

GAUHATI UNIVERSITY
Centre for Distance and Online Education

M.A. First Semester
(Under CBCS)

MASS COMMUNICATION

Paper: MMC 1025
History of Media and Global Media Scenario



CONTENTS:

BLOCK: I(History of Communication and Media)

Unit 1: Early Communication Modes

Unit 2: Origin and Growth of Press in Pre Independent India and the World

Unit 3: History of Press in India in the Post-Independence Period

Unit 4: Growth of Indian Language Media

Unit 5: Pioneers in Indian Journalism

Unit 6: History of Press in Assam

BLOCK: II (Growth and Development of Electronic Media, Alternate Media and New Media)

Unit 1: Growth and Development of Radio as a Mass Medium in the World

Unit 2: The Indian Radio Scenario

Unit 3: Growth and Development of Television as a Mass Medium in the World

Unit 4: History of Indian Television

Unit 5: History of Computer and Internet

BLOCK: III (Global Media Scenario----Some Key Aspects)

Unit 1: Importance of the Study of Global Media Systems

Unit 2: Concept of Free Flow of Information and Imbalance

Unit 3: MacBride Commission Report

BLOCK: IV(Global Media---An Overview)

Unit 1: Newspapers and Magazines of Different Countries

Unit 2: Radio and Television of Different Countries

Unit 3: Growth and Status of Community Media in the Global Perspective

Unit 4: Transnational News Agencies

Unit 5: Media Commercialization Boom in the Global Media

Unit 6: International Film Industry

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LEARNING OUTCOMES

PAPER-MMC-1025 (HISTORY OF MEDIA AND GLOBAL MEDIA SCENARIO)

By means of this particular **Paper-MMC-1025 (History of Media and Global Media Scenario)**, the Learners will be able to acquire a great deal of pertinent knowledge and perspicaciously fathomable ideas about the diverse aspects of the Global Media Dynamics. In addition, after reading the contents of this particular paper, the Learners will be able to develop a critical thinking on the overall Global Media Scenario. Also by means of this particular **Paper-MMC-1025 (History of Media and Global Media Scenario)**, the Learners will be able to accumulate a wide array of knowledge about the Perspectives of the Global Media Evolution.

More so, after having a thorough reading of the contents of this particular **Paper-MMC-1025 (History of Media and Global Media Scenario)**, the Learners will be able to trace the history and evolution of modern media in the global arena and also will be able to get acquainted with the structure of the overall Global Media Scenario and also about the changing scenario of Media Growth in the Global Arena.

More specifically, after skimming through the contents of this **Paper-MMC-1025 (History of Media and Global Media Scenario)**, the Learners will be deeply benefitted in terms of gathering a wide spectrum of knowledge about the diverse aspects under the Broad Study Area of the **History of Media and Global Media Scenario**. In a nutshell, the Learners, after having a thorough study of the contents of this **Paper-MMC-1025 (History of Media and Global Media Scenario)** will be able to—

- Discuss the various theoretical aspects of the History of Communication and Media. They will be able to know specifically about the various Early Communication Modes, Origin and Growth of Press in India as well as in the Global Arena, specially highlighting on the Growth of Indian Press in the Pre and Post Independence Periods. Also they will be able to know about the Pioneers in Indian Journalism, Growth of Indian Language Media and its role in the Indian Freedom Struggle. More so, they will be able to know about the History of Press in Assam and its role in the Indian Freedom Struggle.
- Grasp a perspicaciously fathomable idea about the various relevant aspects of the Growth and Development of Electronic Media, Alternate Media and New Media. Specifically they will be able to acquire some precious knowledge about the Growth and Development of Radio and Television as Mass Media in the Global Arena and also will be able to accumulate some precious knowledge about some other aspects such as the Golden Period of Radio, Radio during the World War, Community Radio, Prasar Bharati, SITE, Satellite TV, CAS, HDTV, History of Computer and Internet and so on.
- Know about the Overall Global Media Scenario and some of its Key Aspects such as the Importance of the Study of the Global Media Systems, Historical Dimension and some other key aspects of the International Information System etc. Also they will be enlightened about the key concepts such as the Free Flow of Information and Imbalance, its origin, Information Imbalance Between the Developed and the Developing Countries, the Western Bias in Free Flow of Information, Contemporary Trends in the Media and

International Relations etc. More so, they will be able to get aware about the significant International Information Agencies such as the NWICO, NIEO, NAMEA, NANAP, UNESCO, UNO etc and also about the MacBride Commission and all.

- More specifically, to get an Overview about the Global Media Scenario. They will be able to gather some knowledge about the Newspapers, Magazines, Radio and TV of Different Countries, International Broadcasters, Community Media in the Global Perspective etc. Also, they will be able to know about the International Media Conglomerates and their Current Status, Transnational News Agencies, Media Commercialization and some of the related aspects.
- Be aware about the diverse aspects of the International Film Industry, Satellite TV, Documentary Film, Short Film, Animated Film etc.

Unit-1

Early Communication Modes, the Oral Tradition, Written Language, Introduction to Traditional and Folk Media with reference to India and North East

Unit Structure:

- 1.1 Introduction**
- 1.2 Objectives**
- 1.3 Early Communication Modes**
- 1.4 Meaning and Examples of Oral Traditions**
- 1.5 Written Language**
- 1.6 Introduction to Traditional and Folk Media**
- 1.7 Traditional and Folk Media in India**
- 1.8 Traditional and Folk Media in North East India**
- 1.9 Let Us Sum Up**
- 1.10 References and Suggested Readings**
- 1.11 Model Questions**
- 1.12 Answers to Check Your Progress**

1.1 Introduction

This unit introduces you to the meaning and concept of communication. The unit aims at understanding the early modes of human communication. In this unit you will be familiarized with various modes of early communication through examples. Further in this unit you will be introduced to the concept of traditional and folk media with special reference to India and northeast India. The examples provided will help you with clear and better understanding.

1.2 Objectives

The unit aims to fulfil the following objectives:

- To provide a detailed understanding about the process of communication.
- To acquaint you with the early forms of communication.
- To present a detailed understanding about the traditional and folk media of India and Northeast.
- To explore the various traditional and folk media of India and northeast with the help of examples.
- To develop critical thinking so that you can analyze and check your progress about the same.

1.3 Early Communication Modes

1.3.1 Meaning of Communication

Communication, well we come across this term every single day and it is a vital aspect of human survival. How? Come let us learn about it:

Marcel Danesi defines communication as exchange of message through some channel and in some medium. In simple words the term communication refers to a process of information exchange among individuals or groups through gestures, verbally, visuals and body language or through written words. Communication is the process of sending and receiving messages through both verbal and non verbal methods. The word communication is derived from the Latin word 'Communis' which means to share. Communication refers to the sharing of ideas, facts, feelings, attitudes, and opinion. It is usually is two way process where there is a sender and a receiver, where the message is exchanged through a medium or a media. Communication is an ongoing process which comprises of the following components:

- **Sender:** The sender is the source who usually transmits the messages.
- **Message:** The messages which include information, opinion, attitudes, knowledge and ideas are generated by the sender.
- **Media:** It is the medium through which the message is conveyed.
- **Receiver:** Receiver is the one to whom the message is sent. The receiver decodes the message.

Communication is one of the basics of human life. It is one of the integral part of human existence and survival. communication is one

of the basic rights every living being have. Even when you are reading this, you and I are communicating.

There are two types of communication, verbal communication which refers to the process of communication that occurs through spoken or written forms of communication and Non-Verbal communication refers to the process of communication that occurs through signs, symbols, colors, touches, body language and facial expressions.

1.3.2. Early Communication

Let us now try understand what does the term early communication refers to. We humans have communicated in some way or the other since time immemorial. Before the advent of spoken language or written messages for communication, our ancestors communicated with each other through gestures, signs and symbols and body movements.

The earliest known forms of human communications were cave paintings which dated back to 30,000 BC. Cave paintings were one of the primary communication forms among early human beings which helped them communicate with one another. cave drawings were murals that the primitive people painted onto the walls of caves depicting stories of their culture, battles, huntings etc.

Where you cannot imagine a day without your mobile phones early humans used smoke signals as another method of communication to communicate with another group who lived far away.

During the end of upper Paleolithic period, emerged another mode of early communication which is carvings and engravings on the rock surfaces also known as petroglyphs. Petroglyphs represented a more developed form of communication through storytelling by depicting events in a chronological order.

During 9000 BC evolved another method of communication which are the pictograms. Pictograms refers to graphical representation of ideas and concepts which eventually lead to the early forms of writing as a method of communication.

After pictograms, ideograms emerged as an effective early mode of communication. Ideograms are signs and symbols that represented a particular word or an idea. For instance there were particular signs

which represented sadness or any other human emotion or ideas.

Stop to Consider-1

- **Communication:** Sharing messages (information, opinions, etc.) between a sender and receiver through a medium. Derived from "Communis" (to share). Essential for human life.
- **Types:** Verbal (spoken/written) and non-verbal (signs, body language).
- **Early Forms:**
 - Cave paintings (30,000 BC): Depictions of stories/culture.
 - Smoke signals: Long-distance communication.
 - Petroglyphs: Rock carvings, chronological storytelling.
 - Pictograms (9000 BC): Graphical representations, early writing.
 - Ideograms: Symbols representing words/ideas.

Check Your Progress-1

Notes: i) Use the space below for your answers.

ii) Compare your answers with those given at the end of this unit.

1. Give an insight about the major components of the process of communication.

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2. What was the first mode of early communication?

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3. Analyze the history of communication among early human beings.

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4. Explain the difference between verbal and non-verbal communication.

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5. What are pictograms, and how did they contribute to early communication?

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1.4. Oral Traditions

1.4.1 Meaning of Oral Traditions

Proverbs, riddles, folktales, myths, legends, songs, poems, drama performances are examples of oral traditions. Well you can in simple terms define oral traditions as the process of communication where the culture of a group is passed down from one generation to another verbally or by word of mouth. It includes spoken words and involves face to face conversations. Oral traditions involve the practice of verbally transmitting a culture's wisdom, stories and histories.

When we are discussing about oral traditions, you can simply refer to the stories and folktales our grandparents told us, the songs and riddles our parents shared with us, the proverbs we grew up listening to. Remember the times you sat with your grandparents or parents and they just shared a story, a song or a riddle, that's when oral communication takes place.

If put simply, oral traditions refers to the method by which information is passed from one generation to the next in the absence of writing or a recording medium. It is one of the early methods of communication. This communication takes place through speeches, songs, chants, and other forms of spoken word. The definition of

oral tradition encapsulates cultural knowledge and tradition that keeps communities connected and their history alive.

Oral tradition serves as a living memory for many societies. It's a way to keep the past alive, to remember who we are and where we came from. Oral tradition also acts as a social glue, bringing people together and strengthening community bonds. For many cultures, especially those without a written language, oral tradition is a vital tool for survival. It enables them to preserve their heritage and pass it on to the next generation.

Let us discuss one advantage and disadvantage of oral tradition:

Advantage: it brings quick feedback

Disadvantage: absence of deep and critical thinking in the communication process.

1.4.2 Examples of Oral Traditions

1. Folktales: folktales represent the culture of particular community which is passed down through generations through storytelling. For instance, Cinderella, little red riding hood, Hansel and grettle, Panchatantra etc. Folktales always carries a moral at the end of the story.

2. Myths and Legends: myths and legends refer to the traditional stories of different cultures passed down through generations. Myths are stories derived from cultural traditions which involves a lesson for the listener, whereas legends are stories based on true events or beings. Examples of myths and legends are Ramayana, Mahabharata, the story of Vishkanya, lord Shiva and Parvati etc.

3. Proverbs: well we have grown up listening to many proverbs. For instance, a stitch in time saves nine, look before you leap, all that glitters is not gold and many more. Proverbs are important part of oral traditions which carries important life lessons. They are short lines of wisdom passed through generations.

4. Songs and Ballads: next time you sing an old song you heard your grandparents singing once upon a time, remember it is a part of oral tradition. Folk songs and ballads tell stories, preserve history, and express cultural values.

Stop to Consider-2

- **Definition:** Oral traditions are the process of passing down a group's culture verbally (by word of mouth) from one generation to the next. This includes spoken words, face-to-face conversations, stories, songs, riddles, proverbs, etc. It's a method of communication used in the absence of writing or recording.
- **Purpose/Function:** Oral traditions serve as a living memory for societies, preserving history, cultural knowledge, and traditions. They also strengthen community bonds and act as a vital tool for cultural survival, especially for cultures without a written language.
- **Advantages:** Quick feedback.
- **Disadvantages:** Absence of deep and critical thinking in the communication process.
- **Examples:**
 - **Folktales**
 - **Myths and Legends**
 - **Proverbs**
 - **Songs and Ballads**

Check Your Progress-2

Notes: i) Use the space below for your answers.
ii) Compare your answers with those given at the end of this unit.

1. Analyze the role of oral traditions in preserving one's culture.

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2. What are the different types of oral traditions still practiced in your region?

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3. Name the legends and myths in your culture.

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4. What are some advantages and disadvantages of oral traditions?

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5. How do oral traditions contribute to the social cohesion of a community?

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1.5 Written Communication

At present times you cannot recall a day when you haven't sent a WhatsApp text to your friend or a family. Or we can hardly imagine a day at work without an email. Well any communication that involves the use of written language can be termed as written communication. Written communication is different from oral communication. Here grammar plays a prime role.

Written communication is the most common form of business communication and has become important during the information age. Written communications can take place traditionally on paper or as of today's digital era, on an electronic device, such as by email or electronic memo. They are an effective method for transferring information. Written communications are essential to any scenario involving more than one person.

Written communication is used in various forms for example letters, emails, blogs, instant messaging, books, newspapers, etc. Writing has become an integral part of our survival and communication for time.

Written communication involves skills for an effective communication. The skills required for written communication process are as follows:

- **Clarity:** All written communications should be clear, direct, straightforward, and understandable.
- **Concision:** Written communications should be kept short to avoid repetition.
- **Tone:** Keeping a courteous tone builds effective rapport and maintains a polite, respectful, and culturally sensitive dialogue.
- **Promptness:** in written communication, promptness helps connect with the masses and build an effective communication.

1.5.1. Why are Written Communication Important?

Now let us discuss why communication through written modes are important through the following points:

- Written communication provides a permanent record of information that can be referred to and used at any time.
- Written records play a vital role in conveying ideas, sharing knowledge, and transmitting information across vast distances and diverse audiences.
- Without written communication, much of our history, culture, and scientific discoveries would be lost over time.

1.5.2. Examples of Written Communication

For clear understanding, let us check out some examples of written communication which are as follows:

- **Letters:** writing and sending letters is one of the oldest modes of written communication.
- **Email:** Email or electronic mail is one of the primary communications at present times. It involves sharing and informing people in written format through the use of internet. It is mainly used for formal communication.
- **Books:** books have been around for thousands of years, and although people read more electronically, it is still one of the best ways to communicate information irrespective of geographical boundaries.
- **Instant Messaging:** with the emergence of internet

connectivity through smartphones, instant messaging is one of the primarily used written modes of communication today.

- **Blogs/ Social Media:** in today's world, anyone can give their opinion and be seen by the entire world through expressing thoughts and sharing information by writing over social media platforms or by writing one's own blogs. Even websites store and share various written records to the masses.

1.5.3. Types of written Communication

There are two types of written communication we will discuss in this unit:

- **Formal Written Communication:** This type of written communication includes the following – Pamphlets, press releases, official letters or emails, bulletins, house journals, questionnaires, circulars, leaflets, business letters.
- **Informal Written Communication:** personal letters, text messages, WhatsApp messages, etc.

1.5.4 Advantages and Disadvantages of Written Communication

ADVANTAGES	DISADVANTAGES
Easy to preserve	Time consuming
Permanent record	Not effective for literates
Wider reach	Costly
Clarity and accuracy	Difficult in maintaining secrecy
Can be used as evidence	Once written it is difficult to change

Stop to Consider-3

- Written communication is integral to daily life, offering permanent records and effective information transfer.
- It includes various forms like letters, emails, blogs, and instant messaging, evolving with technology.
- Key skills for effective written communication include clarity, concision, tone, and promptness.

- Formal written communication encompasses pamphlets, press releases, and business letters, while informal forms include personal texts and WhatsApp messages.
- Advantages of written communication include permanence, wider reach, and clarity, while disadvantages include time consumption, cost, and difficulty in maintaining secrecy.

Check Your Progress-3

Notes: i) Use the space below for your answers.

ii) Compare your answers with those given at the end of this unit.

1. Why is written communication important? Discuss.

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2. What are the examples of present day written communication?

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3. Analyze the shift in written communication mediums since the beginning to the present day context

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4. What are the key skills required for effective written communication?

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5. Compare formal and informal written communication with examples.

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1.6 Introduction to Traditional and Folk Media

1.6.1 Meaning of Traditional Media and Folk Media

Do you recall visiting a local fun fair or watching a puppetry show or Bhaona? Have it crossed your mind that these fares and festivals always communicate or brings together a group of people or a community together? This is how traditional or folk media works. Let us now dive into details what traditional and folk media mean.

Traditional media has been in existence since a long time and it is mostly used as a medium of communication in the remote or rural areas. Traditional media can be defined as the medium of communication targeted to a particular community or a group of people in their local dialects. Before the beginning of printing press, electronic and digital mediums of communication, traditional media played a vital role in the process of communication. Even today the rural areas where people are deprived of electricity, or internet access traditional media plays a prominent role. In simple terms, the non electronic mediums which works as a part of our culture and a vehicle of transmitting traditions from one generation to another is called traditional media. Through traditional media, musical or vocal art forms are transmitted to the society from one generation to another. Traditional and folk media are personal forms of communication which are evolved and rooted to beliefs, customs, traditions, and practices of a particular group pf people and are important tools of persuasion. Traditional and folk media are used mostly today for communicating developmental issues among the members of a society. Over the years, traditional and folk media have proved that it is one of the most powerful propaganda that can be effectively used to direct the attention of the masses towards various programmes of development. This medium is very close to

the heart and mind of the villagers that can overcome the obstacle of literacy, language, and is also a very cost effective medium for communication.

Traditional media are non technological in nature. They are an effective and culturally rigid medium of communication. Traditional media and folk media are less expensive medium of communication. This media form has been in existence in India for long and have been used as a medium of communication in rural areas. Over the years, rural masses have been using the folk media for expressing their social, ritual, moral and emotional needs. It helps in convincing and influencing people in a very effective way.

Traditional and folk media have a vivid impact on rural society because of their acceptable idioms, functional significance and entertainment component. Folk media can overcome the difficulty of language, speech, words and other barriers of communication. Folk media convey various messages related to social issues, awareness and as well as agriculture messages.

1.6.2 Features of Traditional and Folk Media

Let us now discuss some of the important features of traditional and folk media. Traditional and folk media is enjoyed by all age groups and has the following features:

- **Flexible :** traditional and folk media offers flexibility in day to day life and can be introduced into traditional folk forms of art such as wall paintings, puppet show, dances, dramas, folk songs, bioscope, tamasha, nautanki, storytelling etc.
- **Impact:** traditional and folk media creates a huge impact on the audience as it is presented in their local dialects and blended with entertainment and is presented live or face to face.
- **Appeal:** Traditional media have more appealing effect to the target audience as it has been designed in communication cum entertainment mode so as to make the messages more convincing.
- **Cultural Compatibility:** Traditional media have proved effective in communication because the speaker and the receiver can build the communication on the common cultural background.

- **Feedback:** this oldest medium of communication provides instant feedback.

1.6.3. Advantages of Traditional and Folk Media

- Messages disseminated through traditional media are effective as it is a medium close to the hearts of the audiences.
- Effects on the masses is greater compared to other mass media.
- It encourages audience participation.
- It is live and it helps in establishing connection immediately with the audience.
- The costumes, language used and the settings and background etc. Reflects locality of one's culture hence it is effective and catches the attention of the masses quickly.
- It is not restricted to any age group.
- It is a cost effective medium of communication.

1.6.4. Disadvantages of Traditional and Folk Media

- Reach of traditional or folk media is limited.
- Limited scope of archiving the performances.
- Can cater to the needs of limited audience.
- Time consuming compared to new media.

The following table will be give you a clear understanding about the differences between folk media and traditional media

FOLK MEDIA	TRADITIONAL MEDIA
Folk media is localized and community-based	Traditional media has a broader reach
It emphasizes cultural expression and storytelling from within a community	Traditional media focuses on disseminating information, news, and entertainment on a larger scale.
Folk media is often oral and performed live	Traditional media uses technology like print, radio, and

	television for mass distribution
Folk media aims at cultural preservation	Traditional media is often commercialized

Stop to Consider-4

- **Definition:** Non-electronic, culturally rooted communication forms used within communities, often in rural areas, to transmit traditions.
- **Purpose:** Community communication, addressing development issues, entertainment.
- **Key Characteristics:** Non-technological, culturally impactful, cost-effective, overcomes literacy/language barriers, combines entertainment and education, face-to-face interaction.
- **Features:** Flexible, high impact, appealing, culturally compatible, instant feedback.
- **Advantages:** Effective due to cultural relevance, greater impact than mass media, audience participation, live interaction, uses local elements, appeals to all ages, cost-effective.
- **Disadvantages:** Limited reach/archiving/audience capacity, time-consuming.
- **Folk vs. Traditional (per text):** Folk is localized, emphasizes cultural expression, often live; Traditional has broader reach, focuses on wider dissemination, uses technology, often commercialized.

Check Your Progress-4

Notes: i) Use the space below for your answers.

ii) Compare your answers with those given at the end of this unit.

1. What is the primary purpose of traditional and folk media?

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2. List three key advantages of traditional and folk media.

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3. Briefly explain one key difference between folk media and traditional media as presented in the text.

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4. How does folk media overcome the barriers of literacy and language?

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5. What are the disadvantages of using traditional and folk media for communication?

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1.7 Traditional and Folk Media in India

Traditional and folk media are of various kinds and vary from place to place, culture to culture with a similar purpose, that is to inform, educate and entertain the audiences for generating awareness among them about various development issues, including health and family welfare, rural development, agriculture, social aspects and everything that is happening around the globe. Different methods of traditional media are predominantly used in different parts of the country. For your understanding the chapter lists some of the popular traditional and folk media forms of India:

- **Folk Dance:** Every geographical area has a different folk dance which is the most popular folk form of the respective area and is usually a mix of folk songs and folk tales are narrated through them. It is performed mainly at community get-togethers. For eg. Garba in Gujarat, Ghoomar in Rajasthan, Bihu dance in Assam.
- **Folk Music:** Folk music is also a popular folk form accompanied by some musical instruments. People usually gather in groups and sing folk songs. The songs are generally reflective of the culture, lifestyle and oral literature of the communities. For example, Babul and Bhaitali of Bengal.
- **Puppetry:** Puppetry is a popular form of traditional media which exists in rural areas of India. Rod puppets make use of tall bamboos, Shadow puppets these are flat figures illuminated from behind and create shadows that fall on a transparent screen. Hand/glove puppets, these make use of a large flat screen with strong light on it and are made by manipulation of palms and fingers.
- **Nautanki:** Nautanki is one of the most popular folk operatic theatre performance traditions of South Asia, particularly in northern India. Before the advent of cinema in India, Nautanki was the single most Traditional Media of Communication in northern India. The pleasure of Nautanki lies in the intense melodic exchanges between two or three performers; a chorus is also used sometimes. The performance is often punctuated with individual songs, dances, and skits, which serve as breaks and comic relief for audiences.
- **Harikatha:** Harikatha is a well known traditional media form of the southern region in India. It is very popular in Andhra Pradesh and Karnataka. Its basic characteristic is that it narrates varied themes. Harikatha includes narrations, histrionics, thematic stories, music and dance in addition to moral and philosophical advices. The performer acts, sings, narrates and dances often. His performance is laced with humour. The origin of Harikatha can be traced to the emergence of the Bhakti movement. This was also responsible for the evolution of bhajans and puranapravachanam.

