four above-mentioned services are called *full-service agencies*. In addition, many agencies also offer a variety of allied services. These include: Merchandising, Public Relations, Organizing

exhibitions and fairs, Preparing all kinds of publicity material, Organizing special events (Events management), and Direct marketing.

8.4 KEY WORDS:

Advertising Agencies: An advertising agency brings together the expertise and experience of the various sub-disciplines of advertising. So we have copywriters, visualizers, researchers, photographers, directors, planners and people who get business and deal with clients.

Functions of Ad Agencies: Ad agencies basically do three things. These are: *Planning* the ad campaign, *Preparing or producing* ads and *Placing* the ads in different media.

Account Management: Account Management involves more than just getting business. It involves acting as a liaison or link between the client and the agency, collecting information and directions from the client and passing those on to the agency, getting approvals for strategy, creative works, media plans etc.

Creative Development and Productions: This function involves processing the information collected from the client and through research and designing communication material in the form of advertisements (printed, radio or television) and other publicity material. This includes planning creative strategies, copy or script writing, visualization, designing, layout, shooting of films, editing, giving music, etc.

Media Planning and Media Buying: This is an important function of any ad agency as reaching the target audience in an effective manner is of prime importance. On the basis of the media habits (access and exposures) of the target audience, agency people prepare a media plan. This includes which media to be used, which part of the media to be used, when to place the ads and for how long to place the ads etc.

Research Services: Information forms the backbone of all advertising. To prepare ads, one requires information about the product, its competitors, the market situation and trends; information about the audience (their likes & dislikes and media habits etc.) also needs to be collected. Also needed is information regarding the reach and effectiveness of various media?

Other Functions of Ad Agencies: Ad agencies providing the four above-mentioned services are called *full-service agencies*. In addition, many agencies also offer a variety of allied services. These include: Merchandising, Public Relations,

Organizing exhibitions and fairs, Preparing all kinds of publicity material, Organizing special events (Events management), and Direct marketing, etc.

8.5 SELF-ASSESSMENT QUESTIONS (SAQs):

1. Discuss the various functions or services of an advertising agency.
2. Discuss an advertising agency is organized.
3. Discuss why advertisers hire advertising agencies.
4. Discuss the structure of a PR consultancy.
5. Discuss why organizations hire PR agencies.
6. Discuss the various functions of a PR consultancy.

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