- **Jatra:** Jatra is a popular folk-theatre form of Bengali theatre, including Bangladesh and Indian states of West Bengal, Bihar, Assam, Orissa and Tripura. The dramatic performance is mixed with monologues, songs and duet dances on the folk tune. Jatra are usually performed on the stages that are open on all sides.
- **Pala:** Pala is a popular cultural institution responsible for the popularization of ancient Oriya literature. Pala is directly concerned with the life of a common man. Being crowned with the indigenous and special traits of Oriya life, it not only entertains the common man but also inspires him to religious, moral, truthful and leads a spiritual way of life.
- **Daskathia:** This form of traditional and folk form hails again from Orissa. It is simpler than Pala, where usually it is performed by two men, the singer and his assistant. The singer begins with an introduction in which he seeks the blessings of a deity. The Daskathia performance is of a shorter duration than the Pala. The attire is chosen with a view to create impact in the minds of the audience. Themes are usually drawn from the Purans, Ramayan and the Mahabharata.
- **Fairs and Festivals:** India a land of diverse culture, is known for its fairs and festivals. Every region has its own festival reflecting their customs and beliefs. The famous Kumbh Mela of Allahabad, Haridwar, Ujjain and Nasik, the Ambubachi Mela held in Assam are examples of fairs. Similarly there are festivals that are celebrated in states like Durga Puja in Bengal, Ganesh Chaturthi in Maharashtra etc. The fairs and festivals are considered as traditional forms of communication in India.
- **Street Play:** Street plays are used for spreading messages on various issues like sanitation and hygiene, adult education etc., and they create awareness against social evils. It is still practiced to catch the attention of the masses regarding various issues.
- **Tamasha:** Tamasha existed as a traditional media form some 400 years ago. A group of people are cluster with six to eight male singers cum performers and two or more female dancer-singers make to troop. The story is based on

tamasha in the form of agriculture related songs and dance is based on stories derived from myth and folklore.

Stop to Consider-5

Some of the traditional forms of media belonging to some other states of India are:

- **Bhand Pather (Kashmir), Kariyala (Himachal Pradesh), Veedh Natakam (Andhra Pradesh), Naqal (Punjab):** All emphasize social messages through local performance styles.
- **Villupattu (Tamil Nadu):** Storytelling with a bow-shaped instrument, transmitting cultural narratives.
- **Powada (Maharashtra):** Ballads narrating historical events.
- **Baul (Bengal):** Mystic songs expressing philosophy and social commentary.

They all use local elements, live performance, and cultural relevance to connect with audiences and convey messages.

Check Your Progress-5

Notes: i) Use the space below for your answers.

ii) Compare your answers with those given at the end of this unit.

1. Why are fairs and festivals considered as an effective medium of traditional media? Comment.

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2. Which state does the traditional art form Jatra belongs to?

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3. Discuss why puppetry is a powerful traditional and folk media?

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4. What are the key elements that make Harikatha a unique traditional media form?

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5. Name any two traditional and folk media forms from Odisha and mention one distinguishing feature of each.

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1.8 Traditional and Folk Media forms of Northeast India

The north east India comprises of states namely, Assam, Meghalaya, Arunachal Pradesh, Manipur, Tripura, Nagaland, Mizoram and Sikkim. The entire northeastern region is a hub of rich and vibrant culture. The region still practices and uses the following few mentioned traditional and folk media forms:

- **Oral Narratives:** story telling has been an integral part of the northeastern culture. There are famous oral narratives and folktales which are transferred to generations orally. The folktales, myths, legends and ballads reflect the culture and traditions of a society. The Assamese folktale named Burhiaair Xadhu, the Manipuri legend of Khamba and Thoibi, Meghalaya has the myth, Tara Rabuga who is believed to have created the earth, there are Miri and

Khampti tales from Arunachal Pradesh about the creation of earth, Nagaland has its tale of Tower of Badel. Similarly Mizoram also has tales (Thawnthu) about animals, supernatural beings, humorous tales etc.

- **Folksongs:** The Assamese community terms all types of sung forms as geet. There are folksongs for every occasion like Bihu geet is sung during the festival of Bihu. There are also religious songs and prayers, ballads and narrative songs. There are different songs, work songs, religious songs, lullabies songs of love and yearning present among every northeastern states of India.
- **Bhaona:** Bhaona is a traditional medium of entertainment prevalent in Assam. It mostly carries out religious messages. The plays of Bhaona are known as Ankiya Naat.
- **Ojapali:** Believed to be one of the most ancient dance forms of Assam, Ojapali is a combination of songs, dance and narration of stories. It is performed by a group of men comprising a leader and his assistants. Among the assistants, one is known as 'Daina Pali,' which literally means primary sidekick. The performance conveys stories from the Hindu epics and other religious texts.
- **Festivals:** Festivals are another medium of traditional and folk media which reflects the society and their way of living. In Assam during the month of November-December the festival of Mohoho is celebrated in Kamrup, Barpeta, Nalabari, Goalpara and Darrang district. This festival accompanied with singers singing Mohohogeet is celebrated to ward off mosquitos. Similarly in Nagaland Lura festival is celebrated during the month of february by the Tangkhul tribe. It is the main agricultural festival celebrated by the tribe. It is celebrated to mark the sowing season. Shad Suk Mynsiem is a dance festival of Meghalaya which is celebrated after every successful harvest. The dance is performed by men and unmarried women or young girls. Dhol Cholom, a drum dance is one of the dances performed during Holi festival in Manipur. The dance is performed by men who display acrobatic moves while playing the dhol.

The dance usually begins with a slow tempo and gradually gathers pace.

1.9 Let Us Sum Up

Traditional and folk media are the oldest tools of development in societies. The uniqueness of this media is that it involves people's participation to the maximum. The folk media make use of varying combinations of performing arts like village drama, rural dance and folk songs which are unique to a certain community and society. This belongingness to a community gives the folk form a distinct identity of its own. Though the folk art and music of different states of India are distinct, they have some common bearing among them. This form of communication has been found extremely effective in contemporary times. Traditional media has been an effective medium for social messages. For instance, to tell them about the evils of the dowry system through puppetry or song or drama and make them ponder over society and nature. Traditional media like street plays, songs and dances have a special role in disseminating developmental messages in India. Various governmental bodies non-governmental organizations use traditional media for creating awareness amongst people.

Taking into consideration the effectiveness and reach of the traditional folk media, there is an immediate need for reviving and sustaining these media as they focus on important part of our rich cultural heritage. They also provide useful means for the upliftment of the common people and national reconstruction programmes especially in developing countries like India.

1.10 References and Suggested Readings

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2. Chandler, D., & Munday, R. (2011). *A dictionary of media and communication*.
3. Datta, B., Śarmā, N., & Das, P. C. (1994). *A handbook of*

folklore material of north-east India.

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1.11. Model Questions

1. Define the meaning of communication. Also discuss the types of communication.
2. According to you what are the different modes of early communication?
3. Analyse the advantages and disadvantage of written communication.
4. Suggest the most effective medium to reach the rural audiences.
5. Briefly state the traditional folk mediums of India with special reference to northeast India.
6. Why is oral communication effective? Give your view.

1.12 Answers to Check Your Progress

Check Your Progress-1

1. Major Components of Communication: The text identifies these components:
 - **Sender:** The source transmitting the message.
 - **Message:** The information, opinion, attitude, knowledge, or idea being sent.
 - **Media/Medium:** The channel through which the message is conveyed.
 - **Receiver:** The recipient who decodes the message.
2. First Mode of Early Communication: According to the text, the earliest known form of human communication was cave paintings, dating back to 30,000 BC.
3. History of Communication Among Early Human Beings: The text outlines a progression:
 - Cave Paintings (30,000 BC): Depicted stories, culture, hunts, etc., on cave walls.

- **Smoke Signals:** Used for long-distance communication.
- **Petroglyphs (End of Upper Paleolithic Period):** Carvings and engravings on rock surfaces, representing more developed storytelling through chronological depictions.
- **Pictograms (9000 BC):** Graphical representations of ideas and concepts, marking a step towards early writing.
- **Ideograms:** Signs and symbols representing specific words or ideas (e.g., emotions).

In short, early humans progressed from simple visual representations (cave paintings) to more complex symbolic systems (petroglyphs, pictograms, and ideograms).

4. **Verbal communication** occurs through spoken or written forms. **Non-verbal communication** occurs through signs, symbols, colors, touches, body language, and facial expressions.
5. **Pictograms** are graphical representations of ideas and concepts. They contributed to early communication by leading to the development of early forms of writing.

Check Your Progress-2

1. **Role of Oral Traditions in Preserving Culture:** The text explicitly states that oral traditions serve as a "living memory" for societies. They preserve:
 - **History:** By recounting past events and experiences, oral traditions keep history alive.
 - **Cultural Knowledge:** They transmit knowledge, beliefs, customs, and practices from one generation to the next.
 - **Traditions and Values:** They reinforce cultural values and norms, ensuring their continuity.
 - **Community Bonds:** The act of sharing stories and traditions strengthens social connections and fosters a sense of shared identity.

The text also emphasizes that oral tradition is particularly vital for cultures without written languages, serving as their primary means of preserving and transmitting their heritage.

2. Different Types of Oral Traditions (from the text): The text mentions these types:

- Folktales: Traditional stories with morals (e.g., Cinderella, Panchatantra).
- Myths and Legends: Traditional stories; myths explain natural phenomena or cultural beliefs, while legends are often based on historical figures or events (e.g., Ramayana, Mahabharata).
- Proverbs: Short, memorable sayings that convey wisdom (e.g., "A stitch in time saves nine").
- Songs and Ballads: Musical forms that tell stories, preserve history, and express cultural values.

(Note: The question asks about *your region*. The provided text gives general examples. To answer this for *your region*, you'd need to consider the specific oral traditions practiced there.)

3. Legends and Myths (from the text): The text provides these examples:

- Myths and Legends: Ramayana, Mahabharata. The text also mentions the story of Vishkanya and Lord Shiva and Parvati as examples, though without explicitly labeling them as myth or legend.

(Note: Again, the question asks about *your culture*. The provided text gives general examples from Indian culture. You would need to consider the specific myths and legends of your own culture to answer this accurately.)

4. Advantages: Quick feedback.

Disadvantages: Absence of deep and critical thinking in the communication process.

5. Oral traditions contribute to social cohesion by strengthening community bonds, preserving cultural heritage, and fostering a sense of shared identity through storytelling, songs, and proverbs.

Check Your Progress-3

1. Importance of Written Communication: It highlights these key reasons:

- **Permanent Record:** Written communication provides a tangible record of information that can be referenced later.
- **Broad Reach:** It allows for the transmission of information across vast distances and to diverse audiences.
- **Preservation of Knowledge:** It plays a crucial role in preserving history, culture, and scientific discoveries for future generations.

2. Examples of Present-Day Written Communication: The text lists these examples:

- Letters
- Emails
- Books
- Instant messaging
- Blogs/Social Media
- Websites

3. Shift in Written Communication Mediums: The text implies a shift from traditional paper-based methods to digital formats:

- **Traditional:** Letters (on paper).
- **Modern/Digital:** Emails, electronic memos, instant messaging, blogs, social media posts, websites.

4. Key skills required for effective written communication?

- **Clarity:** Communication should be clear, direct, and easily understood.
- **Concision:** It should be brief and avoid unnecessary repetition.
- **Tone:** Maintain a courteous, polite, and respectful tone.
- **Promptness:** Responding promptly helps in building an effective communication connection.

5. Formal and informal written communication with

examples.

- **Formal Written Communication:** This involves official or professional communication. Examples include business letters, emails, press releases, pamphlets, and official memos. It is used in professional, legal, or academic contexts.
- **Informal Written Communication:** This includes personal or casual communication. Examples include text messages, WhatsApp messages, personal letters, and emails to friends or family. It is more relaxed and conversational.

Check Your Progress-4

1. The primary purpose is to communicate within a specific community, often in their local dialect, and to transmit culture and traditions from one generation to the next. They are also used to address developmental issues, convey social messages, and provide entertainment.

2. Three key advantages are:

- They are effective because they are culturally relevant and close to the hearts of the audience.
- They have a greater impact on the masses compared to other forms of mass media.
- They encourage audience participation and create a live, immediate connection.

3. A key difference is that folk media is localized and community-based, emphasizing cultural expression and often performed live, whereas traditional media has a broader reach, focuses on disseminating information to a larger scale, and often uses technology like print, radio, and television. Folk media also focuses on cultural preservation, while traditional media is often commercialized.

4. Folk media uses oral and visual storytelling in local dialects, allowing communication without needing literacy.

5. Limited reach, lack of archiving, caters to small audiences, and is

time-consuming compared to modern media.

Check Your Progress-5

1. Fairs and festivals reflect local customs and beliefs, making them a natural and engaging way to communicate within a community. They bring people together, creating a shared experience where messages can be disseminated effectively within a culturally relevant context.

2. Jatra is identified as a popular folk-theatre form of Bengali theatre, including Bangladesh and the Indian states of West Bengal, Bihar, Assam, Orissa, and Tripura.

So, it's primarily associated with Bengal (both West Bengal in India and Bangladesh)

3. Puppetry is powerful because its power lies in the ability to infer and convey meaning effectively.

- **Visual Appeal:** Puppets are visually engaging, capturing the attention of audiences of all ages.
- **Storytelling Potential:** Puppets can be used to enact stories, myths, and legends, making them an effective way to transmit cultural narratives.
- **Accessibility:** Puppetry can be performed in various settings and is often easily understood across language barriers due to its visual nature.

4. Key elements that make Harikatha a unique traditional media form:

Narration, histrionics, thematic stories, music, dances, moral and philosophical messages, humor.

5. Two traditional and folk media forms from Odisha and mention one distinguishing feature of each.
Pala – Promotes ancient Oriya literature and moral values.
Daskathia – Performed by two men with themes from epics like Ramayana and Mahabharata.

Unit: 2

Origin and Growth of the Press in Pre-Independent India and the World

Unit Structure:

2.1 Introduction

2.2 Objectives

2.3 Introduction to Origin and Growth of the Press in Pre-Independent India and the World

2.4 The Origin of the Printing Press: Global Context

2.5 Growth of the Press in Pre-Independent India

2.6 Growth of the Press in the World

2.7 Let Us Sum Up

2.8 References and Suggested Readings

2.9 Model Questions

2.10 Answer to Check Your Progress

2.1 Introduction

In this unit, learners will explore the history of the press in Pre-Independent India and across the world. They will learn about the significant roles played by various newspapers in India to popularize print media and their impact on the independence movement. Additionally, this unit will provide insights into the different stages of the growth of the press globally.

2.2 Objectives

This unit is an attempt to understand the Origin and Growth of the Press in Pre-Independent India and the World etc. After completing the unit you will be able to –

- Understand the origins of the printing press from ancient China to Gutenberg's innovation.
- Explore the evolution of the press in India, from Portuguese introduction to British expansion.
- Assess the role of the vernacular press in India's socio-political awakening.
- Analyze British regulation of the Indian press and its resilience.

2.3 Introduction to Origin and Growth of the Press in Pre-Independent India and the World

In human history, the press has had a profoundly transformational effect on politics, education, and society. Its beginnings can be found in the early stages of printing in ancient civilizations. This fundamental advancement paved the way for a global revolution in information sharing that eventually reached pre-independence India.

The printing press's worldwide origins can be traced back to ancient China. Woodblock printing, which involves carving text and images into wooden blocks, inking them, and pressing them onto paper or fabric, first appeared during the Tang Dynasty (618–907 AD). Printed books started to be used for religious and educational reasons in China by the ninth century. Future innovations were made possible by this early innovation.

The moveable type printing machine, invented in Mainz, Germany, by Johannes Gutenberg in 1440, marked a revolutionary advance in printing technology. Compared to the labor-intensive hand-copying techniques previously employed, Gutenberg's press could generate up to 3,600 pages per day, a significant improvement. Due to this invention, books became more widely available and affordable, which caused a boom in printed materials. With printing presses in over 200 European cities by 1500, the Reformation and the dissemination of Renaissance ideals were made easier.

The printing press had a significant social impact as it expanded throughout Europe. Public discourse was shaped by newspapers like 'The Times' in London and 'Le Moniteur Universel' in France,

which also shaped social and political environments. Newspapers like 'The Pennsylvania Gazette' and 'The New York Times' set standards for journalism and influenced public opinion on important subjects like abolition and civil rights. The press was vital to the political process in the United States.

In pre-independent India, the story of the press began with European colonization. The Portuguese introduced the printing press to Goa in the mid-16th century, primarily for missionary work. The first printing press in India was established in 1556 by Jesuit missionaries in Goa, producing religious texts, however, the history of the press in pre-independence India started with European colonization. In the middle of the 16th century, the Portuguese brought the printing press to Goa, mostly for use in missionary activity. Jesuit missionaries in Goa set up the country's first printing press in 1556, printing religious materials. But the press didn't start to grow considerably until the 18th century. The British colonial period in the 18th century that the press began to expand more significantly.

James Augustus Hicky launched '*Hicky's Bengal Gazette*,' the country's first newspaper, in 1780. Subsequently, additional newspapers were launched, including the '*Madras Courier*' and the '*Bombay Courier*,' broadening the scope of print media in India. The vernacular press emerged in the 19th century and developed into a potent instrument for social and political awakening. Newspapers published in the local tongues were essential in promoting nationalist ideologies and inspiring people to rebel against colonial control.

Additionally, social reform movements gained a platform in the Indian press. Newspapers were a tool utilized by reformers like Raja Rammohan Roy and Ishwar Chandra Vidyasagar to promote women's rights, education, and the elimination of social evils including child marriage and caste discrimination. The Indian press was tenacious and kept expanding in spite of British attempts to control and stifle it with legislation like the Vernacular Press Act of 1878.

The experiences of India and the rest of the world with the press demonstrate its transformative ability. The press has always been a

major force behind social change, from its beginnings in ancient China to its crucial role in the political upheavals in Europe and India's fight for independence. It has become an essential component of modern civilization by promoting the dissemination of knowledge, empowering social transformation, and aiding in the political mobilization of societies. In this unit, we will explore about the Origin and Growth of the Press in Pre-Independent India and the World.

Stop To Consider-1

- Printing began with woodblock techniques in ancient China during the Tang Dynasty.
- Gutenberg's movable type press in 1440 revolutionized mass communication in Europe.
- Printing led to the spread of Renaissance ideas and public discourse through newspapers.
- Major publications in Europe and the US influenced political and social change.
- The press arrived in India via Portuguese missionaries in Goa in 1556.
- Hicky's *Bengal Gazette* (1780) marked the start of newspaper journalism in India.
- Vernacular newspapers emerged in the 19th century, aiding nationalist movements.
- Reformers like Raja Rammohan Roy used the press for social transformation.
- The press challenged colonial power despite censorship laws like the Vernacular Press Act.
- Globally and in India, the press shaped public opinion, reform, and resistance.

Check Your Progress-2

Notes—i) Use the space below for your answers.

ii) Compare your answers with those given at the end of this unit.

Q1. Name two social reformers who used the Indian press to advocate for social change during the pre-independence era.

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Q2. Which of the following was the first newspaper published in India?

- A) The Times of India
- B) The Bombay Courier
- C) The Madras Courier
- D) Hicky's Bengal Gazette

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Q3. In which dynasty and country did woodblock printing first emerge?
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Q4. What major invention by Gutenberg in 1440 revolutionized mass communication in Europe?
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Q5. What was the significance of vernacular newspapers in 19th-century India?
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2.4 The Origin of the Printing Press: Global Context

The printing press, a revolutionary invention, originated in Europe in the 15th century, transforming the way information was disseminated and contributing to the democratization of knowledge. The process of reading evolved from oral to private reading over centuries, with the wider availability of printed materials leading to a significant rise in adult literacy rates across Europe. The printing press facilitated the reproduction and distribution of classical works,

fostering the spread of knowledge and enabling more people to engage in discussions about various topics. During the Industrial Revolution, advancements in printing press technology further enhanced efficiency. Lord Stanhope's cast iron press, developed by 1800, significantly increased printing capacity, paving the way for the industrialization of printing. German printer Friedrich Koenig introduced steam power and rotary motion of cylinders to printing presses, revolutionizing the industry and enabling mass production of newspapers and books. The evolution of the printing press continued with the invention of the typewriter in 1868 and the steam-powered rotary printing press by Richard M. Hoe in 1943, which significantly increased printing speed and efficiency. Different types of printing presses emerged, such as offset lithography, letterpress, digital printing, engraving, screen printing, and flexography, each offering unique advantages in terms of cost-effectiveness, quality, and applications. In the global context, the printing press played a crucial role in the dissemination of information and the rise of literacy rates. It facilitated the standardization of titles and metadata in book production, contributing to the growth of the economy and the commercialization of the publication trade. The printing press also led to the development of national and state languages, challenging colonial structures of rule and promoting the use of vernacular languages in printed works. The impact of the printing press extended beyond Europe, influencing communication and knowledge dissemination worldwide. The rise of the telegraph in the 19th century, pioneered by Samuel Morse, further revolutionized long-distance communication, enabling the transmission of complex messages over electrical wires. The telegraph system spread globally, enhancing international communication and standardizing codes for efficient message transmission.

Stop to Consider-2

Printing originated in ancient China with woodblock printing. Gutenberg's movable type in 1440 revolutionized printing in Europe, leading to increased book availability and influencing the Renaissance and Reformation. Newspapers played a key role in shaping public discourse in Europe and the US. Printing arrived in India in the mid-16th century with the Portuguese, but grew

significantly under British rule, with "Hicky's Bengal Gazette" marking a milestone. The vernacular press became crucial for social and political awakening in India. The Industrial Revolution brought advancements like Lord Stanhope's cast iron press and Koenig's steam-powered rotary press, enabling mass production. The telegraph, pioneered by Morse, further revolutionized long-distance communication. The printing press globally increased literacy, standardized book production, and aided economic growth.

Check Your Progress-2

Notes: i) Use the space below for your answers.

ii) Compare your answers with those given at the end of this unit.

Question 1: Who developed the cast iron press around 1800 that increased printing capacity?

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Question 2: What invention did Friedrich Koenig introduce that revolutionized the printing industry?

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Question 3: What communication system, pioneered by Samuel Morse, revolutionized long-distance communication in the 19th century?

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Question 4: What was the major contribution of Gutenberg's movable type press in 1440?

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Question 5: Name two types of modern printing methods mentioned in the text.

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Question 6: How did the printing press contribute to the development of national and state languages?

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Question 7: What invention in 1868 contributed to the evolution of the printing press?

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2.5 Growth of Press in Pre-Independent India

The growth of the press in pre-independent India was a dynamic and complex process, shaped by the interplay of colonial rule, nationalist aspirations, and social reforms. The introduction of the printing press in the mid-18th century coincided with the expansion of British imperialism, and in its early years, newspapers primarily served as instruments of the colonial administration. They were used to report on British conquests, inform officials in England about the developments in India, and justify colonial policies. However, as literacy increased and the Indian intelligentsia grew, newspapers evolved into a powerful medium for expressing political ideas and demanding reforms.

Indian reformers, intellectuals, and political leaders quickly recognized the potential of the press in spreading awareness and mobilizing public opinion. Figures like Raja Rammohan Roy, M.G. Ranade, and Surendranath Banerjee used newspapers to advocate for social changes and critique British policies. The British

authorities, wary of the growing influence of the press, imposed strict regulations to control it. Early laws such as the Wellesley Regulations of 1799, the Hastings Regulations of 1814, and the Adam Regulations of 1823 sought to suppress publications that questioned colonial rule. Despite these efforts, newspapers flourished, providing a platform for nationalists to challenge British authority.

Censorship and Colonial Restrictions

The rise of nationalist sentiments in the 19th century led to the establishment of several influential English and vernacular newspapers that played a crucial role in shaping political discourse. By the latter half of the century, prominent publications such as *The Times of India*, *The Statesman*, and *The Pioneer* emerged, many of which were controlled by British businessmen and reflected colonial interests. However, Indian-owned newspapers like *The Hindu*, *Amrita Bazar Patrika*, and *Kesari* took a more critical stance, highlighting issues of exploitation, injustice, and discrimination under British rule.

Fearing the impact of these nationalist newspapers, the British government introduced harsher censorship laws. The Vernacular Press Act of 1878, enacted under Lord Lytton, was aimed specifically at suppressing regional language newspapers that criticized colonial policies. This law allowed British authorities to confiscate printing presses and impose fines on publications that were deemed seditious. The Newspapers Incitement to Offences Act of 1908 and the Press Act of 1910 further intensified restrictions, allowing the government to seize publications that incited opposition to British rule. However, rather than silencing nationalist voices, these laws only fueled resistance, leading to the emergence of a more radical press that played an active role in the freedom movement.

The Press and the Freedom Struggle

As the nationalist movement gained momentum in the early 20th century, the press became a key instrument of political activism. Leaders like Mahatma Gandhi, who believed in the transformative power of journalism, used newspapers to mobilize people and spread messages of non-violent resistance. Gandhi edited *Young India* and *Navajivan*, through which he promoted the principles of

Satyagraha and civil disobedience. His writings were not just political manifestos but also reflections on ethics, governance, and self-reliance.

Other leaders also used the press as a tool to advance their political ideologies. Bal Gangadhar Tilak's *Kesari* played a crucial role in spreading nationalist ideas and encouraging mass movements against British policies. Similarly, Subhas Chandra Bose and Jawaharlal Nehru contributed to newspapers that advocated complete independence rather than just constitutional reforms. Despite repeated crackdowns by the colonial administration, the nationalist press continued to thrive, adapting to government restrictions by circulating underground publications and pamphlets.

Impact of the Press on India's Independence

The growth of the press in pre-independent India was not merely a technological or commercial development but a political movement in itself. The press shaped public consciousness, connected leaders with the masses, and kept the spirit of nationalism alive despite repeated efforts to curb it. Newspapers were not just sources of information; they were platforms for debate, resistance, and mobilization. Even in the face of severe repression, the Indian press remained resilient, contributing significantly to the freedom struggle and helping unify people against colonial rule.

By the time India gained independence in 1947, the press had already established itself as a powerful institution, deeply ingrained in the country's political and social fabric. The legacy of nationalist journalism continued to influence post-independence India, shaping its democratic institutions and media landscape. The role of the press in the pre-independence era serves as a testament to the power of free expression and its ability to challenge oppression and inspire change.

Stop to Consider-3

The press in pre-independent India evolved from a colonial tool to a medium of nationalist expression and resistance. Initially controlled by British regulations to maintain their narrative, the press gradually became a platform for Indian reformers like Raja Rammohan Roy and political leaders such as Mahatma Gandhi to challenge colonial rule and mobilize public opinion. Influential newspapers emerged, spreading nationalist ideas despite censorship. The press played a crucial role in the socio-political transformation leading to India's independence.

Check Your Progress-3

Notes: i) Use the space below for your answers.

ii) Compare your answers with those given at the end of this unit.

Question 1. What role did the press play in pre-independent India?

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Question 2. Which notable Indian reformer used the press to advocate for social and political changes?

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Question 3. How did Mahatma Gandhi use the press during the nationalist movement?

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Question 4 What was the initial purpose of the press in pre-

independent India?

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Question 5. How did Mahatma Gandhi contribute to the press?

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2.6 Growth of the Press in the World

The growth of the press worldwide has been a transformative journey spanning over four centuries, evolving from amateur publications to multinational corporations utilizing cutting-edge technology to shape human ideas and communication. The press has transcended barriers of illiteracy through mediums like television, radio, and the internet, revolutionizing the dissemination of information and ideas. In the United States, the evolution of the press has been closely intertwined with the principles of free speech, democracy, and freedom of the press. The U.S. has been a pioneer in scientific development and socio-political enlightenment, setting the tone for press freedom and journalistic integrity globally. The country's approach towards free speech and democracy has influenced the development of journalism worldwide. Similarly, Britain and France have also played significant roles in the evolution of the press. Britain, a powerhouse during the Industrial Revolution and an imperial superpower, saw the emergence of a class of educated elites that fueled the demand for news and gossip publications. The 17th century witnessed the coexistence of pamphlets, posters, ballads, and news periodicals, gradually evolving into a more standardized profession. In France, the press evolved amidst political upheavals, wars, and censorship. The French press became more uniform during war years, facing rising production costs, inflation, and government censorship to maintain morale and control information flow. The post-war era saw newspapers relying heavily on advertising revenues, leading to concentration and commercialization of the press industry. The 20th century marked a period of intense political polarization, economic

challenges, and technological advancements that reshaped the news business. The rise of socialism, communism, and nationalism influenced press coverage, leading to the emergence of tabloids, sensational journalism, and fierce circulation races. The advent of radio, telephone, and later internet and satellite television revolutionized news dissemination, challenging traditional print media. In the 21st century, the landscape of the press has undergone significant changes with the rise of digital media, declining circulation and advertising revenues for newspapers, and a shift towards online platforms. The trust in written press has declined compared to television and radio, reflecting changing consumer preferences and media consumption habits. Hence, the growth of the press in the world has been a dynamic and evolving process, reflecting societal changes, technological advancements, and the evolving needs of information dissemination in a rapidly changing global landscape.

Stop To Consider-4

The press has transformed from amateur publications to global corporations over four centuries, adapting to technological, political, and societal changes. In the U.S., press freedom grew alongside democracy and free speech, influencing journalism worldwide. Britain's Industrial Revolution fostered a demand for news among elites, while France's press matured through wars and censorship. The 20th century introduced political ideologies and new media like radio and television, altering journalistic practices. The digital era brought online platforms, reduced newspaper revenues, and declining trust in print media. Today's press reflects changing consumption habits, the power of digital innovation, and the continuous demand for timely, accessible information.

Check Your Progress-4

Notes—i) Use the space below for your answers.

ii) Compare your answers with those given at the end of this unit.

Q1. Fill in the blanks:

The press in the United States has evolved alongside the principles of _____, _____, and freedom of the press.

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Q2. What were some of the key technological advancements in the 20th and 21st centuries that transformed the dissemination of news?

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Q3. Which two European countries, besides the United States, played major roles in the historical growth of the press?

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Q4. What impact did the post-war period have on the French press industry?

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Q5. Name two major challenges faced by traditional newspapers in the digital age.

2.7 Let Us Sum Up

Globally, printing originated in China with woodblock printing, but Gutenberg's movable type in 1440 revolutionized the medium in Europe, fueling the Renaissance and Reformation. Newspapers then emerged as key players in shaping public discourse, particularly in Britain, France, and the US. Industrial advancements like the cast iron press, steam-powered rotary presses, and the telegraph further transformed printing and long-distance communication.

In pre-independent India, the press was initially introduced by colonial powers for administrative and ideological purposes. However, it quickly became a tool for Indian social reformers like Raja Rammohan Roy, M.G. Ranade, and Surendranath Banerjee, and later for nationalist leaders like Mahatma Gandhi, to challenge colonial rule and advocate for social and political change. Despite restrictive regulations and censorship imposed by the British, the Indian press, including vernacular publications, played a crucial role in mobilizing public opinion and contributing to the independence movement. Gandhi's publications, *Young India* and *Navajivan*, exemplified the press's power in promoting non-violent resistance.

The global trajectory of the press shows a shift from amateur publications to large corporations using advanced technology. While print media once dominated, the 20th and 21st centuries saw the rise of radio, television, and the internet, impacting news dissemination and consumer habits. The press's journey highlights its enduring influence on social, political, and cultural landscapes worldwide, evolving from a tool of power to a platform for resistance and public discourse.

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2.9 Model Questions

1. What was the significance of Gutenberg's printing press invention in 1440, and how did it impact the spread of knowledge in Europe?
2. How did the Portuguese contribute to the introduction of the printing press in India, and what was its initial purpose?

3. Which was the first newspaper in India, who launched it, and what was its significance?
4. How did social reformers like Raja Rammohan Roy use the press in pre-independent India, and what issues did they address?
5. What impact did 19th-century technological advancements have on the printing press, and how did these changes affect the dissemination of information?
6. How has the press evolved over the past four centuries?
7. What major shift occurred in the press during the 21st century?

2.10 Answer to Check Your Progress

Check Your Progress-1

1. Raja Rammohan Roy and Ishwar Chandra Vidyasagar were two social reformers who used the Indian press to promote social change, including women's rights, education, and the abolition of child marriage and caste discrimination.
2. **D) Hicky's Bengal Gazette**
This was the first newspaper published in India, launched in **1780** by **James Augustus Hicky**.
3. Tang Dynasty in ancient China.
4. Movable type printing press.
5. They promoted nationalist ideologies and inspired resistance against colonial rule.

Check Your Progress-2

1. **Lord Stanhope** developed the cast iron press around 1800.
2. **Steam power and rotary motion of cylinders** as the invention by **Friedrich Koenig** that revolutionized the printing industry.
3. **The Telegraph** is identified as the communication system pioneered by **Samuel Morse** in the 19th century.
4. It revolutionized printing by increasing book availability and

spreading Renaissance and Reformation ideas.

5. Offset lithography and digital printing.

6. It promoted the use of vernacular languages and challenged colonial rule by standardizing printed works in local languages.

7. The typewriter.

Check Your Progress-3

1. The press played a multifaceted role:

- **Initially:** It served as a tool for colonial authorities to disseminate information and promote the ideology of British rule.
- **Later:** It became a powerful instrument for Indian social reformers and political leaders to voice their concerns, challenge colonial rule, and awaken national consciousness. It was used to advocate for social reforms and political emancipation.
- **During the Nationalist Movement:** It became a crucial medium for nationalist expression and resistance, mobilizing public opinion against British rule.

2. **Raja Rammohan Roy** as a notable Indian reformer who used the press for this purpose. It also mentions **M.G. Ranade** and **Surendranath Banerjee** as pioneering figures who used the press to challenge colonialism.

3. Mahatma Gandhi, himself a journalist, used publications like **Young India** and **Navajivan** to:

- Advocate for civil disobedience and Satyagraha (non-violent resistance).
- Communicate his vision of non-violent resistance.
- Mobilize support for the independence movement.
- Uphold truth and serve the country.

4. The press was initially used by the colonial authorities to:

- Inform the metropolis (Britain) about new territories acquired by the empire.
- Perpetuate the ideology of just and liberal governance (i.e., promote a positive image of British rule).

5. Mahatma Gandhi contributed to the press by:

- Editing publications like *Young India* and *Navajivan*.
- Using these publications to advocate for civil disobedience and Satyagraha (non-violent resistance).
- Promoting his belief that the press should uphold the truth and serve the country, regardless of the consequences.

Check Your Progress-4

1. Fill in the blanks:

democracy, free speech

2. Key technological advancements in the 20th and 21st centuries that transformed the dissemination of news include:

- The advent of **radio** and **telephone**
- The rise of **television** and **satellite communication**
- The emergence of the **internet** and **digital media platforms**
- The shift towards **online news consumption** and **social media** for real-time updates.

3. Britain and France

4. The French press faced rising production costs, inflation, and government censorship; it also became heavily reliant on advertising revenues, leading to commercialization and concentration in the industry.

5. Declining circulation and advertising revenues; shift towards online platforms and digital media.

Unit: 3

History of Press in India in the Post-Independence Period

Unit Structure:

3.1 Introduction

3.2 Objectives

3.3 Presses in India during Post Independence Period

3.3.1 The Press Acts and Commissions

3.3.2 The Media's Role in Nation Building

3.4 Let Us Sum Up

3.5 References and Suggested Readings

3.6 Model Questions

3.7 Answer to Check Your Progress

3.1 Introduction

Since India gained independence in 1947, the newspapers in India has had a crucial role in shaping the country's social and political environment. India's rich journalistic history has witnessed substantial transformations, evolving from challenging beginnings into a thriving and varied medium that upholds democracy, free expression, and the public's right to know. The development of the press in India since independence has been remarkable, marked by the growth of print media, the rise of regional and language Press in India , and the indomitable spirit of journalists dedicated to their work. While challenges remain, the Press in India continues to play an important role in democracy by informing citizens, holding power accountable, and shaping public opinion.

3.2 Objectives

This unit on the press history after the independence in India is mainly based on the growth, role and criticism on the Indian press. There are some objective which may be highlighted as follows for this unit are :

- It demonstrates basics about post independence journalism.
- The learners will get an idea on post independence print journalism.
- About the role played by the print media and difficulties faced by the media to grow up to the present day.

3.3 Press in India during Post-Independence period

After gaining independence in 1947, India enshrined freedom of the press as a fundamental right under Article 19(1)(a) of the Constitution. The right to free speech and expression, which includes press freedom, became a cornerstone of Indian democracy. This constitutional guarantee provided the foundation for a thriving press, enabling it to function as a watchdog over government actions and a medium for informed public discourse.

Expansion of Print Media in Independent India

The post-independence era witnessed a significant expansion of print media. Several prominent newspapers, such as *The Times of India*, *The Hindu*, *Hindustan Times*, and *The Indian Express*, strengthened their presence and played a crucial role in shaping national debates. These newspapers provided the public with reliable information while also advocating for social justice, governance accountability, and democratic values.

In addition to English-language dailies, regional and vernacular newspapers grew significantly across the country. Newspapers in Hindi, Tamil, Bengali, Telugu, Malayalam, Urdu, Oriya, Assamese, Marathi, Gujarati, and Punjabi catered to linguistic and cultural communities, ensuring more localized information dissemination. This linguistic diversity in media strengthened democracy by enabling people to engage with news in their native languages.

Role of Journalists as Social Watchdogs

Post-independence India saw the rise of fearless journalists who became key influencers in society. Investigative journalism flourished, with reporters exposing corruption, highlighting social injustices, and advocating for the rights of marginalized

communities. Many journalists became symbols of truth and integrity, often fighting against censorship and political pressures to uphold the principles of free speech.

The press played a significant role in covering events such as the Emergency (1975-77), where press freedom was severely restricted. Newspapers like *The Indian Express* and *The Statesman* boldly resisted government censorship, reinforcing the media's role as the fourth pillar of democracy.

Technological Advancements in the Press

The latter half of the 20th century saw revolutionary changes in printing technology. Innovations such as offset printing, phototypesetting, and digital printing enhanced the efficiency of newspaper production. These advancements allowed for higher circulation, reduced costs, and faster distribution, making newspapers more accessible to a wider audience.

With the advent of the internet in the late 20th and early 21st centuries, the media landscape transformed significantly. Online news portals, digital platforms, and social media became powerful sources of information. Traditional newspapers launched digital editions, reaching a global audience instantly. The rise of mobile journalism and citizen reporting further democratized news production and dissemination.

Impact of the Press on Indian Society

The press in post-independence India has played an instrumental role in shaping public opinion, promoting social awareness, and influencing policymaking. It has contributed to movements against corruption, human rights violations, and political malpractice. The press has also been a crucial force in advocating for education, health, gender equality, and environmental concerns.

Despite its progress, the press in India continues to face challenges such as political interference, corporate influence, misinformation, and occasional restrictions on press freedom. However, its resilience and commitment to journalistic ethics remain fundamental to the functioning of Indian democracy.

The post-independence era marked a golden period for the press in India, with significant expansion, technological advancements, and fearless journalism shaping the nation's democratic structure. From print to digital platforms, the media continues to evolve, playing a

crucial role in informing, educating, and empowering citizens. As India progresses, a free and independent press remains essential for sustaining its democratic values and ensuring accountability at all levels of governance.

Stop To Consider-1

- Expansion of Print Media: Post-independence India saw rapid growth in newspapers, including English and regional-language dailies, ensuring widespread information dissemination.
- Journalists as Watchdogs: Fearless journalists exposed corruption, fought censorship, and defended press freedom, shaping public opinion and democracy.
- Technological Advancements: Innovations like offset printing and digital platforms revolutionized news production, increasing accessibility and global reach.
- Press and Society: The press played a crucial role in advocating social justice, political accountability, and awareness, despite challenges like political interference and misinformation.

Check Your Progress-1

Notes: i) Use the space below for your answers.

ii) Compare your answers with those given at the end of this unit.

1. How did regional newspapers contribute to the growth of press freedom in post-independence India?

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2. What role did technological advancements play in transforming the Indian press after independence?

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3. How did journalists act as social watchdogs in post-independence India?

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4. What challenges does the Indian press face despite its growth and influence?

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5. What was the impact of the Emergency (1975–77) on press freedom in India?

3.3.1 The Press Acts and Commissions

Formation of the Press Enquiry Committee (1947)

With India's independence in 1947, the country entered a new era of democracy and free speech. Recognizing the importance of an independent press in nation-building and democratic governance, the government established the Press Enquiry Committee in 1947. The primary objective of this committee was to review and examine press laws in the context of the newly formulated fundamental rights outlined by the Constituent Assembly. The committee aimed to ensure that press regulations aligned with democratic values while maintaining responsibility and ethical journalism.

The Press (Objectionable Matters) Act, 1951

Despite press freedom being enshrined in the Indian Constitution under Article 19(1)(a), concerns over misuse of media for spreading inflammatory content led the government to introduce The Press (Objectionable Matters) Act, 1951. This Act, along with an amendment to Article 19(2), granted the government powers to

demand security deposits from newspaper publishers and even seize publications containing content deemed as threatening national security, inciting violence, or harming public order.

Although this Act was introduced to prevent misuse of media platforms, it faced widespread criticism for imposing strict restrictions on journalistic freedom. Many press advocates and civil society groups argued that the law curtailed the fundamental right to free expression. After much debate, the Act was repealed in 1956, marking an important step toward greater press freedom in India.

The First Press Commission (1954) and the Establishment of the PCI

As the media landscape expanded, it became evident that press regulations required an independent governing body to uphold journalistic standards while protecting press freedom. Thus, in 1954, the First Press Commission was set up under Justice Rajadhyaksha.

The Commission was tasked with:

- Studying the role of the press in democracy and governance.
- Examining press freedom and professional ethics.
- Recommending measures to strengthen the press and its accountability.

One of the key recommendations of the Commission was the establishment of the Press Council of India (PCI). The PCI was formally established on July 4, 1966, as a quasi-judicial, autonomous, statutory body to regulate press operations in India. Justice J.R. Mudholkar, a Supreme Court judge, was appointed as its first Chairman.

The PCI was entrusted with:

- Upholding press freedom and ensuring ethical journalism.
- Safeguarding the press from external pressures (both governmental and corporate).
- Addressing complaints and disputes related to journalistic conduct.

The Press Council of India remains one of the most significant self-regulatory bodies in the Indian media landscape. It has played a crucial role in defending press freedom and ensuring journalistic integrity over the decades.

Key Legislations Governing the Press in India

Apart from the Press (Objectionable Matters) Act, several other laws were passed to regulate and protect journalists and publishers. These include:

1. **Delivering of Books and Newspapers (Public Libraries) Act, 1954** – Required all publishers to submit copies of their publications to designated public libraries to ensure proper record-keeping and archival documentation.
2. **Working Journalists (Conditions of Service) and Miscellaneous Provisions Act, 1955** – Defined fair wages, working conditions, job security, and service benefits for journalists to ensure press professionals were treated fairly.
3. **Newspaper (Price and Page) Act, 1956** – Controlled the pricing structure and page limits of newspapers to prevent monopolization and ensure equitable competition in the print media industry.
4. **Parliamentary Proceedings (Protection of Publications) Act, 1960** – Provided legal protection to newspapers publishing accurate reports of parliamentary debates, ensuring that legislative proceedings were transparent and accessible to the public.

Regulation of Press and Media in Contemporary India

In the modern era, India does not have a single government-controlled regulatory body that exclusively oversees press freedom. Instead, the media is governed by constitutional provisions, self-regulatory bodies, and independent commissions.

Constitutional Protections for the Press

- Article 19(1)(a) of the Indian Constitution guarantees freedom of speech and expression, which includes press freedom.

- Article 19(2), however, imposes reasonable restrictions on free speech on grounds such as national security, defamation, public order, morality, and friendly relations with foreign states.

Self-Regulatory and Independent Media Organizations

To maintain journalistic ethics and credibility, various self-regulatory bodies were established, including:

- Press Council of India (PCI): Regulates ethical journalism in print media.
- News Broadcasters Association (NBA): Oversees ethical practices in television journalism.
- Broadcast Editors Association (BEA): Ensures professional standards in news broadcasting.
- Central News Media Accreditation Guidelines, 1999: Provides official accreditation to journalists through the Central Press Accreditation Committee.

These self-regulatory mechanisms allow Indian media to function with editorial independence while maintaining professional accountability.

Challenges and Future Prospects

Despite these regulatory measures, India's press freedom faces multiple challenges, such as:

- Political and corporate influence: Increased media ownership by business conglomerates and political entities raises concerns about bias in reporting.
- Fake news and misinformation: With the rise of digital and social media, misinformation has become a serious issue affecting public trust in journalism.
- Press freedom and censorship: Journalists in India often face threats, lawsuits, and pressures that compromise investigative journalism.

Moving forward, strengthening self-regulation, improving fact-checking mechanisms, and ensuring better protections for journalists will be essential for safeguarding press freedom in India.

Since independence, the Indian press has evolved from being a colonial-era mouthpiece to an independent watchdog of democracy. Over the decades, various laws, commissions, and regulatory frameworks have shaped the press industry, balancing free expression with responsibility. While challenges persist, the media remains a critical pillar of democracy, ensuring that citizens stay informed, governments remain accountable, and society progresses toward transparency and fairness.

Stop To Consider-2

- The Press Enquiry Committee was formed in 1947 to align press regulations with democratic values.
- The Press (Objectionable Matters) Act, 1951, was repealed in 1956 after criticism for restricting press freedom.
- The First Press Commission (1954) led to the formation of the Press Council of India (PCI) in 1966.
- Key legislations like the Working Journalists Act (1955) and the Newspaper (Price and Page) Act (1956) regulated the press industry.
- The media in India is governed by constitutional provisions and self-regulatory bodies such as PCI, NBA, and BEA.
- Press freedom faces challenges like political influence, fake news, and censorship.

Check Your Progress-2

Notes: i) Use the space below for your answers.

ii) Compare your answers with those given at the end of this unit.

1. What was the main objective of the Press Enquiry Committee formed in 1947?

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2. What are some of the key laws governing the press in India?

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3. What role did the Press (Objectionable Matters) Act, 1951, play in regulating the Indian press?

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4. How did the formation of the Press Council of India (PCI) in 1966 contribute to the press in India?

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5. What are the challenges faced by the Indian press despite regulatory measures?

3.3.2 The Media's Role in Nation Building

The Role of the Media in Nation-Building

Newspapers had an unbreakable relationship with the struggle for independence, serving as the primary channel through which the nationalist spirit was awakened. During the British colonial era, the press became an essential medium for spreading ideas of self-rule, justice, and liberty. Prominent newspapers such as *The Hindu*, *The Times of India*, *Amrita Bazar Patrika*, and *The Pioneer* played a

significant role in organizing resistance movements. The struggle for independence was communicated through editorials, stories, and articles, which educated and rallied the masses to join the fight against colonial oppression. This unification through the press helped shape a collective Indian identity and brought together people from different social and economic backgrounds, making the fight for independence more inclusive.

Media in the Post-Independence Era

After India gained independence in 1947, the media's role shifted to nation-building and promoting development. The early post-independence press was focused on nation-building and promoting national unity while addressing pressing social and economic issues. Newspapers and radio were crucial in spreading the ideals of democracy, secularism, and social justice. The press helped in the successful execution of the government's five-year plans by providing crucial information about policies and their impact on the people. The role of the press was also to make the people aware of the government's efforts in agricultural reforms, industrial growth, and the green revolution.

With the globalization of the economy and India's opening up in the early 1990s, the media experienced rapid growth. This transformation was catalyzed by technological advancements such as satellite communications, the advent of cable television, and the internet, which revolutionized media delivery and consumption. As India's economy integrated with the global economy, the media became more commercialized and market-driven, but it also expanded its reach, offering content that was diverse and accessible across a variety of platforms.

Media's Role in Rural India

India's vast population, which includes a complex mixture of race, class, caste, and cultural diversity, poses a unique challenge in terms of governance. Reaching out to rural India, with its scattered population and limited access to mainstream media, became essential for the government and civil society to ensure effective communication. The rural press, often in the form of small local newspapers, community radio stations, and online platforms,

became a vital force for voicing the concerns of marginalized communities. These small-scale media outlets highlighted issues such as poverty, lack of infrastructure, poor healthcare, and illiteracy that were prevalent in rural areas.

Furthermore, rural media served as a bridge between the government and citizens, making rural concerns visible to policymakers and society at large. Over time, this has encouraged rural development projects, especially those focused on health, sanitation, education, and agriculture. The media's ability to bring rural realities into the national spotlight has been crucial in ensuring more equitable development in these areas.

The Ownership and Structure of Indian Media

The Indian media system is largely in private hands, and the growth of media has been shaped by commercial interests from the very beginning. The ownership structure of Indian media has become highly consolidated over time, with a small number of companies dominating the media landscape. These companies own a majority of the leading newspapers, magazines, and television channels, allowing them to influence public opinion on a massive scale. Despite the dominance of these media giants, a large number of small newspapers continue to play a significant role in regional news, offering localized content and catering to specific communities or interests.

This concentration of ownership has raised concerns regarding media pluralism and the impact of media conglomerates on the diversity of viewpoints. The challenge for independent journalism, particularly in smaller or less profitable regions, is the increasing commercialization of news and the pressure to prioritize profit over editorial integrity.

The Emergency Period and Press Censorship

The Emergency period from 1975 to 1977 marked one of the darkest chapters in the history of Indian media. During this time, the government imposed strict censorship laws on the press, shutting down newspapers that opposed the state and curbing the freedom of journalists. The famous quote, "The journalists crawled when they were merely asked to bend," by the then-Prime Minister Indira

Gandhi, was a sad reflection of the media's condition during this period. Many journalists, despite their critical role in society, were forced to comply with government orders, thereby undermining their independence and the watchdog function of the press.

Despite these dark days, the press found ways to survive. Journalists used clever techniques to bypass censorship, smuggling uncensored information, and publishing in foreign journals. This period highlighted the importance of media freedom and the need to protect the press from governmental overreach.

Post-Emergency and the Growth of Investigative Journalism

The lifting of the Emergency in 1977 saw resurgence in the freedom of the press, and this allowed for the blossoming of investigative journalism in India. The period following the Emergency marked a significant shift in the way journalism operated in India. With the return of media freedom, journalists were empowered to ask tough questions, expose corruption, and highlight issues that were previously suppressed.

The famous *Bhagalpur Blinding Case* (1979), where police blinded suspects during an investigation, was one such case that marked a new era of investigative journalism. The exposure of this case in *Sunday*, an English weekly, led to widespread public outrage and legal actions. This incident and others like it helped to cement the role of the press as a watchdog, holding those in power accountable for their actions.

The Transformation of the Press in the 1980s and 1990s

The media landscape in India underwent a massive transformation during the 1980s and 1990s, primarily due to advances in communication technology and the liberalization of the Indian economy. The introduction of satellite television revolutionized the way news was consumed. By the mid-1990s, Indian television had fully embraced the concept of 24-hour news channels, providing constant updates on national and international events. The introduction of color television, improved telecommunication services, and new printing technologies allowed newspapers to enhance their visual appeal and reach a wider audience.

The liberalization of the Indian economy also opened up new advertising avenues, giving the press a substantial revenue boost. As

a result, the press became more professional, and many news outlets began adopting modern journalistic practices to compete in an increasingly globalized media market.

Technological Advancements in the Modern Media Landscape

Today, technology continues to drive change in the Indian media landscape. The rapid spread of smartphones and internet penetration has democratized information access. News can now reach even the remotest corners of India within seconds. Technologies such as live-streaming, drones for aerial photography, and real-time news coverage are reshaping journalism. The speed at which information is disseminated has both positive and negative consequences, as it allows for faster responses but also opens the door to the spread of misinformation.

With the growth of social media platforms, citizens now have the ability to report news as it happens, creating a new form of “citizen journalism.” However, this has also given rise to challenges, such as the proliferation of fake news, the need for media literacy, and the growing influence of online platforms on public opinion.

The Impact of 24x7 Television News Channels

The rise of 24x7 television news channels has reshaped the way news is consumed. Channels like NDTV, Times Now, and Republic TV have become the go-to platforms for breaking news and live coverage of major events. These channels offer constant updates on developing stories, often breaking news before print media can catch up. However, the fast-paced nature of television news means that stories are often reported with little time for in-depth investigation or analysis.

Despite these challenges, print media has continued to maintain its importance by providing detailed analysis, investigative reports, and nuanced coverage of complex issues. Newspapers continue to offer context and background that television news often lacks, helping to create a more informed public.

The Expansion of the Press Industry

The press industry in India has expanded at a phenomenal rate since independence. In the 1950s, there were only about 240 daily newspapers in the country, but by 1990, this number had soared to 2,856, and by 2000, there were over 5,300 dailies. This rapid expansion is a testament to the growing demand for information and the increasing literacy rate in India.

In the present day, the number of registered publications has surpassed 100,000, with Hindi-language newspapers leading the charge. The increase in regional and district editions of newspapers reflects a growing recognition of the need to address local issues and concerns.

The Growth of Periodicals and Magazines

The growth of niche magazines has become one of the defining characteristics of the media landscape in recent years. Magazines covering specific interests, such as fashion, photography, lifestyle, politics, and entertainment, are increasingly popular. These magazines have found a dedicated audience and serve as valuable resources for targeted content. At the same time, traditional magazines face pressure from television and digital media, which have the ability to deliver news in real time.

Despite these challenges, the magazine industry continues to thrive by adapting to new formats, focusing on quality content, and exploring online platforms to reach a wider audience.

In conclusion, the role of the media in India has evolved significantly from being a tool for independence to an industry that plays a vital role in the country's democratic processes, governance, and socio-economic development. It continues to shape public opinion, hold the government accountable, and advocate for the rights of citizens. With the rapid technological advancements, the media landscape in India is becoming more diverse, faster, and more interactive. However, it faces challenges such as the rise of misinformation, media consolidation, and the need for ethical standards. Despite these challenges, the media remains one of the most powerful tools in shaping the future of the nation.

Stop To Consider-3

- Newspapers played a vital role in India's struggle for independence, spreading ideas of self-rule and justice.
- After independence, the media focused on nation-building, promoting unity, and spreading government policies.
- The rise of technology and globalization in the 1990s transformed the media, making it more commercialized and diverse.
- Rural media bridged the gap between the government and citizens, helping highlight issues in rural India.
- The concentration of media ownership raised concerns over media pluralism and editorial integrity.
- The Emergency period (1975-1977) led to strict censorship, but journalists found ways to bypass restrictions.
- Post-Emergency, investigative journalism grew, holding those in power accountable.
- Technological advancements, like satellite TV and smartphones, reshaped journalism and information access.
- 24x7 news channels became dominant, offering real-time updates but sometimes sacrificing in-depth analysis.
- The press industry expanded rapidly, with a surge in publications and the rise of niche magazines.

Check Your Progress-3

Notes: i) Use the space below for your answers.

ii) Compare your answers with those given at the end of this unit.

1. What role did the media play during India's struggle for independence?

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2. How did the media evolve after India gained independence in 1947?

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3. What challenges did rural media face in India, and how did it contribute to development?

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4. How did technological advancements impact the media landscape in India?

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5. What was the impact of the Emergency period (1975-1977) on the Indian press?

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6. How did investigative journalism change after the Emergency period?

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7. What role did 24x7 television news channels play in reshaping news consumption in India?

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8. How did the press industry in India grow from the 1950s to the 2000s?

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9. What are the key challenges faced by niche magazines in today's media landscape?

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10. In what ways has technology, such as smartphones and the internet, impacted the access and speed of information in India?

3.4 Let Us Sum Up

To conclude, the history of the press in post-independence India is marked by significant growth, transformation, and resilience. From the early years after 1947, the press emerged as a powerful tool for nation-building. It promoted democratic ideals, secular values, and social justice, helping to foster a sense of unity in a newly independent nation. During this period, the media aligned closely with the goals of development and public education.

In response to changing political and social circumstances, the press adapted dynamically. The formation of various **Press Acts and Commissions**—such as the Press Council of India and recommendations from the First and Second Press Commissions—helped institutionalize journalistic ethics, uphold press freedom, and regulate the relationship between the state and the media.

The media played a crucial role in building the democratic character of the republic by serving as a watchdog and giving voice to marginalized sections. Whether reporting on rural issues, social reforms, or exposing injustices, the press shaped public discourse and held authorities accountable.

From the 1990s onward, **economic liberalization**, the rise of **satellite television**, and the advent of **digital technologies**

profoundly altered the media ecosystem. The emergence of **24x7 news channels**, online portals, and social media platforms expanded the scope and reach of journalism but also introduced challenges related to sensationalism, misinformation, and corporate control.

Despite these concerns, the media industry in India has flourished into a diverse, multi-lingual, and highly competitive landscape. It has transitioned from a mission-driven entity to a **professionalized and commercialized industry** that continues to evolve rapidly. Today, the Indian press remains a vital component of democracy—contributing not only to political accountability and public awareness but also to the broader socio-economic development of the nation.

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3.6 Model Questions

1. What was the role played by press in post- independence period?
2. How you can define the objectives of press?

3. Discuss the role of the press in India's nation-building process after independence.
4. How did the liberalization of the Indian economy impact the growth and structure of the press industry?
5. Explain the influence of technological advancements on the transformation of the Indian press from the 1980s to the present.
6. What were the effects of the Emergency period (1975–1977) on press freedom in India, and how did the media recover Post-Emergency?

3.7 Answers to Check Your Progress

Check Your Progress-1

1. Ans: Regional newspapers expanded significantly across various states, publishing in languages such as Hindi, Tamil, Bengali, Telugu, Malayalam, Urdu, Oriya, Assamese, Marathi, Gujarati, and Punjabi. These newspapers catered to linguistic communities, ensuring more localized information dissemination. They played a crucial role in strengthening democracy by allowing people to access news in their native languages, fostering awareness and participation in governance.

2. Ans: New technologies like offset printing, phototypesetting, and digital printing revolutionized the press by increasing printing efficiency and distribution. These advancements made newspapers more accessible to a wider audience. Later, the rise of the internet and digital platforms transformed the media landscape, enabling newspapers to launch online editions and reach a global audience instantly. Mobile journalism and citizen reporting further democratized news dissemination.

3. Ans: Journalists exposed corruption, highlighted social injustices, and upheld press freedom, especially during events like the Emergency. They often resisted censorship and became symbols of truth and integrity.

4. Ans: The press continues to face issues like political interference, corporate influence, misinformation, and occasional restrictions on press freedom.

5. Ans: During the Emergency, press freedom was severely restricted. However, newspapers like *The Indian Express* and *The Statesman* resisted censorship, reinforcing the press's democratic role.

Check Your Progress-2

1. Ans: The main objective was to review and examine press laws in the context of the fundamental rights outlined by the Constituent Assembly, ensuring press regulations aligned with democratic values.

2. Ans: Key laws include the Press (Objectionable Matters) Act (1951), the Working Journalists Act (1955), the Newspaper (Price and Page) Act (1956), and the Parliamentary Proceedings (Protection of Publications) Act (1960).

3. Ans: The Press (Objectionable Matters) Act, 1951, was introduced to prevent the misuse of media for spreading inflammatory content or content that could threaten national security, incite violence, or disturb public order. It allowed the government to demand security deposits from newspaper publishers and seize publications deemed to be harmful. However, it faced widespread criticism for imposing strict restrictions on journalistic freedom, which led to its repeal in 1956.

4. Ans: The Press Council of India (PCI), established in 1966, played a crucial role in upholding press freedom and ensuring ethical journalism in India. It served as a quasi-judicial body tasked with regulating journalistic standards and safeguarding the press from external pressures, including political and corporate influences. The PCI also addressed complaints related to journalistic conduct and helped maintain the credibility and integrity of the press.

5. Ans: Despite the establishment of regulatory measures, the Indian press faces several challenges:

- **Political and corporate influence:** Increased media ownership by political entities and business conglomerates has led to concerns about bias in reporting.
- **Fake news and misinformation:** The rise of digital and social media platforms has made the spread of misinformation a significant issue, undermining public trust in journalism.
- **Press freedom and censorship:** Journalists in India often face threats, lawsuits, and pressures that limit investigative journalism and press freedom, leading to compromised reporting.

Check Your Progress-3

1. Ans: The media, especially newspapers, played a vital role during India's freedom struggle by awakening nationalist spirit and uniting people across different backgrounds. Through editorials and articles in newspapers like *The Hindu*, *The Times of India*, and *Amrita Bazar Patrika*, it communicated messages of self-rule, justice, and liberty, helping organize resistance and shape a collective Indian identity.

2. Ans: Post-1947, media shifted its focus to nation-building, promoting unity, democracy, and development. It supported government initiatives like five-year plans and reforms in agriculture and industry. With liberalization in the 1990s, media became more commercial and technologically advanced, embracing cable TV, satellite communications, and the internet, thereby expanding its reach and becoming more market-driven.

3. Ans: Rural media faced challenges like scattered populations and limited access to mainstream media. Despite this, it played a crucial role by voicing concerns of marginalized communities, bridging gaps between the government and citizens, and highlighting issues

such as poverty and poor infrastructure. This helped bring rural issues into national focus and encouraged development in health, education, and agriculture.

4. Ans: Technological advancements revolutionized Indian media through the introduction of satellite TV, internet, smartphones, and real-time broadcasting. These developments expanded media access and speed, introduced 24x7 news channels, and enabled citizen journalism. However, they also brought challenges like the spread of misinformation and the need for media literacy and ethical standards.

5. Ans: During the Emergency period, press freedom was severely restricted, with strict censorship imposed, but journalists managed to bypass restrictions, often smuggling uncensored information through foreign publications.

6. Ans: After the Emergency, investigative journalism flourished, allowing journalists to expose corruption and highlight critical issues, such as the Bhagalpur Blinding Case, which led to public outrage and legal consequences.

7. Ans: 24x7 news channels reshaped news consumption by offering real-time updates on breaking stories, though the fast-paced nature sometimes sacrificed detailed analysis and in-depth reporting.

8. Ans: The press industry expanded rapidly, from around 240 daily newspapers in the 1950s to over 5,300 by 2000, with a surge in regional and district editions addressing local issues.

9. Ans: Niche magazines have thrived by focusing on specialized content, despite competition from digital and television media, offering targeted coverage on topics like fashion, politics, and lifestyle.

10. Ans: Technological advances like smartphones and the internet have democratized access to news, allowing for faster information dissemination but also raising concerns about the spread of misinformation.

Unit: 4

Growth of Indian Language Media

Unit Structure:

- 4.1 Introduction**
- 4.2 Objectives**
- 4.3 Major Indian Languages**
- 4.4 Language Media in India**
- 4.5 Let Us Sum Up**
- 4.6 References and Suggested Readings**
- 4.7 Model Questions**
- 4.8 Answer to Check Your Progress**

4.1. Introduction

India is not only known for its unity in diversity but also ranks third globally in the number of languages spoken within a single country. More than seven hundred languages are spoken in different parts of India from different linguistic groups. The Indian languages are mostly drawn from the origin of Indo-European, Dravidian, Austro-Asiatic, Sino-Tibetan etc. Many languages in India do not have the written form. Again many of the languages have very less number of speakers, making that linguistic group in-significant in the national arena. Thus from the size of speakers and development of literature, Constitution of India has recognized 22 languages till now as the official languages. Apart from these 22 languages, there are many other languages which have written form and also have some literature in its own, they are also publishing in their own languages. In this unit we will mainly focus on the major Indian languages to study the language press in India.

4.2 Objectives

This unit is an attempt to -

- Explore the significance and evolution of Indian languages.
- Provide an in-depth overview of the press in major Indian languages, highlighting key developments and contributions.

4.3 Major Indian Languages

India is a multilingual country, home to a vast and diverse linguistic heritage. The nation boasts hundreds of languages, each contributing to the rich tapestry of its culture, history, and traditions. The Indian Constitution officially recognizes 22 languages under the Eighth Schedule, which are acknowledged as official languages of the country. These languages are classified into various language families, each with its own historical and linguistic roots, reflecting the diversity of India's population.

Indo-Aryan Languages

The Indo-Aryan language family, which is a branch of the Indo-European language group, encompasses a wide range of languages spoken across India, particularly in the northern, central, and western regions. Prominent languages in this family include Assamese, Bengali, Dogri, Gujarati, Hindi, Kashmiri, Konkani, Maithili, Marathi, Nepali, Oriya (Odia), Punjabi, Sanskrit, Sindhi, and Urdu. These languages have been central to the cultural and literary traditions of India for centuries, with significant contributions to classical literature, religious texts, and modern writing. Hindi, in particular, is the most widely spoken language in India and serves as one of the official languages of the Indian government, along with English.

In addition to their literary importance, many of these languages are used in governance and media. Newspapers, television channels, and radio stations broadcast in these languages, catering to diverse audiences across the country. The proliferation of digital platforms has further expanded their reach, enabling them to influence public opinion, disseminate information, and foster cultural expression.

Dravidian Languages

The Dravidian language family consists of four major languages: Kannada, Malayalam, Tamil, and Telugu. These languages are primarily spoken in the southern states of India, including Karnataka, Kerala, Tamil Nadu, and Andhra Pradesh. The Dravidian languages have a rich literary heritage, with ancient texts in Tamil dating back over two millennia. Tamil, in particular, holds an esteemed position as one of the longest-surviving classical languages in the world.

The literary and cultural significance of these languages is profound, with Tamil and Telugu films being major components of the Indian film industry, known as Kollywood and Tollywood, respectively. The media in these languages has a substantial audience, with newspapers, television channels, and digital platforms serving the region's diverse linguistic communities. The widespread use of these languages in the southern states has also contributed to regional political and cultural movements, often centered on language preservation and identity.

Tibeto-Burman Languages

The Tibeto-Burman language family, a branch of the Sino-Tibetan group, includes languages such as Manipuri and Bodo. These languages are predominantly spoken in the northeastern states of India, including Assam, Manipur, Nagaland, and Meghalaya. The people of the northeastern region have maintained a unique cultural identity, with their languages being integral to their customs, traditions, and social structures.

Manipuri, in particular, has a strong cultural presence through its classical dance forms, literature, and music, while Bodo has seen a significant revival in recent years through media representation and linguistic activism. The languages of the northeastern region are also important in the digital media landscape, with efforts to promote local content, news, and entertainment in these languages to bridge the gap between the state and its diverse communities.

Austroasiatic Languages

The Austroasiatic language family, particularly the Munda group, includes languages like Santhali, which is spoken primarily by the Santhal community in the tribal regions of Jharkhand, Odisha, West Bengal, and Bihar. The Santhal people, along with other tribal groups, have preserved their language and traditions, and Santhali has a deep connection to their cultural identity.

Santhali is spoken by millions of people and has a rich oral tradition, with songs, folklore, and rituals that are passed down through generations. In recent years, there has been an increasing effort to preserve and promote the language through media, education, and literature. Regional radio stations, newspapers, and digital platforms are playing a key role in reviving and maintaining these languages, offering local news, cultural programs, and information in the native tongue, thereby empowering these communities and giving them a voice in the broader national conversation.

Impact on Media

India's linguistic diversity has significantly influenced the media landscape, with different languages giving rise to unique forms of media expression. Newspapers, radio stations, television channels, and digital media platforms operate in multiple languages, catering to the distinct linguistic groups across the country. The linguistic divide has led to the development of regional media industries, where content is tailored to the tastes, preferences, and cultural sensibilities of specific language communities.

In the print media sector, newspapers published in languages like Hindi, Tamil, Bengali, and Marathi have massive circulations, reflecting the demand for local and culturally relevant news. Similarly, radio stations and television channels broadcasting in these languages have contributed to regional identities, providing news, entertainment, and education in the mother tongues of the people.

The digital media space has expanded even further, with internet penetration increasing in rural areas, and people accessing news and entertainment in their native languages. Social media platforms, in

particular, have allowed for the creation of multilingual content, helping amplify voices from all linguistic backgrounds.

In conclusion, the linguistic diversity of India is not just a cultural asset but also a driving force in the country's media industry. The influence of major Indian languages, such as Hindi, Tamil, Bengali, and others, extends beyond regional boundaries, contributing to a more inclusive, diversified, and dynamic media landscape that reflects the nation's multicultural essence.

Stop to Consider-1

India is a multilingual nation with 22 official languages recognized by the Constitution, categorized into various families. These include the Indo-Aryan, Dravidian, Tibeto-Burman, and Austroasiatic families. Languages like Hindi, Tamil, and Bengali hold cultural and literary importance and shape the media landscape, with regional content catering to diverse audiences. Language diversity impacts print, radio, television, and digital media, empowering communities and preserving cultural identities.

Check Your Progress-1

Notes—i) Use the space below for your answers.

ii) Compare your answers with those given at the end of this unit.

1. Which of the following language families does NOT belong to the Indo-European group?

- a) Dravidian
- b) Indo-Aryan
- c) Tibeto-Burman
- d) Austroasiatic

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2. How does India's linguistic diversity impact its media landscape?

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3. Name any two major Dravidian languages and the states where they are predominantly spoken.

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4. What is the significance of the Eighth Schedule of the Indian Constitution in relation to languages?

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5. Which northeastern language has a strong presence in classical dance and literature?

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6. Mention one language from the Austroasiatic family and the community that speaks it.

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7. How have digital platforms contributed to the growth of regional languages in media?

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4.4 Language Media in India

Since India's independence, the press has witnessed unprecedented growth, expanding from metropolitan areas to districts, sub-districts, and even villages. The dominance of English-language media, which played a crucial role in shaping policies and influencing elites, has been increasingly challenged by the regional language press due to its deep penetration and wide reach among the masses.

The English-language press still holds sway over policymakers, corporate sectors, and urban readership, but regional language

newspapers have become the primary source of news for a large section of the population, holding the power to mold public opinion. Currently, English-language newspapers constitute only 15% of total publications, while the rest belong to various Indian languages.

Growth of Press in Indian Languages

The first Indian language newspaper was **Dig Darshan**, a Bengali-language publication started by Dr. William Carey in 1818 from Calcutta. Later, it was renamed **Samachar Darpan**. In response to its criticism, Raja Ram Mohan Roy, a pioneer of Indian journalism and social reform, launched several publications, including **Brahmanical Magazine (1821)** to counter orthodox Hinduism and caste prejudices, **Brahmin Sevandi**, a bilingual magazine aimed at raising social awareness, **Sambad Kaumudi**, a Bengali newspaper advocating reformist ideas, and **Mirat-ul-Akbar (Mirror of News)**, a Persian newspaper that discussed social and political issues. Due to his immense contribution, Raja Ram Mohan Roy is regarded as the **Father of Indian Language Journalism**.

Hindi Press

Hindi newspapers dominate the Indian language press in terms of the number of publications. Currently, there are approximately 18,000 Hindi publications, including 2,202 daily newspapers. The earliest Hindi newspaper, **Udant Martand**, was launched in 1826 in Calcutta by **Jooghul Kishore Sookool**.

Other notable milestones in the growth of Hindi journalism include **Samachar Sudhavarshan (1854)**, the first Hindi daily edited by Shyam Sundar Sen; *Saraswati*, a pioneering literary magazine edited by Mahavir Prasad Dwivedi; **Aaj (1920)**, a major Hindi daily that played a crucial role in India's freedom movement; **Desh (1920, Patna)**, a weekly that became the mouthpiece of the Indian National Congress; **Hindustan (1936)**, a major Hindi daily launched as the Hindi counterpart of *The Hindustan Times*; and **Nav Bharat Times (1950)**, started by *The Times of India* group, which became one of the most influential Hindi newspapers post-independence.

Hindi newspapers have played a crucial role in national movements, social reforms, and political awareness, shaping public discourse across northern and central India.

Urdu Press

Urdu journalism holds a unique place in India's press history, emerging as a major force of political and cultural expression. Today, Urdu newspapers rank **third** in terms of circulation after Hindi and English, with major readership concentrated in **Delhi, Uttar Pradesh, Bihar, Telangana, and Jammu & Kashmir**.

Early Urdu journalism was significantly influenced by the socio-political landscape of the 19th and 20th centuries. Some of the earliest Urdu newspapers included **Fawa'id-ul-Nazarin** and **Kiram-lis-Sadai (1852, Delhi)**, edited by **Ram Chandra**, one of Delhi's first Christian converts, **Akmal-ul-Akbar (1860s, Delhi)**, published by **Hakim Abdul Majid Khan**, and **Nusrat-ul-Islam, Nusrat-ul-Akbar, and Mihir-e-Darakshan (1877)**, edited by **Maulvi Nasir Ali**, an Islamic scholar and journalist.

A revolutionary turning point in Urdu journalism came with the launch of **Al-Hilal (1912)** by **Maulana Abul Kalam Azad** from Calcutta. This journal inspired nationalist sentiments and was widely read across the country. Other significant Urdu publications included **Milap (1923, Lahore)**, which played an active role in the independence movement, **Pratap (1919)**, started by **Mahesha Krishnan**, a prominent nationalist newspaper, **Tej (1923, Delhi)**, one of the major Urdu dailies before independence, and **Hind Samachar (1948)**, launched by **Lala Jagat Narain**, which became one of the most successful post-independence Urdu newspapers.

Today, Hyderabad remains one of the strongholds of Urdu journalism, with newspapers like **Siasat, Munsif, and Etemaad** catering to a large readership. Urdu journalism continues to thrive, addressing contemporary issues and preserving the literary and cultural heritage of the language.

Stop To Consider-2

- India is a multilingual country with 22 official languages

under the Eighth Schedule of the Constitution.

- These languages belong to four major language families: Indo-Aryan, Dravidian, Tibeto-Burman, and Austro-Asiatic.
- The Indo-Aryan family, the largest group, includes languages like Hindi, Bengali, Assamese, and Urdu, spoken in northern, central, and western India.
- The Dravidian family includes Tamil, Telugu, Kannada, and Malayalam, spoken predominantly in southern India.
- Tibeto-Burman languages, such as Manipuri and Bodo, are primarily spoken in northeastern states.
- Austro-Asiatic languages, such as Santhali, are spoken by tribal communities in eastern India.
- India's linguistic diversity extends to the media, with regional language press becoming increasingly influential, challenging the dominance of English-language media.
- Hindi is the dominant language in terms of publications, with significant milestones in its history, such as the launch of Oodunt Martand in 1826.
- Urdu, with a rich history in India, remains an important language in the press, especially in regions like Delhi, Uttar Pradesh, and Telangana.
- The growth of language-specific newspapers and media outlets has led to a stronger regional voice, influencing public opinion and political discourse across the country.

Check Your Progress-2

Notes: i) Use the space below for your answers.

ii) Compare your answers with those given at the end of this unit.

Question 1. What are major language families of Indian languages?

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Question 2. Trace the language coverage of major Indian

languages.

Question 3. Who is considered the Father of Indian Language Journalism and why?

Question 4. Mention two key milestones in the history of Hindi journalism.

Question 5. What role did Urdu journalism play during the freedom movement?

Question 6. Name any two prominent Urdu newspapers that are currently published from Hyderabad.

Bengali

The year 1818 marks the beginning of Bengali journalism, with *Samachar Darpan* as the first newspaper in Bengali language published by Serampore Mission Press on May 23, 1818. Started by missionaries Carey and Marshman, it began as a monthly, but soon converted into a weekly. After surviving a number of crises, it closed down in 1852. Meanwhile, another remarkable Bengali journal *Sambad Kaumadi* was published under the patronage of

Rammohan Roy in 1821, however, it did not survive for long. ***Sambad Prabhakar*** was the first Bengali daily newspaper published in 1839, patronized by Ishwar Chandra Gupta. It was followed by ***Tattobodhini***, published by Akshya Kumar Dutta in 1843. The other Bengali journals during this time were ***Samachar Chandrika***, ***Bangadoot***, ***Vividhartha Sangraha*** (1851), ***Masik Patra*** (1854) and ***Som Prakash*** (1851). The early Bengali papers took up the cause of the oppressed workers in the indigo plantation and of the peasants. ***Amrita Bazar Patrika*** became a threat for the government with its exposure of the exploitation of labour in plantations and on the fields, violent denunciation of the European planters and the government. In the course of this campaign, it became the most significant newspaper of its time in Bengal and led to the births of many smaller newspapers in villages and districts in the state. However, the Bengali press suffered much in the reprisals launched by the government after the mutiny in 1857, especially by the Vernacular Press Act of 1878. Meanwhile, till the 1880s, Bengal was the hub of newspaper publication. A survey of the Indian Language Press by Sir George Campbell in 1876 showed that half of the total number of thirty-eight newspapers was published from Kolkata, though by that time newspapers from other parts of the country were also coming up. The End of 1890s and the beginning of the 20th century saw some remarkable newspapers and journals coming out from Bengal including ***Sulava Samchar*** (1870) by Keshab Chandra Sen and ***Haishakar Patrika*** edited by Babu Kisari Mohan Ganguli. The first newspaper to espouse the cause of the working class, ***Bharat Shramajibi***, was started as a weekly during this time. The first Bengali daily to adopt modern methods of production was ***Basumati*** (1880), founded by Hemendra Prasad Ghosh and edited by Krishna Kamal Bhattacharya. Surendranath Banerjee published ***Bengalee*** (1900) which was the first vernacular paper to subscribe to Reuter's foreign news service. An associate of ***Bengalee*** was ***Nayak*** (1908), published by Panch Cowrie Bannerjee. Through ***Bande Mataram***, another important newspaper of this period, Aurobindo Ghose proclaimed his philosophy and the "New Path" which meant passive resistance as an instrument of political action. In 1922 came ***Ananda Bazar Patrika***, started by Mirinal Kanti Ghosh, Prafulla Kumar Sarkar and Suresh Chandra Majumdar. Another daily named ***Jugantar*** was started in 1937 by the management of the ***Amrita***

Bazar Patrika, which scaled great heights under the editorship of Vivekananda Mukherjee.

Nevertheless, new publications including *Loksevak* (1948) and *Jansevak* kept coming in the first two decades after independence, especially under the leadership of Congressman Atulya Ghosh. In early 1980s three new newspapers entered the market – *The Telegraph* in lieu of *Hindustan Standard* (1982), *Aajkal* (1982) and *Bartaman* (1984). Apart from these, the CPI(M) started their mouthpiece in Bengali *Ganashakti* and CPI came up with *Kalantar* during that period. In this period, *Amrita Bazar Patrika* and *Jugantar* were shut down and another paper entered the market in 1992, *Sambad Pratidin*.

Gujarati

Gujarati journalism owes its origin to the enterprise of the leaders of the Parsi community. The first Gujarati newspaper, *Bombay Samachar* began its long career in 1822. It is the oldest existing newspaper of India. Another paper which made an illustrious beginning was *Jam-e-jamshed*, a weekly started by Pestonji Motiwala in 1831. After 1850, the development of Gujarati journalism was marked by the starting of a number of papers, many of which had a short life. Some of the important newspapers of the time are *Kheda Vartman* (1861) from Kaira, *Surat Mitra* (1880) from Bombay, *Desh Mitra* (1873) from Surat and *Kathiawar Times* from Rajkot.

Marathi

Bal Gangadhar Shastri Jambhekar (1812-1846) has the distinction of pioneering Marathi journalism. Jambhekar launched the *Darpan* a bilingual fortnightly (English and Marathi) in 1832. The first all-Marathi journal was *Mumbai Akhbar* started in 1840. It carried news from all corners of the Marathi region. *Jnanodaya* started in 1842 was a paper vocal in speaking out strongly against social evils like child marriage. The back issues of this paper, according to media historians, are a source of the social history of Maharashtra. Today there are 603 dailies in Maharashtra, but the principal ones are: *Loksatta*, *Maharashtra Times*, *Times of India*, and *Navabharat*

***Times* (Hindi), *Navakaal*, *Janmabhumi* (Gujarati), and *Sakaal* (Marathi).**

Oriya

Journalistic activities in Oriya began rather late because printing came late to Orissa. The first monthly periodical in Oriya, ***Jnanaruna***, came out in 1849 from the Orissa Mission Press. It was edited by Charles Lacey. It could not continue for long because of financial difficulties. Another paper, ***Prabhat Chandrika***, launched by the same Mission served the news and information needs of the literate people of the region. But journalism of a more secular nature started with ***Utkal Deepika*** started in 1865. This paper played a major role in the formation of a separate Orissa Province. Another newspaper that made much impact on Oriya journalism was ***Asha*** founded by Sashi Bhusan Rath in 1913. The paper tried to make the British government aware of the people's grievances. The most prominent dailies of Orissa now are the ***Samaj*** and the ***Prajatantra*** published from Cuttack, the journalism capital of Orissa.

Punjabi

The first printing press in Punjab was established at Ludhiana in 1809 by English missionaries. The earliest Punjabi newspaper was a missionary newspaper. Maharaja Ranjit Singh, the great patriot and nationalist leader encouraged the development of Punjabi journalism. Today the prominent Punjabi newspapers are: ***Ajit (Jalandhar)***, ***Jag Bani (Jalandhar)***. There is also a prominent Hindi paper, ***Punjab Kesari***, besides an Urdu one, ***Hind Samachar (Jalandhar)***.

Tamil

The first periodical in Tamil, ***Tamil Patrika*** was brought out in 1831 by the Religious Tract Society in Madras. The next Tamil Publication, another weekly named, ***Dina Vartamaani*** was brought out in Madras from 1856 onwards by the Dravidian Press. It had a circulation of 1000 copies! The first secular Tamil press, in fact, the only Tamil press till 1917, was ***Swadeshamitram*** started by G. Subramania Aiyar in 1882. Aiyar was also one of the founders of ***The Hindu***. A great poet and patriot of Tamil Nadu, Subramania

Bharati was a sub-editor with *Swadeshamitram*. Later he started two publications; *India* in English and *Balabharati* in Tamil. The British government annoyed with the writings of Subramania Bharati, deported him to Pondicherry. The early Tamil newspapers fought against superstitions and outmoded customs as much as they fought for freedom from the British. Today there are 276 dailies in Tamil Nadu. The major dailies are *The Hindu*, *New Indian Express*, *Dinamani*, *Dina Thanti*, *Malai Murasu*, *Malai Malar* and *Dina Malar*.

Telugu

The earliest Telugu newspaper was *Satyodaya*, a missionary journal started from Madras by the Christian Association of Bellary in the 1830s. *Vrittantini* (1840), *Sujana Ranjini* (1845), *Dina Vartamani* (1860) are all early newspapers in Telugu. Today the principal Telugu dailies are *Eenadu* (six editions), *Andhra Prabha*, *Andhra Jyoti*, *Andhra Bhoomi*, *Visaalaandhra*, *New Indian Express*, *Deccan Chronicle* and *The Hindu*. The principal publishing cities are Hyderabad, Vijayawada, and Vizag.

Kannada

The first venture in Kannada journalism was *Mangaluru Samachara*, published from Mangalore in 1843. A publication of the Basel Mission, this paper was edited by Hermann Moegling, a German missionary and scholar. *Mangaluru Samachara* primarily focused on social, religious, and moral issues rather than political news. The newspaper aimed to educate the local population and promote literacy through the Kannada language.

However, due to financial constraints and a lack of sufficient subscriptions, the Basel Mission decided to shift the publication to Bellary, where better printing facilities were available. Despite its short-lived existence, *Mangaluru Samachara* laid the foundation for Kannada journalism, inspiring later newspapers such as *Karnataka Prakashika* (1865), *Karnataka Vritta* (1890), and *Mysuru Mitra* (1917). Over time, Kannada journalism evolved into a vibrant press, significantly contributing to the socio-political awakening of Karnataka.

Stop To Consider-3

- Bengali journalism began in 1818 with the launch of *Samachar Darpan* by Carey and Marshman, marking the beginning of a vibrant journalistic tradition in the region.
- The first Bengali daily was *Sambad Prabhakar*, started in 1839 by Ishwar Chandra Gupta, which set the stage for the growth of the Bengali press.
- *Amrita Bazar Patrika*, established in the late 19th century, became one of the most influential newspapers, playing a key role in exposing the exploitation of workers in the indigo plantations.
- Gujarati journalism originated with *Bombay Samachar*, which began in 1822, making it the oldest existing newspaper in India.
- *Darpan* (1832), launched by Bal Gangadhar Shastri Jambhekar, is credited with pioneering Marathi journalism, followed by several other publications addressing social issues.
- Oriya journalism took off with *Jnanaruna*, the first monthly periodical in Oriya, published in 1849, and later developed through newspapers like *Utkal Deepika* (1865), which played a role in the formation of a separate Orissa Province.
- The first Punjabi printing press was set up in 1809, with the earliest Punjabi newspaper being a missionary publication, followed by significant newspapers like *Ajit* and *Jag Bani*.
- Tamil journalism began with *Tamil Patrika* in 1831, followed by secular publications like *Swadeshamitram* (1882), which was crucial in spreading political and social awareness.
- Telugu journalism began in the 1830s with *Satyodaya*, a missionary journal, and evolved with important publications like *Vrittantini* and *Sujana Ranjini*.
- Kannada journalism started with *Magalooru Samachar* in 1843, followed by several other publications, with notable contributions from journalists like D.V. Gundappa and T.T. Sharma.

Check Your Progress-3

Notes: i) Use the space below for your answers.

ii) Compare your answers with those given at the end of this unit.

1. Question: What were the significant milestones in the development of Bengali journalism?

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2. Question: How did Gujarati journalism evolve during the 19th century, and what were some key newspapers?

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3. Question: What role did Marathi newspapers play in the social and political landscape of Maharashtra?

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4. Question: What were the early milestones of journalism in Oriya, and how did it contribute to the region's political development?

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5. Question: Who were the early pioneers of Punjabi journalism and what role did Maharaja Ranjit Singh play?

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6. Question: What were the contributions of Subramania Bharati to Tamil journalism?

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7. Question: What were some of the first secular Tamil newspapers and their impact?

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8. Question: Identify early Telugu newspapers and describe the role of missionary efforts in their establishment.

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9. Question: How did Kannada journalism begin and what was the significance of Mangaluru Samachara?

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10. Question: Which modern newspapers became prominent in Bengali journalism after India's independence?

4.5 Let Us Sum Up

The development of language media and press in India has played a significant role in shaping the nation's socio-political landscape,

with each region contributing uniquely to the fabric of Indian journalism. The evolution of language-based media has seen a remarkable journey from the early publications of the 19th century to modern-day newspapers. This progression is particularly evident in the major regional languages such as Bengali, Gujarati, Marathi, Oriya, Punjabi, Tamil, Telugu, and Kannada, each having a rich and varied history that has helped cultivate the identity and discourse of the region.

In **Bengali journalism**, the launch of *Samachar Darpan* in 1818 marked the inception of a new wave in the press, followed by the establishment of key papers such as *Sambad Prabhakar* (1839) and *Bande Mataram* (1905). These papers played a vital role in social reforms, political activism, and later in the Indian freedom struggle. The Bengali press was particularly influential in highlighting the plight of workers, peasants, and marginalized communities.

Gujarati journalism made its mark with the publication of *Bombay Samachar* in 1822, the oldest existing newspaper in India. Other early papers like *Jam-e-Jamshed* (1831) helped to foster regional consciousness, focusing on issues such as education, social reforms, and cultural revival. These early publications laid the groundwork for a vibrant media culture in Gujarat, which continued to thrive throughout the 19th and 20th centuries.

The **Marathi press**, pioneered by figures like Bal Gangadhar Shastri Jambhekar with *Darpan* (1832) and *Mumbai Akhbar* (1840), was instrumental in shaping the region's social and political movements. These newspapers addressed social issues such as child marriage and caste discrimination, while also becoming crucial in the nationalistic movement during British colonial rule.

Oriya journalism began in 1849 with the publication of *Jnanaruna*, followed by papers like *Utkal Deepika* (1865) and *Asha* (1913), which actively engaged in the socio-political issues of Odisha, including the demand for a separate province. The Oriya press continued to focus on local issues and played a critical role in uniting the region for political reforms.

In **Tamil journalism**, the press began with *Tamil Patrika* in 1831 and evolved through newspapers like *Swadeshamitram* (1882), which advocated for social reforms and Indian independence.

Figures such as Subramania Bharati used newspapers to fight against British colonialism and social evils, contributing significantly to Tamil Nadu's socio-political change.

Each language press in India, whether it is in **Telugu, Kannada, or Punjabi**, emerged in response to the particular needs and issues faced by the local population, playing a role in shaping the linguistic, social, and political movements in their respective regions. These regional presses not only provided news but also acted as platforms for dialogue, social change, and independence movements.

4.6 References and Suggested Readings

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4.7 Model Questions

1. Discuss about the various language press.
2. What is the role played by the Indian language press?
3. Discuss the role of *Samachar Darpan* in the development of Bengali journalism. How did it impact the media landscape in the 19th century?
4. Explain the contributions of the Gujarati press in shaping the socio-political landscape of Gujarat. Highlight the key newspapers and their roles.
5. How did Marathi journalism evolve during the 19th century, and what social issues did it address through its publications?

6. Analyze the growth of Oriya journalism in the 19th century. How did newspapers like *Utkal Deepika* and *Asha* contribute to political and social reforms in Odisha?

4.8 Answer to Check Your Progress

Check Your Progress-1

1. a) Dravidian
2. It promotes regional media, cultural identity, and inclusive communication through multiple platforms.
3. Tamil – Tamil Nadu, Kannada – Karnataka
4. It recognizes 22 official languages for governance and cultural representation.
5. Manipuri
6. Santhali – Santhal community
7. By enabling content creation and access in native languages, especially in rural areas through the internet.

Check Your Progress-2

1. Ans: The major language families of Indian languages are Indo-Aryan, Dravidian, Tibeto-Burman, and Austro-Asiatic.

2. Ans: The language coverage of major Indian languages.

- **Indo-Aryan:** Includes languages like Hindi, Bengali, Assamese, Punjabi, Marathi, and Urdu, spoken in the northern, central, and western regions of India.
- **Dravidian:** Includes languages like Tamil, Telugu, Kannada, and Malayalam, predominantly spoken in the southern states of India.
- **Tibeto-Burman:** Includes Manipuri and Bodo, mainly spoken in the northeastern states of India.
- **Austro-Asiatic (Munda group):** Includes Santhali, spoken by the Santhal community in Jharkhand, Odisha, West Bengal, and Bihar.

3. Ans: Raja Ram Mohan Roy; for launching reformist

publications like *Sambad Kaumudi* and *Mirat-ul-Akbar*.

4. Ans: Launch of *Udant Martand* in 1826; *Aaj* (1920) played a key role in the freedom movement.

5. Ans: It inspired nationalist sentiments and mobilized public opinion through journals like *Al-Hilal*.

6. Ans: *Siasat* and *Munsif*.

Check Your Progress-3

1. Ans: Bengali journalism had its beginnings in 1818 with the publication of *Samachar Darpan* by the Serampore Mission Press. This was the first Bengali language newspaper, initially started as a monthly and later converted into a weekly. Following this, *Sambad Kaumudi* was launched under the patronage of Rammohan Roy in 1821, although it did not last long. In 1839, *Sambad Prabhakar* became the first Bengali daily, and in 1843, *Tattobodhini* was published. Over the years, newspapers like *Amrita Bazar Patrika* and *Bande Mataram* became crucial voices for social and political change, particularly during the freedom struggle. These early papers addressed the oppression of workers in plantations and peasants, played a key role in political activism, and saw major advancements in journalistic methods.

2. Ans: Gujarati journalism began in 1822 with *Bombay Samachar*, which is still the oldest existing newspaper in India. Another important early publication was *Jam-e-Jamshed*, a weekly launched in 1831. Throughout the 19th century, several short-lived but significant newspapers emerged in Gujarat. For example, *Kheda Vartman* (1861) from Kaira, *Surat Mitra* (1880) from Bombay, and *Desh Mitra* (1873) from Surat, all contributed to the growth of Gujarati journalism. These newspapers played a crucial role in shaping the political and social landscape of the region, particularly in areas like education and social reforms, often targeting the social and cultural issues of the time.

3. Ans: Marathi journalism began in 1832 with *Darpan*, a bilingual fortnightly started by Bal Gangadhar Shastri Jambhekar. The first all-Marathi journal, *Mumbai Akhbar*, was started in 1840 and played a pivotal role in disseminating news to the people of Maharashtra. Newspapers like *Jnanodaya* (1842) vocally opposed social evils like child marriage, contributing to social reform movements. As the 19th century progressed, Marathi newspapers continued to address societal issues, including the freedom struggle and social injustice. Today, prominent Marathi newspapers like *Loksatta* and *Maharashtra Times* continue to influence the social and political discourse in the state.

4. Ans: Oriya journalism began in 1849 with the publication of *Jnanaruna*, the first monthly periodical in Oriya, followed by *Prabhat Chandrika*, which catered to the region's literate audience. However, it was the publication of *Utkal Deepika* in 1865 that marked a major turning point in Oriya journalism, playing a crucial role in the demand for a separate Orissa Province. The paper was instrumental in raising awareness about local issues and rallying the public in support of political causes. In 1913, *Asha* was founded by Sashi Bhusan Rath, which also focused on social and political issues, alerting the British government to the grievances of the people. These early Oriya publications laid the foundation for a vibrant journalistic tradition that would later influence the region's independence movement.

5. Ans: The earliest Punjabi newspapers were missionary publications. Maharaja Ranjit Singh supported the growth of Punjabi journalism.

6. Ans: Subramania Bharati was sub-editor at *Swadeshamitram* and founded *India* and *Balabharati*, promoting anti-British and social reform views.

7. Ans: *Swadeshamitram* (1882) was the first secular Tamil paper, fighting superstitions and colonial rule.

8. Ans: *Satyodaya* (1830s) was the first Telugu newspaper,

followed by *Vrittantini*, *Sujana Ranjini*, and others.

9. Ans: *Mangaluru Samachara* (1843) was the first Kannada newspaper, focused on social and moral education.

10. Ans: *Basumati* (1880) was the first modern Bengali daily using advanced production methods.

Unit: 5
Pioneers in Indian Journalism, Media and Social Reforms, Media Facilitating Freedom Struggle and Mass Awakening

Unit Structure:

- 5.1 Introduction**
- 5.2 Objectives**
- 5.3 History of Media: Global Scenario**
- 5.4 History of Print Media: Indian Scenario**
- 5.5 Press and Social Reforms**
- 5.6 Pioneers of Indian Journalism**
- 5.7 Press and Indian Freedom Struggle**
- 5.8 Let Us Sum Up**
- 5.9 References and Suggested Readings**
- 5.10 Model Questions**
- 5.11 Answers to Check Your Progress**

5.1 Introduction

Learners, in this unit we will discuss the history of global and Indian media. The unit will also significantly discuss the role of media in freedom struggle. Media's active participation significantly aided the fight for Independence in India. Newspapers were the potent media tool during freedom movement. Further the unit will discuss about media's contribution towards combating social stereotypes along with knowing the pioneers of journalism in India.

5.2 Objectives

The present unit will fulfil the following objectives:

- Discuss the history and evolution of media in the world.
- Understand the history of journalism in India.

- Know the pioneers of journalism in India.
- Analytically acquire the knowledge about the role of media in India's struggle for freedom.
- To understand how media plays a vital role in social reforms.

5.3 History of Media: Global Scenario

China is credited with the invention of moveable type and paper, while the earliest known book printed with movable type was produced in Korea during the 14th century. In Europe, printing was mechanised for the first time in the fifteenth century. Created in China, the printing press revolutionized society there before being further developed in Europe in the 15th Century by Johannes Gutenberg and his invention of the Gutenberg press. Around the beginning of the first millennium A.D., China produced the earliest known printed text. The oldest known printed book is believed to be the Diamond Sutra, a Buddhist text from Dunhuang, China, which dates to the Tang Dynasty and was written sometime around 868 A.D.

Block printing, a technique used to make the Diamond Sutra, involved using panels made of hand-carved wood blocks that were inverted. A printed calendar from approximately A.D. 877, mathematical charts, dictionaries, almanacs, funeral and wedding guides, etiquette instruction, and children's educational materials are among the numerous texts from Dunhuang that have survived. Texts in book format started to take the place of rolled-up scrolls during this early printing era. At the time, woodblock printing was also utilized in Korea and Japan, and metal block printing was also developed at some point during that period, typically for Buddhist and Taoist texts.

After the invention of the printing press, let us now know briefly about another means of early communication which is important from the perspective of history of media in global scenario, which is the invention of the telephone. Today we take the ability to use a telephone for granted, but in 1876, Alexander Graham Bell was busy realising a dream that he hoped would once again revolutionise communication.

Guglielmo Marconi was the inventor of radio, who improved and commercialized Hertz' apparatus. He used for radio telegraphy. He was among the first radio engineers. On December 12, 1901, Marconi's place in history was forever sealed when he became the first person to transmit signals across the Atlantic Ocean. Since its inception in the early 1900s, broadcast radio has amazed and pleased the public by delivering news and entertainment with a promptness never before imagined. Radio became the first electronic mass medium between 1920 and 1945, dominating "the airwaves" and influencing a whole generation of mass culture in addition to newspapers, magazines, and movies. With World War I the importance of the radio became apparent and its usefulness increased significantly. During the war, the military used it almost exclusively and it became an invaluable tool in sending and receiving messages to the armed forces. In the 1920s, following the war, radios began to increase in popularity amongst civilians. The British Broadcasting Company, or BBC, in London launched radio transmissions in the country in 1922. Although the broadcasts soon became popular throughout the United Kingdom, newspapers were still dominant until 1926, when they went on strike. At this point, the public's primary information sources were the radio and the BBC. It also developed into a form of entertainment in the United States and the United Kingdom, where family get-togethers in front of the radio became typical in many homes.

Compared to what Tesla and Marconi could have ever dreamed, radio has evolved into much more today. Radio broadcasts and traditional radios have gradually disappeared from the world. Rather, it has gradually changed as more Internet and satellite radio stations have been added. In addition to being commonplace in households, radios are also widely used in cars. Radio talk shows have grown in popularity as an alternative to music for many. In terms of two-way radios, digital two-way radios provide encrypted one-to-one communication.

After the emergence of radio as a medium of communication in the world, television gained popularity. In 1939, television made its formal premiere at the World's Fair in New York. It was considered a humorous but superfluous gadget, and people still preferred to communicate by radio. When World War II first broke, radio's appeal soared because televisions were not yet ready to deliver rapid

and reliable news. That was all starting to change in the late 1940s. The television set, which was first made commercially available in the late 1930s, has become a standard domestic communication device in homes and businesses, serving as a source of news and entertainment. Though the idea of delivering visuals over vast distances dates back to the 19th century, television did not become mainstream until the 1950s. Scottish inventor of television John Logie Baird (1888–1946) unveiled the first television system in 1926. Television is a multi-media system where visual media predominates. Television has the ability to take viewers to the real action scene so they may witness events unfold. In today's world, having a television in the house has become vital. We rely on it to keep us informed about current events across the globe and to amuse us with comedies, serials, and other entertainment-related programming. On September 7, 1927, electronic television was successfully exhibited for the first time in San Francisco. Philo Taylor Farnsworth, who had been working on the system since 1920, created it. A television that displays images on a video screen by means of electronic signals is known as an electronic television. This kind of television is a visual medium that uses infrared rays, microwaves, or radio waves to broadcast images and sounds. The first electrical, color television system was created by RCA Laboratories' research team between 1946 and 1950. On December 17, 1953, a successful color television system based on a system created by RCA started airing in commercials.

By the late 2000s, most wealthy countries had transitioned to digital television as the standard. By 2010, many nations had completed the switch from analog to digital broadcasting. With the widespread adoption of digital television in the mid-2000s and early 2010s, Smart TVs saw significant advancements in affordability and functionality. Features such as 3D technology and the introduction of 4K resolution delivered sharper, more immersive visuals. In the following years, Smart TVs continued to evolve with innovations like OLED and QLED displays, HDR support, voice assistants, and seamless streaming integration, making them an essential part of modern home entertainment.

After the advent of television in the history of media, cinema came into existence. The Silent Era marks the birth of cinema when marquee cinema was all about experimentation and pushing

boundaries. All of the new discoveries of this era helped shape the eras that followed and the filmmakers and films that came after them. The experiments of Eadweard Muybridge aided in the creation of motion movies. The renowned Lumière brothers created the cinématographe. The Arrival of a Train at La Ciotat Station, a short film they screened in 1896, was one of their earliest public showings. The 50-second clip, which shows the occurrence in question, is alleged to have terrified viewers as a silent locomotive that seemed larger than life raced toward the camera.

It was time for the Lumières and their contemporaries to give the art a new depth after they had mastered the discipline of efficient visual composition. One of the first science fiction movies, *A Trip to the Moon* by Georges Méliès, released in 1902, marked this milestone. The nine-minute film centres on a group of astronomers, who, naturally, travel to the moon and, in order to return home, must flee from its insectoid residents. Imagine how audiences responded to spaceships and alien combat if an ordinary train could wow them. Martin Scorsese's 2011 family film *Hugo*, a potent ode to Méliès's artistic approach, beautifully captures this enchanted era in filmmaking. Méliès received a The Legion of Honor in 1931 when historians rediscovered his lost works. It was not until 1925 when Warner Bros. commissioned the first sound-film system the Vitaphone and used it in the controversial 1927 musical *The Jazz Singer*. By signing Hollywood's best actors, such as Clark Gable and Joan Crawford, MGM controlled the film industry in the 1930s and closed the decade with a year full of classics in 1939. *The Wizard of Oz*, *Gone with the Wind*, *Ninotchka*, and numerous other highly successful films were released in that year alone. However, the Golden Age of cinema was only growing brighter at the same time as it was starting to find its dramatic expression in the musical, western, and comedy genres. With various new technological developments, the cinema industry have come a long today.

After the introduction of cinema the world was introduced to internet. In 1967, the original Internet was created with military applications in mind. In its most basic form, an Internet is just a collection of computers that can communicate with one another and exchange data. When the Internet gained popularity, businesses were the main users for collaboration. The Internet is accessible to everyone and everywhere these days. These days, everyone agrees

that the information revolution brought about by technology has had a significant impact on business, the economy, everyday life, and our ability to control and govern our information.

In the 1970s, Bob Kahn and Vint Cerf developed the Internet. They started working on the creation of what is now known as the "internet." It was the outcome of an additional research project known as ARPANET, or the Advanced Research Projects Agency Network. The original plan was for this to serve as a network that could withstand a nuclear strike, for the Defense Team of the United States of America. In due course, it developed into a prosperous countrywide trial packet network. However, when did the first Internet go live? That is thought to have happened on August 6, 1991, the day the World Wide Web went live. British computer scientist Tim Berners-Lee presented a solution to his workplace, the international particle research laboratory CERN, in Geneva, Switzerland, in 1989. He put out a fresh idea for quickly and simply accessing all of the data on CERN's computer network by connecting and arranging it. What started out as his "network of information" eventually became the World Wide Web.

A broader, non-academic audience was introduced to the web with the release of the Mosaic browser in 1993, and individuals started realizing how easy it was to create their own HTML websites. Consequently, the quantity of webpages surged from 130 in 1993 to more than 100,000 at the start of 1996.

Stop to Consider-1

- The earliest known book printed with movable type was produced in Korea.
- In the 1970s, Bob Kahn and Vint Cerf developed the Internet.
- One of the first science fiction movies, A Trip to the Moon by Georges Méliès, released in 1902.
- Guglielmo Marconi was the inventor of radio.
- In 1939, television made its formal premiere at the World's Fair in New York.

Check Your Progress-1

Notes—i) Use the space below for your answers.
ii) Compare your answers with those given at the end of this unit.

Q1. Which was the first text book that was printed?

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Q2. When did radio come into existence?

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Q3. Where was the first television premiere held?

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Q4. Trace the history of cinema in global scenario.

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Q5. Who started the World Wide Web and in which year?

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5.4 History of Print Media: Indian Scenario

In the previous section of the unit we had a brief introduction to the history of print, electronic and new media in global context. But in this section, dear learners we will narrow down to the history of print journalism in India. We will categorise the history and beginning of press in India in three categories which are, Pre Independence era, post independence era and the present status.

5.4.1 Press in Pre-Independence Era

Although newspapers had been operating in Goa since 1556, long before colonial administration, the founding of The Bengal Gazette signalled the beginning of the free press. James Augustus Hickey established it in 1780. The Calcutta General Advertiser was another

name for the newspaper. James Hicky is credited with planting the seed of journalism in India during the colonial era, which is how the Indian press got its start. The first newspaper ever published was called the Bengal Gazette, but it was shut down in 1872. The strong criticism of the East India Company in its publications was the cause of it. After the Bengal Gazette was stopped from publishing, many other newspapers came into existence, such as the Calcutta Chronicle, the Bengal Journal, the Bombay Herald, and the Madras Courier.

Press during the British Rule

The East India Company voiced its concerns about the news of their unethical actions in India when so many newspapers were introduced.

The East India Company attempted to place limitations on the publication of all newspapers and journals in order to stop the information published in these publications from getting to London. To impose restrictions to the publication of Indian press, the following Acts and Regulations were passed by the British Government:

- 1) **Censorship of Press Act 1799:** Lord Wellesley introduced the Censorship of Press Act, 1799, in that year. The intention was to prevent the French from disseminating any information that would endanger the British people. This statute made all newspapers subject to government inspection before publishing. Later, in 1807, this statute was expanded to include all publications by Press Publications, including books, pamphlets, magazines, and newspapers. When Lord Hastings took over, the regulations were loosened.
- 2) **Licensing Regulation Act 1823 and John Adams Press Regulation:** In 1823, acting Governor-General John Adams promulgated the Licensing Regulation Ordinance. Under this legislation, it was illegal to operate a press without a license. Indian-language newspapers or those edited by Indians were the target audience for the prohibition. Raja Ram Mohan Roy

stopped publishing his Persian journal "Mirat-ul-akhbar," which he started in 1822, as a result of this.

- 3) **Metcalf Act or Press Act 1835:** The Press Act or the **Metcalf Act** came to be known as the *liberator of the press*. The act revoked the License Regulations of 1823. It enabled the press to be more liberal, which contributed to the development of press in India to a great extent.

The main requirement of the Metcalfe Act was that the printer of the publisher of the newspaper must provide all details regarding the place of publication. If the instructions are not followed, the newspaper shall be stopped from publishing.

- 4) **Licensing Act 1857:** The Licensing Act of 1857 placed limitations on licenses and gave the government the authority to stop publishing and distributing any books, newspapers, or printed materials it possessed. The Metcalfe Act had already established a registration procedure, but this Act added restrictions on licensing because of the emergency created by the 1857 revolt. The government also retained the authority to forbid the publication and distribution of any books, newspapers, or printed materials.

- 5) **Vernacular Press Act 1878:** The local language press, or the vernacular or regional press, was a key instrument against British rule. As a result, in 1878, the government clamped down on the vernacular press. Lord Lytton was responsible for the Vernacular Press Act. It was dubbed the 'Gagging Act' by the press. Using this act, magistrates can order any newspaper publisher to guarantee that they would not print anything that threatens the country's peace, and security. The magistrate's decision would be final. The English press was exempt from the law. The act gave the government the authority to issue search warrants and access newspaper premises without judicial authorisation.

Stop to Consider-2

- The development of Press in India was an important event in

the history of the nation. It showed how the media and journalism could play a significant role in spreading the required message and information among the people. It had the power to generate a mass uprising and even initiate revolts and protests.

- *James Augustus Hickey* is the father of the Indian Press.
- Press Censorship was imposed by Lord Wellesley in the year 1799 and imposed strict restriction on the newspapers published from India.
- Charles Metcalfe is known as the liberator of the Indian Press.

Check Your Progress-2

Notes—i) Use the space below for your answers.

ii) Compare your answers with those given at the end of this unit.

Q1. Why was the British government concerned about the Indian Press?

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Q2. When was the Vernacular Press Act introduced?

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Q3. How is the press an important tool in the freedom struggle?

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Q4. Which Act is known as the liberator of press?

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Q5. Who introduced the censorship of press act?

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5.5 Press and Social Reforms

Press played a crucial role when it comes to social reforms. The press in India has been a catalyst for various social movements. It popularized reform movements against social evils, made the people aware about global agitation for freedom democracy and equality, and reported calamities like plague and famine that killed thousands of Indians and also motivated people to protest against British rule and exploitation.

By providing a forum for the expression of criticism, the opposition to colonial rule, and the promotion of social justice, the Indian press was instrumental in accelerating social reforms prior to independence. The following are some ways that the press helped advance social changes prior to independence:

- **Exposing Colonial Exploitation:** Indian newspapers and journals revealed the exploitative aspects of British colonial rule, emphasizing cultural imperialism, political repression, and economic exploitation. The press pushed for self-rule and sparked popular outrage against colonial policies with biting editorials, essays, and cartoons.
- **Encouraging Nationalism:** Among the various Indian communities, the press was essential in creating a feeling of shared national identity. Newspapers that supported nationalism included *The Hindu*, *Amrita Bazar Patrika*, and *Kesari*. They also pushed for Indian culture, languages, and customs, as well as freedom from British authority.
- **Supporting Social Reforms:** Indian newspapers were instrumental in promoting social reforms that attempted to address the myriad social inequities that were pervasive in Indian society, including gender inequity, caste prejudice, and religious dogma.

Periodicals such as *Prarthana Samaj* and *The Indian Social Reformer* supported social reform movements headed by leaders such as Mahatma Gandhi, Ishwar Chandra Vidyasagar, and Raja Ram Mohan Roy.

- **Mass Education:** The media was essential in raising public awareness of social concerns and the need for reform by educating the public about them. Newspapers discussed societal problems such as child marriage, sati, untouchability, and women's subjugation in their articles, essays, and editorials, which sparked public debate and helped advance reformist agendas.
- **Legislative Reforms:** Indian press actively advocated for legislative changes to address discriminatory practices and social inequities. Publications such as *The Bengalee* and *The Indian Mirror*, for instance, promoted the elimination of child marriage and sati, which resulted in legislation modifications like the Age of Consent Act of 1891 and the Bengal Sati Regulation Act of 1829.
- **Empowering the Marginalized:** The press gave voice to underrepresented groups and fought for their respect and rights. Newspapers run by Dalits, such as *Mooknayak* and *Bahishkrit Bharat*, were instrumental in fighting against the caste system and promoting Dalit rights.

Stop To Consider-3

The Indian press significantly influenced social reforms during the colonial period by exposing British exploitation and promoting nationalist sentiments. Newspapers like *The Hindu*, *Kesari*, and *Amrita Bazar Patrika* fostered national unity and cultural pride. Reformist publications such as *Prarthana Samaj* and *The Indian Social Reformer* supported movements led by Gandhi and others. The press educated the public on issues like sati, child marriage, and caste discrimination, sparking widespread awareness. It pushed for legislative reforms, influencing laws like the Age of Consent Act (1891). Additionally, Dalit-run papers like *Mooknayak* and *Bahishkrit Bharat* empowered marginalized voices, advocating for equality and justice in pre-independent India.

Check Your Progress-3

Notes—i) Use the space below for your answers.

ii) Compare your answers with those given at the end of this unit.

Q1. Which of the following newspapers was associated with the promotion of Dalit rights and opposition to caste discrimination?

- a) The Hindu
- b) Amrita Bazar Patrika
- c) Mooknayak
- d) The Indian Mirror

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Q2. How did the Indian press contribute to legislative reforms before independence?

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Q3. Name any two newspapers that supported the nationalist movement in India.

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Q4. What social issues did Indian newspapers raise awareness about during the colonial period?

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Q5. How did the press contribute to empowering marginalized communities in pre-independent India?

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5.6 Pioneers of Indian Journalism

The Indian press has a rich history. Dear learners let us learn about the pioneers who contributed towards the Indian press:

- **James Augustus Hickey:** considered the father of Indian journalism, Hickey started the "*Bengal Gazette*" or the "*Calcutta General Advertiser*" in 1780. It was the first newspaper printed in India and played a crucial role in shaping the early landscape of Indian journalism.
- **Raja Ram Mohan Roy:** Raja Ram Mohan Roy was an ardent supporter and patronizer of freedom of press. He was a pioneer of Indian Journalism. He brought out journals in some major languages including Bengali, Persian and Hindi in order to create socio-cultural and political awareness among the people of India. He was deeply devoted to the work of religion and social reform, so he founded the Brahmo Samaj in 1825. He condemned polytheism and idol worship and propagated the concept of one God. He is truly said to be the Father of the Indian Journalism. In 1822, Ram Mohan published *MIRAT-UL-AKBAR* in Persian language. *The Mirat-ul-Akhbar* happened to be the first journal in Persian language to be published in India. *Brahmonical Magazine* ceased to exist after publication of few issues. But *Sambad Kaumudi*, a news weekly, covered topics such as freedom of press, induction of Indians into high ranks of service and separation of the executive and judiciary. Ram Mohan made a significant contribution to the advancement of Indian journalism. He was the first Indian to recognise the newspaper's potential as a vehicle for spreading knowledge.
- **Ishwar Chandra Vidyasagar:** Not only was Vidyasagar a social reformer but he was also a journalist and a pivotal figure in the Bengal Renaissance. His editing and publishing of publications like "*Shome Prakash*" and "*Tattwabodhini Patrika*," which promoted social changes including widow remarriage and women's education, made a contribution to journalism.
- **Bal Gangadhar Tilak:** A well-known journalist and patriot, Tilak started publications including "*Mahratta*" in English and "*Kesari*" in Marathi. These publications were vital in stoking nationalist feelings and organising public opposition to British

colonial rule. Generally regarded as the pioneer of the independence movement, he oversaw the publication of two journals, *Kesari* in Marathi and *Mahratta* in English. Notable personalities in the liberation movement Gopal Agarkar and Vishnushastri Chiplunkar also established the publications. Both publications frequently included nationalist pieces that frequently criticised the British. *Kesari*, which began operations in Pune on January 4, 1881, documented the social history and independence movement of pre-independence India. It has also chronicled the progressive transformation of Maharashtra and all of India from impoverished, agrarian nations into industrial superpowers. In the years leading up to and including independence, *Kesari* was also a major force behind the socio-political movement. One of the most well-known leaders of the Indian liberation movement, Bal Gangadhar Tilak, used it as his socio-political platform. He used *Kesari* as a platform to disseminate his political and social views and refute those of his rival.

- **Annie Besant:** A theosophist and social reformer from Britain, Besant had a big impact on Indian media. Through her editing of publications like "*New India*" and "*Commonweal*," she promoted social reforms, worker rights, and Indian self-rule.

Stop To Consider-4

- **Press as a Catalyst:** The press played a crucial role in social reforms by raising awareness and encouraging activism.
- **Colonial Exploitation:** Newspapers exposed British exploitation, fueling nationalist sentiments.
- **Nationalism Promotion:** Press fostered a shared national identity and supported independence movements.
- **Social Reforms Advocacy:** Journals addressed issues like caste discrimination, gender inequality, and religious dogma.
- **Mass Education:** Newspapers educated the public on social evils and reforms.
- **Legislative Influence:** Press advocated for legal changes like the Age of Consent Act, shaping progressive laws.
- **Voice for the Marginalized:** Dalit-run newspapers fought caste oppression and promoted social justice.
- **Pioneers in Journalism:** Figures like Hickey, Ram Mohan

Roy, and Tilak revolutionized Indian journalism.

Check Your Progress-4

Notes—i) Use the space below for your answers.

ii) Compare your answers with those given at the end of this unit.

Q1. Who started the newspaper Kesari?

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Q2. How Annie Besant contributed to the Indian Journalism?

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Q3. Ishwar Ch. Vidyasagar was the editor which two publications?

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Q4. In which year, Mirat Ul Akbar was published and by whom?

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Q5. In which year Hicky's Gazette was first published?

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5.7 Press and Indian Freedom Struggle

An essential and pivotal role in the Indian independence movement was performed by the press. Newspapers developed become effective mobilisation tools that helped bring disparate populations together for a single cause and propagate nationalist ideas. Newspapers like *The Hindu* founded in 1878, and *Amrit Bazar*

Patrika, 1868 contributed towards the freedom struggle to a very significant extent.

The Indian press has undergone multiple periods of growth. Following independence in 1947, it was recognised as a valued ally in the fight for independence. It was dubbed "the nationalist press." The press that backed the freedom movement. In this section we will discuss about the role of Mahatma Gandhi in the freedom struggle where he used the press as the weapon.

During the Indian independence movement, Mahatma Gandhi's work as a journalist played a crucial role in influencing public opinion, rallying support for independence, and promoting social reform. Gandhi's dedication to the truth, nonviolence, and productive activity defined his journalism. The following are some salient features of his journalistic role:

Throughout his life, Gandhi launched a number of newspapers, including "*Navajivan*" in India, "*Young India*," and "*Indian Opinion*" in South Africa. Gandhi used these periodicals as forums to discuss his beliefs in Sarvodaya (the welfare of all), Satyagraha (the truth-force), and nonviolent resistance.

Gandhi reached a larger audience by using his newspapers to spread his beliefs in nonviolence, civil disobedience, and independence. He encouraged people to take part in the nonviolent freedom movement by using his publications to elucidate the idea and tactics of satyagraha. Gandhi supported the Swadeshi movement and the use of hand-spun cloth, or Khadi, as symbols of independence and defiance of British rule through his publications. He urged Indians to switch from buying British to buying native things in order to develop their economy and revitalise their culture.

Gandhi opposed untouchability and the caste system. Through his newspapers, he advocated for the rights and dignity of Dalits, who were traditionally known as untouchables in Indian society, and waged a campaign against social ills like prejudice and untouchability.

Gandhi's journalism concentrated on drawing attention to the social injustices and disparities—such as poverty, illiteracy, and gender discrimination—that are pervasive in Indian society. Through his journals, he attempted to bring attention to these problems and

galvanise public opinion in favour of social reform and advancement.

The injustices and atrocities carried out by the British colonial government, such as the Rowlatt Act, the massacre at Jallianwala Bagh, and the harsh land revenue laws, were largely brought to light by Gandhi's newspapers. He advocated for India's self-rule and sparked popular outrage against colonial oppression through his books.

A key factor in the success of the liberation movement was Mahatma Gandhi's work as a journalist. He inspired public opinion, garnered widespread support, and gave the Indian people moral guidance in their struggle for social justice and independence through his newspapers.

5.6.1 Press after the Freedom Struggle

The Indian press remained vital in influencing the political climate of the nation, promoting democratic ideals, and pushing for social advancement even after India won its freedom from British rule in 1947. As watchdogs, newspapers and other media outlets ensured transparency in government and held public officials and the government responsible. After Independence the press too contributed towards nation building. There was a lot of passion for articulating the desires and goals of the country and creating a powerful, independent India. These desires and goals were both fuelled by and a part of the press. The press was meant to assist the government's development initiatives and contribute to the process of constructing a nation. The press was so highly valued that it was referred to be the fourth estate, after the legislative, executive, and judicial branches.

Jawahar Lal Nehru, the first prime minister, made significant contributions to the growth of the press as well. He pressed for a free and fair press.

After independence, the government felt compelled to regulate the newspaper sector. As a result, the First Press Commission of India was established in 1952 with the goal of assisting newspapers in preserving their independence, raising the bar through a code of conduct, and upholding both high public and professional standards.

The Press Council of India was founded in 1966 and the Press Council Act, 1965 was approved as a result of its suggestions.

With time, and the emergence of digital media and the new media after reach and access of information is possible. Despite this the Indian press is still growing and expanding despite the rise of television. In India, there were just 240 daily newspapers produced in the 1950s. In 1990, there were 2, 856 dailies, and by 2000, there were 5364 daily newspapers. Over a lakh publications were registered with the RNI as of March 2018 and over a 146,000 registered newspapers and periodicals as of 2023 the print media industry is still thriving.

Stop to Consider-5

- Mahatma Gandhi published "Navajivan" in India, "Young India," and "Indian Opinion" in South Africa.
- The Hindu was founded in 1878, and Amrit Bazar Patrika , 1868.
- There are 146,000 registered newspapers and periodicals as of 2023.

Check Your Progress-5

Notes—i) Use the space below for your answers.

ii) Compare your answers with those given at the end of this unit.

Q1. Which newspapers were launched by Mahatma Gandhi to spread his beliefs and ideas?

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Q2. What was the role of the press in India after independence?

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Q3. When was the First Press Commission of India established, and what was its purpose?
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Q4. How did the number of newspapers in India grow from the 1950s to 2023?
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Q5. How did Gandhi use his newspapers to promote the Swadeshi movement?
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Q6. What social injustices did Gandhi highlight through his journalism?
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Q7. What was the role of the Press Council of India, and when was it established?
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5.8 Let Us Sum Up

In the fight against colonial rule, print media was a crucial instrument for advocacy, communication, and mobilisation during India's independence movement. Newspapers had a significant role in influencing public opinion, igniting large-scale movements, and ultimately leading to India's 1947 declaration of independence.

Newspapers, which were widely read throughout the nation, served as the main information source during the independence campaign.

In order to keep people informed and involved in the movement, they gave information on political developments, the actions of nationalist leaders, and the advancement of the freedom struggle. Print media played a vital role in mobilizing the masses and galvanizing public opinion against British colonial rule.

The exploitation of Indian resources, the economic problems that Indians endured, and the oppressive colonial policies were among the injustices and crimes carried out by the British colonial administration that the print media revealed. Newspapers covered events like the massacre at Jallianwala Bagh, which increased awareness of and disapproval of British rule worldwide.

Thus the press was a potent tool in the Indian society which brought social reforms and also played a crucial role in the independence struggle.

Building upon a long global tradition of media evolution, Indian print media drew from both Western influences and indigenous reformist energy. From its early beginnings in colonial India, the press evolved into a voice of the people, bridging literacy gaps and regional divides. Influenced by pioneers such as Raja Ram Mohan Roy, Bal Gangadhar Tilak, and Mahatma Gandhi, the press became an ethical force for justice and unity. It supported social reforms, promoted public discourse, and documented resistance movements, linking India's media history with its sociopolitical transformation. Thus, the Indian press not only mirrored the nation's aspirations but actively shaped its path to modern democracy.

5.9 References and Suggested Readings

1. Agarwal, V. B., & Gupta, V. S. (2001). *Handbook of journalism and mass communication*. Concept Publishing Company.
2. Bhargava, G. S. (2005). *The press in India: An overview*. National Book Trust, India.
3. Hasan, S. (2013). *Mass communication: Principles and concepts* (2nd ed.). CBS Publishers & Distributors Pvt Ltd.
4. Iyengar, A. S. (2001). *Role of press and Indian freedom struggle: All through the Gandhian era*. APH Publishing Corporation.

5.10 Model Questions

1. Analytically trace the history of global media.
2. Discuss the history and beginning of global cinema.
3. Who is considered the father of Indian Journalism? Discuss the history of Indian press.
4. Who are the pioneers of Indian Journalism?
5. How did Mahatma Gandhi as a journalist play a crucial role in India's freedom struggle?
6. Critically discuss the role of Raja Ram Mohan Roy in the freedom struggle.
7. How did media participate in the social reforms?
8. State the current status of press after Independence.

5.11 Answers to Check Your Progress

Check Your Progress-1

1. The first printed textbook was the Diamond Sutra, a Buddhist text from Dunhuang, China, dating back to 868 A.D.
2. Radio emerged as a mass medium in the early 1900s, with Guglielmo Marconi transmitting signals across the Atlantic Ocean on December 12, 1901.
3. The first formal television premiere was held at the World's Fair in New York in 1939.
4. Cinema began with the Silent Era, shaped by pioneers like Eadweard Muybridge and the Lumière brothers. Georges Méliès expanded the medium with films like *A Trip to the Moon* (1902). The introduction of sound with *The Jazz Singer* (1927) revolutionized filmmaking. The Golden Age of Hollywood in the 1930s and 1940s saw the dominance of studios like MGM. Technological advancements such as color films and digital cinema further transformed the industry, leading to its modern form.
5. The World Wide Web was created by Tim Berners-Lee in 1989 and became publicly accessible on August 6, 1991.

Check Your Progress-2

1. The British government was concerned because Indian newspapers were publishing information about the East India Company's unethical actions in India, and they wanted to prevent this information from reaching London.
2. The Vernacular Press Act was introduced in 1878.
3. The text states that the local language press (vernacular or regional press) was a "key instrument against British rule." This implies that it was used to disseminate information, raise awareness, and mobilize people against British colonial rule, contributing to the freedom struggle.
4. The Metcalfe Act or Press Act 1835 is known as the liberator of the press.
5. Lord Wellesley introduced the Censorship of Press Act 1799.

Check Your Progress-3

1. **c) Mooknayak**
2. The Indian press contributed to legislative reforms by advocating for legal changes to address social injustices such as child marriage and sati. Newspapers like *The Bengalee* and *The Indian Mirror* promoted reformist ideas that influenced the passage of laws such as the **Age of Consent Act of 1891** and the **Bengal Sati Regulation Act of 1829**.
3. The Hindu and Kesari
4. Issues like child marriage, sati, untouchability, and women's subjugation
5. It gave voice to underrepresented groups through newspapers like *Mooknayak* and *Bahishkrit Bharat* and fought for Dalit rights

Check Your Progress-4

1. Bal Gangadhar Tilak started the newspaper *Kesari*.
2. Annie Besant contributed to Indian journalism by editing

publications like *New India* and *Commonweal*, through which she promoted social reforms, worker rights, and Indian self-rule.

3. Ishwar Chandra Vidyasagar was the editor of *Shome Prakash* and *Tattwabodhini Patrika*.
4. *Mirat-ul-Akhbar* was published in the year 1822 by Raja Ram Mohan Roy.
5. *Hickey's Gazette* was first published in the year 1780.

Check Your Progress-5

1. Mahatma Gandhi launched *Navajivan* in India, *Young India*, and *Indian Opinion* in South Africa.
2. After independence, the press played a vital role in shaping the political climate, promoting democratic ideals, and contributing to nation-building by ensuring government transparency and accountability.
3. The First Press Commission of India was established in **1952** to help newspapers maintain their independence, improve professional standards, and uphold a code of conduct.
4. In the **1950s**, there were **240** daily newspapers; by **1990**, this number increased to **2,856**, and by **2000**, it reached **5,364**. As of **2023**, over **146,000** newspapers and periodicals were registered in India.
5. Gandhi used his newspapers to advocate the use of Khadi and promote Indian goods, encouraging people to boycott British products and support the Swadeshi movement.
6. Gandhi highlighted untouchability, caste discrimination, poverty, illiteracy, and gender inequality in his writings to mobilize public opinion for social reform.
7. The Press Council of India, established in 1966, aimed to uphold press freedom, ensure professional standards, and act on the recommendations of the Press Commission.

Unit: 6

History of Press in Assam, Role of Press in Assam in the Freedom Struggle

Unit Structure:

- 6.1 Introduction
- 6.2 Objectives
- 6.3 History of Press in Assam
- 6.4 Role of Press in Freedom Struggle
- 6.5 Let Us Sum Up
- 6.6 References and Suggested Readings
- 6.7 Model Questions
- 6.8 Answers to Check Your Progress

6.1. Introduction

Assam is home to a diverse range of languages spoken by various communities. Assamese serves as the **lingua franca** of the state, being its official language. However, Bengali and Hindi are also widely spoken due to the presence of significant linguistic communities. In addition to these Indo-Aryan languages, Assam is rich in languages from the Bodo-Naga linguistic stock, which originates from the Tibeto-Burman branch of the Sino-Tibetan family. The state is home to nearly eleven linguistic communities from the Bodo group, with major languages including **Bodo, Rabha, Karbi, Mising, Deori, and Tiwa**. Given this linguistic diversity, determining a single universally accepted language remains a challenge.

Despite this, Assamese has emerged as the **lingua franca** of the Brahmaputra Valley due to its widespread use and official status. In contrast, Bengali is the dominant language in the Barak Valley.

Therefore, when tracing the history of the press in Assam, it is essential to consider publications in multiple languages, including

Assamese, Bengali, Hindi, English, Bodo, and Karbi, which cater to the diverse linguistic communities of the state.

Started with ***Orunodoi*** in 1846, Assamese newspapers are publishing in Assam from different places. Most of these newspapers are published from Sivasagar, Dibrugarh, Jorhat, Tezpur and Guwahati. Both Assamese and English newspapers are publishing since the first part of twentieth century. But daily newspapers were publishing from 1935 onwards with ***Natun Asomiya***.

Presently, more than a dozen Assamese newspapers are publishing along with English, Hindi and Bengali newspapers. There are daily newspapers in Boro and Karbi languages published from the BTC area and Karbi Anglong District respectively.

6.2 Objectives

This unit is an attempt to analyse the ideas –

- About the brief history of press in Assam.
- To give an overview how many language have their own media in contemporary time.
- A little detailed discussion on Assamese press as dominant media.
- About the role of Assam press during freedom movement in India.

6.3. History of Press in Assam

Introduction of the Printing Press and Birth of Journalism:

The Legacy of *Orunodoi*

The introduction of first printing press by the American Baptist Missionaries marked birth of journalism in Assam. The Baptist mission press at Sivasagar published ***Orunodoi***, the first Assamese newspaper in January, 1846. Two American Baptist Missionaries Dr. Nathan Brown and Oliver T. Kotter were the men behind this landmark work. The publication of *Orunodoi* in Assam is an epoch changing event not only the history of Assam

but also in the social history in the region. ***Orunodoi*** was a combination of both a magazine and newspaper. In Assamese the paper *Orunodoi* introduced as ***Orunodoi Sambad Patra*** from January 1846 to December 1850 and as *Orunodoi* only from 1851. (Dr. Maheswar Neog, 1998). Besides fulfilling the objectives of newspaper and magazine together *Orunodoi* was a precursor of Assamese grammar, dictionary, drama and poem, various types of article and school books. The cluster of Assamese letter and spelling and spelling system had undergone a process of change and development during the early years of *Orunodoi*. The structure of Assamese language and way of expression changed too and all these together brought a new rhythm to Assamese language and literature. In the first issue it was written as The ***Orunodoi*** a monthly paper devoted to religious science and general intelligence. It encouraged studies devoted not only to religion but also to science and general intelligence.

Impact of Orunodoi on Assamese Journalism

In spite of its limitations, The *Orunodoi* inspired the younger generation and prepared the ground for an intellectual awakening. The sincere effort of American Baptist Missionaries in spreading the news of science and technology and contemporary world to every nook and corner of Assam through *Orunodoi* had broaden the mental horizon of Assamese people and brought a sea change into sphere of Assam language, literature and culture. It also succeeded in kindling and fostering a spirit of enquiry among the Assamese people.

Emergence of Assamese Newspapers and Magazines:

The *Orunodoi* gave an impetus to the birth of a galaxy of Assamese newspaper and Magazine in Assam both in English and Assamese. In last decade of 19th century was marked by the appearance and disappearance of over a dozen of newspapers and journals.

Assam Bilasini – The Second Assamese Newspaper

It is a thing of great surprise that the second Newspaper in Assamese language ***Assam Bilasini*** was published from Majuli, a very isolated place. This indicates the courage, determination

and farsightedness of Sri Sri Duttadev Goswami, Satradhikar of Auniati Satra, Especially when we look at the situation of Assam during that period (1870-1871). It was extremely courageous task on the part of the Auniati Satradhikar to set up a printing press and bring out a newspaper from a river island like Majuli. It is being noted that Majuli did not also have the atmosphere and infrastructure for running a printing press and a newspaper. Sri Sri Duttadev Goswami himself was the editor of *Assam Bilasini*; Sridhar Baruah Ojha was the publisher for long twelve years up to 1883. *Assam Bilasini* was a great achievement of the great vaishnavite and erudite scholar revered Duttadev. But it cannot be said the educated young generation was impressed by the topic selections, sentence framings etc. of *Assam Bilasini*.

The *Assam Bilasini* was published from Jorhat for the second time as a weekly (1993-1924). Many literatures stared their literary carriers through *Assam Bilasini*.

***Assam News* – The First Bilingual Newspaper**

Assam News (1871–1883), the first newspaper published from Guwahati, was bilingual weekly featuring news and articles in both Assamese and English. It holds the distinction of being the first Assamese weekly as well as the first bilingual newspaper in Assam. The newspaper was edited by **Hem Chandra Baruah**, the renowned author of the *Hemkosh* dictionary, widely regarded as the “Master of the Assamese Language.” *Assam News* was published by the **Assam Printing Corporation**, established by the **Baruah-Phookan Brothers** and **Abhay Shankar Guha** served as the Assistant Editor.

Assam News ushered in a new era for the Assamese language. It played a crucial role in modernizing Assamese spelling and laid the groundwork for the development of Assamese prose and poetry in its contemporary form. Beyond literature, the newspaper also provided in-depth socio-economic and political analysis of issues concerning Assam.

A notable linguistic contribution of *Assam News* was the introduction of the Assamese term **Batori Kakot** as a translation of the English word *newspaper*. Hem Chandra Baruah managed

the publication successfully from 1882 to 1885, leaving a lasting impact on Assamese journalism and language development.

***Assam Banti* – A Unique Public Initiative**

***Assam Banti* (1900–1944)** was exceptional in many ways. It was the first known instance in Assam where public donations were raised through an organized meeting to establish a press and publish a newspaper. When financial burdens forced the publication to halt, Padma Nath Gohain Baruah mobilized contributions from people across Assam to revive it—an effort unparalleled in the history of Assamese journalism.

The newspaper had a succession of distinguished editors: Mathura Mohan Baruah served as the first editor, followed by Jaydev Sarma, and later Padma Nath Gohain Baruah. *Assam Banti* holds a significant place in Assamese newspaper history as the first publication to sustain itself for 44 years, marking a milestone in the region’s press evolution.

The Contribution of the Agarwala Family – *Asomiya*

The publication of ***Asomiya*** was one of the most significant contributions of the renowned **Agarwala family** of Assam to Assamese language, literature, and culture. It brought about a revolution in Assamese journalism, setting new standards for the press.

This weekly newspaper was first published from **Dibrugarh** on **August 26, 1918**, with the vision of “leading the country on the path of progress by reporting new developments in India and abroad, highlighting injustices, grievances, and challenges faced by the public, addressing the causes of their misfortunes, discussing possible remedies, and remaining ever conscious as the people’s representative” (*Radhika Mohan Bhagawati, 1998*).

The publication was spearheaded by the eminent poet **Chandra Kumar Agarwala**. In **1924**, *Asomiya* shifted to a new press in **Guwahati**, marking a new phase in its journey. Initially published as a **weekly**, it also had a **tri-weekly edition between 1930 and 1942**, reflecting its growing influence.

Over the years, *Asomiya* was helmed by several distinguished editors, including Sadananda Dowarah, Maheswar Baruah, Omiyo Kumar Das, Harendra Nath Baruah, Lakshmi Nath Phukan, Ananda Chandra Baruah, Mohan Chandra Mahanta, Padmadhar Chaliha, Jyoti Prasad Agarwala, and Jogendra Nath Borkakoti.

***Dainik Asomiya* – The Rise of Daily Journalism**

Dainik Asomiya was launched on January 26, 1946, under the *Asomiya* establishment. Its founder-editor was Debakanta Baruah. The newspaper was introduced as "The daily edition of *Asomiya*, established by the late Chandra Kumar Agarwalla."

It was a six-page publication in foolscap size, with the following imprint at the bottom of the last page: "Editor: Sri Debakanta Baruah; printed and published by Sri Sonaram Bez at New Press, Guwahati, on behalf of Assam Printers and Publishers Ltd."

One of the newspaper's notable contributions to Assamese journalism was the introduction of a children's column, ***Akonir Chora***, which featured high-quality poems, articles, and discussions, enriching literary engagement among young readers.

The "Letter to the Editor" section also became a major attraction, fostering open discussions on important issues through the publication of argumentative letters on various topics.

A significant technological advancement in *Dainik Asomiya* was its use of a teleprinter for receiving news, making it the second Assamese daily newspaper to adopt this innovation.

***Deka Asom* – A Voice for Nationalism**

Deka Asom, a four-page newspaper printed on foolscap paper, was first published in 1935, with its inaugural issue marked as "First Year, First Issue." Edited by Sri Ambikagiri Raychoudhary, the newspaper aimed to be the voice of the

conservation forum, advocating for national consciousness and cultural preservation in the broader context of nation-building.

Deka Asom played a crucial role in shaping Assamese nationalism, influencing public opinion through its thought-provoking and analytical articles. Its contributions to Assamese journalism were instrumental in fostering intellectual discourse and strengthening regional identity during a critical period in history.

Stop to Consider-1

- The introduction of ***Orunodoi*** in 1846 marked the beginning of Assamese journalism, playing a crucial role in shaping Assamese language, literature, and intellectual thought.
- The emergence of newspapers like ***Assam Bilasini*** and ***Assam News*** in the 19th century reflected the growing interest in journalism and the dissemination of knowledge in Assamese society.
- ***Dainik Asomiya*** and other newspapers in the 20th century introduced new features such as children's columns, letters to the editor, and teleprinter technology, modernizing Assamese journalism.
- The contributions of the Agarwala family and other pioneers in the field of journalism helped in the evolution of Assamese newspapers, ensuring their role in socio-political awareness and cultural development.

Check Your Progress-1

Notes: i) Use the space below for your answers.

ii) Compare your answers with those given at the end of this unit.

1. When and by whom was *Orunodoi* first published?

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2. What was the significance of *Assam Bilasini* in Assamese journalism?

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3. Who was the editor of *Assam News* and what was its contribution?

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4. What was the role of *Dainik Asomiya* in Assamese journalism?

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5. What role did the Agarwala family play in the growth of Assamese journalism?

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6. How was *Assam Banti* unique among early Assamese newspapers?

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7. What was the aim of Deka Asom and who edited it?
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Batori and the Birth of Assamese Daily Newspapers

The weekly newspaper ***Batori***, founded by the distinguished Assamese tea planter Siva Prasad Barooah, was first launched in October 1930 and printed at Jorhat Dass Company's press.

On August 12, 1935, *Batori* was transformed into ***Dainik Batori***, marking a historic milestone as the first Assamese daily newspaper. This date remains a landmark in the history of Assamese journalism.

Unlike most daily newspapers, which are typically based in towns or cities, *Dainik Batori* was an exception—it was published from Thengal, a rural location 8 miles from Jorhat, where Siva Prasad Barooah resided. Despite a modest circulation of around 2,500 copies, the newspaper distinguished itself by carrying news from the Associated Press and Reuters, making it the first Assamese daily to purchase and publish international news via telegraph.

The newspaper was printed in an eight-page format on sheets measuring 45 cm in length and 30 cm in width. It had a total workforce of 55 employees, including 20 compositors. The editor of *Dainik Batori* was Nilomoni Phukan.

According to Lakhminath Phukan, *Dainik Batori* may have been the first daily newspaper in India published from a village without a post office. In fact, a small post office was established in Thengal only after the newspaper's publication began (*Prakash Goswami, 1998*).

Nagaror Kotha – Assam's First Daily Newspaper?

Nagaror Kotha, Assam's first daily newspaper, was launched on July 20, 1935, with Mr. Mafjal Hussain as its editor. However, it is often not recognized as the first Assamese daily, as its coverage was limited to local news from Jorhat town, without reporting on national or international affairs.

Eminent journalist Lakhminath Phukan regarded *Dainik Batori* as the first true Assamese daily newspaper, asserting that *Nagaror Kotha* functioned more as a local bulletin (Prafulla Ch. Baruah, 1998).

Despite its short-lived existence—though its exact duration remains unclear—*Nagaror Kotha* was printed at Assam Printing Works, Jorhat Das & Company. It followed a four-page foolscap format, and while no official records exist, some sources suggest that approximately 150 copies were printed per issue.

Assam Sevak – Voice of the Freedom Movement

Distinguished Gandhian leader Dr. Hare Krishna Das launched the weekly newspaper *Assam Sevak* in 1937, establishing a press of the same name in Guwahati. The paper was founded with the objective of disseminating the ideals of the freedom movement across the country.

The first issue was published on November 28, 1937, with Debendra Nath Sarma as its editor. Dr. Das later took over the editorial role from June 5, 1938, to November 20, 1938, before appointing Bijoy Chandra Bhagavati as his successor. At Bhagavati's request, the press was relocated to Tezpur, and from January 1, 1939, the newspaper began publishing from there under his editorship.

During the Quit India Movement of 1942, the government forced the closure of the press, halting publication. However, *Assam Sevak* was relaunched on January 14, 1948, and continued its run until September 20, 1953.

Tarun Asom – A Short-lived Contribution

The weekly Assamese newspaper *Tarun Asom (1939–1942)*, published from Dibrugarh, had a brief lifespan of just four years. It was founded by Nandeswar Chakravarty, a distinguished figure from Dibrugarh. Tarun Kumar Bhattacharya served as the first editor, followed by eminent historian Benudhar Sarma.

Despite its short existence, *Tarun Asom* made notable contributions to journalistic excellence in Assam. However, for various reasons, it struggled to gain widespread popularity. In an effort to distinguish the publication, Benudhar Sarma introduced unique elements, incorporating old proverbs and adages to enrich its editorial style.

***Bihlongoni* – A Fortnightly Experiment**

Eminent educationist Mahesh Chandra Deva Goswami made a notable contribution to Assamese journalism with the fortnightly newspaper ***Bihlongoni***. The first issue was published on September 6, 1947, but due to various challenges, it could not maintain regular publication.

The newspaper resurfaced for the second time in October 1949, yet it remained irregular. A third attempt was made on August 15, 1980, but once again, numerous obstacles hindered its continuity, preventing it from becoming a consistent publication.

***Janambhumi* – Assam's Oldest Newspaper**

The weekly newspaper ***Janambhumi***, launched in March 1947, marked a significant milestone in Assamese journalism. It remains the oldest Assamese newspaper still in circulation. The first editor was Dulal Chandra Bhuyan, then a lecturer at J.B. College, Jorhat. He was succeeded by Jagadish Phukan, son of the distinguished journalist Lakhminath Phukan. Trailukya Nath Sarma, closely associated with the paper since its inception, served as editor from 1951 to 1969. Later, Prafulla Boruah held the position from April 1969 to November 1986, followed by Manoram Baruah.

Initially, *Janambhumi* was printed at **Darpan Press** and later at **Annada Printing Press**, before establishing its own *Janambhumi Press* in 1949. The newspaper was nationalist in principle from the very beginning, advocating for the interests of Assam and its people. During the anti-foreigner movement, *Janambhumi*, like several other Assamese newspapers, faced pre-censorship.

The paper featured contributions from eminent personalities, including Kedarnath Goswami, who regularly wrote political commentary, as well as Dr. Bhupen Hazarika and Lila Gogoi, whose columns attracted wide readership. One of its most remarkable contributions was the birth of the organization '**Mainar Mel**', originating from a column of the same name run by Trailukya Nath Sarma and Hemanta Bordoloi.

During Prafulla Baruah's tenure, several innovations were introduced, including:

- A special magazine supplement for Bohag Bihu.
- A regular column on cinema.
- A dedicated forum, "Along the Cover of Green Leaves", to encourage educated individuals and children from tea garden communities.
- A youth-focused forum.
- A column highlighting the lives and achievements of veteran Assamese litterateurs.
- A special section for young readers.

Although the *Janambhumi* establishment was founded through the efforts of Debeswar Sarma, his brother Kanak Chandra Sarma later took over management and administration. Under his leadership, *Dainik Janambhumi* was launched as a daily newspaper on June 1, 1972, expanding the influence of *Janambhumi Press*. Kanak Chandra Sarma served as the founder-editor, followed by Prafulla Baruah, and later Kanak Chandra Baruah, Jatindra Kumar Borgohain, Dharendra Nath Chakraborty, Dr. Jogendra Nath Baruah, and Debo Kumar Bora.

The contributions of *Janambhumi* to Assamese journalism have been immensely significant. It has consistently covered important international, national, and regional news, with a strong emphasis on public interest issues. The paper also focused on developmental topics, such as a dedicated agriculture column for farmers. Each year, *Janambhumi* publishes special supplement magazines during Rongali Bihu and Durga Puja.

Even today, *Janambhumi* remains one of Assam's oldest and most respected newspapers, continuing its legacy of journalistic excellence.

***Natun Asomiya* – An Evolving Daily**

The Assamese daily *Natun Asomiya* was first published on June 26, 1949, under the Ramdhenu Publication Limited of Guwahati. Renowned poet Devakanta Baruah served as its first editor. Initially a weekly newspaper, it later transitioned into a daily. When Devakanta Baruah was elected as a Member of Parliament, Kirtinath Hazarika took over as editor, during which the newspaper became a full-fledged daily.

In 1955, Harendra Nath Baruah assumed the role of editor, a position he held for 20 years. Following him, Radhika Mohan Bhagawati took charge. However, after the demise of Indra Kamal Bezbaruah, the driving force behind the newspaper, *Natun Asomiya* faced financial and managerial crises. As a result, it reverted to a weekly publication before ultimately ceasing operations in 1982.

Despite its closure, *Natun Asomiya* proved that an Assamese daily newspaper could sustain itself for over three decades while maintaining a loyal readership. The newspaper played a pivotal role in shaping public discourse, actively participating in historic events such as the Indo-China War (1962), the Assam Oil Refinery Movement, and the Assamese Language Movement.

Moreover, *Natun Asomiya* was instrumental in fostering journalism as a profession in Assam, inspiring a new generation of journalists and media professionals. Its legacy remains an important chapter in the history of Assamese journalism.

***Dainik Asom* – A Pillar of Assamese Journalism**

One of the oldest Assamese dailies still in circulation, *Dainik Asom* was launched on August 4, 1965, by The Assam Tribune Group from Guwahati. The first editor of the newspaper was the renowned journalist Kirtinath Hazarika.

Playing a crucial role in shaping Assamese journalism, *Dainik Asom* helped establish professional journalism in the Assamese language, a trend initially set by *Natun Asomiya*. The newspaper

actively engaged with various socio-political issues in Assam, particularly during the Assamese student movement (1979–1985). It served as a platform for public awareness, educating the masses about the movement's objectives and significance.

Dainik Asom was also a pioneer in introducing professional cartoons as a regular feature, adding a new dimension to Assamese print journalism. In the 1980s, the newspaper faced government-imposed censorship, but it strongly challenged these restrictions in court, upholding the principles of press freedom.

With its commitment to journalistic integrity and public interest, *Dainik Asom* continues to be a significant force in Assamese media, shaping discourse and informing generations of readers.

***Ajir Asom* – A Modern Perspective**

On August 15, 1987, the Sentinel Group launched *Ajir Asom*, an Assamese daily newspaper, with the aim of highlighting the lives of common people in Assam. At the time, *Dainik Asom* (published from Guwahati) and *Dainik Janambhumi* (published from Jorhat) had already cemented their place in the hearts of Assamese readers. Despite the limited readership base, the launch of another daily newspaper marked a significant milestone in Assamese journalism.

The founder editor, Radhika Mohan Bhagawati, played a pivotal role in shaping the newspaper and served for a long period. *Ajir Asom* became known for publishing the works of renowned writers like Sayed Abdul Malik, Nabakanta Baruah, and Jogesh Das, further enhancing its literary value.

Bringing new dimensions to Assamese journalism, *Ajir Asom* introduced special Sunday and Saturday supplements, occasional literary columns, and puzzle games for children. It also gave special emphasis to scientific writings, making it a unique addition to Assam's newspaper industry.

Stop to Consider-2

- *Dainik Batori* was the first Assamese daily newspaper, published from Thengal in 1935, marking a significant milestone in Assamese journalism.
- *Nagaror Kotha*, though technically the first daily newspaper, was limited to local news and was not widely recognized as Assam's first true daily.
- *Assam Sevak*, launched in 1937, played a crucial role in spreading the message of the freedom movement, highlighting the press's role in India's struggle for independence.
- *Janambhumi*, launched in 1947, remains one of the oldest Assamese newspapers in circulation, contributing significantly to Assam's journalism and public discourse.
- *Natun Asomiya* and *Dainik Asom* helped shape professional journalism in Assam, covering important events like the Indo-China War (1962) and the student movements of the 1980s.
- The introduction of *Ajir Asom* in 1987 brought innovations in Assamese journalism, such as weekend supplements, literary columns, and scientific writings.

Check Your Progress-2

Notes: i) Use the space below for your answers.

ii) Compare your answers with those given at the end of this unit.

1. Which was the first Assamese daily newspaper, and where was it published?

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2. Why is *Nagaror Kotha* not widely recognized as Assam's first daily newspaper?

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3. What was the role of *Assam Sevak* in the freedom movement?

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4. How did *Ajir Asom* contribute to Assamese journalism?

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5. Who was the editor of Dainik Batori, the first Assamese daily?

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6. What was the unique feature of Dainik Batori in terms of international news coverage?

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7. Who founded the newspaper Assam Sevak, and when was its first issue published?

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8. Why did the publication of Assam Sevak stop in 1942?

9. Who were the two editors associated with the short-lived weekly Tarun Asom?

10. What was the reason behind Bihlongoni's irregular publication history?

11. Which notable columnist duo started the 'Mainar Mel' forum in Janambhumi?

12. List two innovative features introduced in Janambhumi during Prafulla Baruah's tenure.

13. Who served as the founder editor of Natun Asomiya, and when was it launched?

14. What socio-political movements did Dainik Asom actively cover, and how did it respond to censorship in the 1980s?

The Growth of Assamese Newspapers in the Late 20th Century

With the launch of *Ajir Asom*, Assamese journalism gained new momentum, ushering in an era of innovation and expansion in the Assamese press. Several new newspapers emerged, introducing fresh perspectives and creative advancements, breathing new life into the industry. Among them, *Natun Dainik* stood out as a pioneering effort.

Published in January 1988 by young businessman Surya Hazarika under Chandrakanta Press Pvt. Ltd. in Guwahati, *Natun Dainik* was edited by renowned writer Chandra Prasad Saikia, who played a crucial role in shaping its vision. This newspaper marked a new era in Assamese journalism, bringing a distinct approach to its content and presentation. It introduced a Sunday special edition, covering diverse topics such as science and technology, education, culture, youth affairs, and women's issues, offering readers fresh insights and a more engaging experience.

Due to its innovative approach and appealing presentation, *Natun Dainik* gained immense popularity within a short period. However, as newer newspapers with superior layout, page design, and diverse content entered the market, its readership gradually declined.

The growth of Assamese newspapers and magazines accelerated significantly following the Assam Agitation of the 1980s. This surge became even more prominent in later years, marking a shift toward professionalism in journalism. During this period, Assamese nationalism found a powerful voice through the publication of newspapers, journals, magazines, and books, fostering an atmosphere of intellectual discourse and awareness. Newspapers, driven by competition and evolving journalistic standards, continuously strived to enhance their content and production quality.

This era also saw ideological divisions within the press, with newspapers either supporting or opposing various groups during the agitation. This dynamic not only influenced public opinion but also helped shape the evolving landscape of Assamese journalism and media.

The Evolution of Assamese Press in the 21st Century

After 1990, a new chapter began in the history of the language press in Assam, with many publications emerging within a short span of time. As previously mentioned, *Natun Dainik*, which introduced new techniques in journalism, paved the way for later publications. *Ajir Batori*, published in December 1991 under the editorship of Dhirendra Nath Chakravorty, brought fresh talent into the field of journalism, leading from the front. Manoj Kr. Goswami, then the executive editor of *Ajir Batori*, was among the young journalists who reached a significant position in mainstream journalism during those days.

Asomiya Pratidin (1995), another popular newspaper, began its publication under the banner of *Sadin*, a well-known weekly from Guwahati. Founder editor Ajit Kr. Bhuyan, along with executive editor Parag Kr. Das, introduced a new linguistic style in the paper, primarily reflecting Guwahati's urban dialect. Until then, newspapers adhered to the standard Assamese dialect, but *Asomiya Pratidin* deviated from this norm to attract the younger generation and less formally educated readers. Political commentary and analysis became one of the major highlights of this newspaper. Since *Asomiya Pratidin* was printed in eight pages, it accommodated more news coverage along with advertisements. This newspaper covered international, national, and state news, and also introduced a special city page, which was unique at the time. Photographs were given more importance, setting a trend that other newspapers later followed. Today, it remains the highest-circulated newspaper in Assam.

In the same year, *Dainik Agradoot* (1995) was first published on October 6. This newspaper is published by Agradoot Publisher Private Limited, Guwahati, under the editorship of Kanak Sen Dekha. Before this, Kanak Sen Dekha had been publishing a popular tabloid twice a week from the same house. His rise as the editor of a reputed daily newspaper in Assam is a story of

perseverance through a long journey of ups and downs. During the 1980s, he was the editor, publisher, reporter, and even the seller of *Agradoot*. Over nearly three decades, he struggled to transform this one-man newspaper into a daily publication. The first editorial of this newspaper was titled *Bhoi Nai*, meaning "No Fear." This title signified the arrival of a newspaper that encouraged people to be fearless in speaking the truth. According to the editorial, the defining characteristic of this newspaper is its commitment to objective journalism. As stated in the editorial, *Dainik Agradoot* aims to provide information on a wide range of topics to fulfill the diverse needs of its readers.

Another popular Assamese newspaper, *Amar Asom*, was published by G.L. Publications, Guwahati, on April 21, 1997. The founder editor of this newspaper was the eminent writer and award-winner Homen Borgohain. It was the first Assamese newspaper to be published with two editions from Guwahati and Jorhat simultaneously in its inaugural issue. In 1999, this newspaper began regular color printing seven days a week. Earlier, *Ajir Batori* had also printed color pages, but only in its Sunday or supplementary editions. The newspaper's main motto, *satya nistha sangbadikotat utsargita*, is written on the masthead, meaning "dedicated to truthful journalism." *Amar Asom* aimed to offer a fresh reading experience by introducing new columns, particularly focused on literature and culture, and received a positive response from its readers.

Aji is another Assamese daily newspaper published from Guwahati under the editorship of Ajit Kr. Bhuyan. It began publication under Ramdhenu Prakashan Private Ltd., Guwahati, in March 2000. The newspaper's motto, *jati, mati aru manuhar babe*, written on the masthead, means "for the nation, land, and people." This editorial policy was followed throughout Ajit Kr. Bhuyan's tenure as editor (2000-2006). The newspaper had a significant influence on common people as well as in certain specific regions.

Frontier Publication Private Ltd., Guwahati, launched the Assamese daily newspaper *Asomiya Khabor* on November 20, 2001, under the editorship of Dr. Khiren Roy. This newspaper was published simultaneously from Guwahati and Jorhat. From its inception, it featured color pages and aimed to attract readers through a well-decorated layout and design. It provided more

national and international news coverage compared to other existing Assamese newspapers. The newspaper introduced special pages and columns targeting the younger generation, such as beauty and fashion, fashion photography, and serialized short stories and novels. It was initially published with 12 pages, a format later adopted by other Assamese newspapers.

Dainik Janasadharan is another Assamese daily newspaper published by Janasadharan Printers and Publishers Private Limited. It is printed in two editions, from Guwahati and Jorhat. The founder editor of the newspaper was Manoj Kr. Goswami. Conversations with various readers indicate that this newspaper gained popularity for its literary pages and distinctive news editing style.

Ajir Dainik Batori was first published on January 16, 2005, from Guwahati by H.K. Publication under the chief editorship of Homen Borgohain. It was the first Assamese newspaper to feature seven columns and was simultaneously published from three locations—Guwahati, Dibrugarh, and Lakhimpur—right from its first issue. Later, an additional edition was introduced in Silchar, marking the first time a newspaper in Assam included this remote region in its editions. With full-color pages, this newspaper placed greater emphasis on local news coverage while also covering national and international news.

Adinor Sambad is another newspaper that began publication from Guwahati on October 29, 2006, under the editorship of Adip Kr. Phukan. It was published by Asom Infomedia Private Limited, Guwahati. This newspaper introduced several innovations in Assamese journalism by enhancing both news and feature content. Sections such as school profiles, interviews, the family-oriented column *Our Home*, and infotainment features expanded the horizons of Assamese media.

The Assamese press, as described above, is a combination of various types of periodicals covering a wide range of subjects. Newspapers and magazines address diverse topics, but those published for a specific purpose or focusing on particular subjects have not been included in this discussion due to space constraints. For instance, certain newspapers and magazines cater exclusively to specific domains such as literature, women, children, farmers, cinema, drama, cartoons, humor, religion, science, history, economy and business, politics, nature, and the

environment. These publications serve the community with a distinct focus and are not substitutes for general newspapers that provide comprehensive information to meet the needs of a broader audience.

Some bilingual newspapers and magazines that feature Assamese as one of their languages have been considered for discussion. However, certain newspapers were short-lived, publishing only a single issue or a few editions before ceasing circulation. Additionally, some newspapers and magazines were created for a special purpose. For example, during the Assam Movement from 1979 to 1985, various newspapers and magazines were published by student organizations to raise awareness and either support or oppose the movement.

Trends in Assamese Print Media

The highest number of daily newspapers in Assamese was published between 1987 and 1996, followed by eight in the decade from 1997 to 2006 and seven between 2007 and 2015. The trend of weekly newspapers primarily began in the decade from 1947 to 1956, during the post-independence period, influenced by the establishment of a new government and the introduction of new advertisement policies. Later, from 1967 to 1976, ten weeklies were launched, marking the rise of Assamese nationalism alongside the Assamese Language Movement. The next wave, the largest in the history of Assamese newspapers, saw the emergence of nearly thirty-four weeklies, followed by ten in the decade from 1987 to 1996. Thereafter, there was a significant decline in the launch of new weekly newspapers, with only seven introduced over the next nineteen years.

A similar trend is observed in the case of fortnightly newspapers. Their growth was most prominent between 1967 and 1986, during which nearly thirty-four fortnightly newspapers were established. There are only a few newspapers published as tri-dailies or twice a week. The first tri-daily was introduced in the decade from 1927 to 1936, and since 1957, only six such newspapers have been published. In the case of monthly publications, the highest number of news magazines was recorded in the decade from 1977 to 1986.

Language Diversity in Assamese Press

There are more than eight hundred newspapers registered from Assam in various languages including English, Assamese, Bengali, Hindi, Bodo, Karbi and others. According to the data of Registrar of Newspapers in India (RNI), majority of the newspapers and magazines are publishing in Assamese language i.e. almost three hundred eighty eight Titles. Around hundred and thirty three Titles in English are publishing in the state, where as twenty nine Titles are publishing in Hindi, sixteen titles are in Bodo language, seven titles in Karbi language and thirty nine titles as bilingual newspapers (*RNI website, 2015*). It is noticed that in the RNI website data, some of the newspapers appeared in duplication and many of the daily newspapers are mentioned separately for its different editions as a different entry, which results the increase of total number of newspapers and magazines.

Regarding the periodicity, the RNI data shows the information from annual to dailies including monthly, bi-monthly, fortnightly, quarterly, weekly, twice a week etc. and it is seen from the data that most of the titles are registered for weekly with around hundred and twenty three, followed by monthly at around hundred and fifteen, fortnightly at fifty, daily at forty, quarterly at nineteen, bi-monthly at fourteen, twice a week at eight and annual at four (*RNI et al.*).

Stop to Consider-3

- The Assamese press saw significant growth in the late 20th century, with newspapers like *Natun Dainik* introducing innovative content and gaining rapid popularity.
- The Assam Agitation of the 1980s played a crucial role in accelerating the development of Assamese newspapers and magazines, leading to increased competition and professionalism in journalism.

- The 1990s and early 2000s marked a transformative period for Assamese print media, with publications such as *Ajir Batori*, *Asomiya Pratidin*, and *Dainik Agradoot* reshaping the landscape of regional journalism.
- The 21st century saw further expansion, with newspapers like *Amar Asom*, *Aji*, and *Asomiya Khabor* offering new formats, color printing, and specialized sections for literature, culture, and fashion.
- Trends in Assamese print media indicate a peak in newspaper launches between 1987 and 1996, followed by a decline in the number of new publications in later years.
- Assamese newspapers are diverse in language, with over 800 registered publications across Assamese, English, Bengali, Hindi, Bodo, and Karbi, reflecting the multilingual nature of Assam.

Check Your Progress-3

Notes: i) Use the space below for your answers.

ii) Compare your answers with those given at the end of this unit.

1. Which newspaper marked the beginning of Assamese journalism's transformation in the late 20th century?

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2. How did the Assam Agitation impact Assamese journalism?

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3. What was unique about *Asomiya Pratidin*, launched in 1995?

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4. What does the language diversity of Assamese newspapers indicate?

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5. Who was the editor of *Natun Dainik*, and what was his contribution to its success?

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6. What innovative features did *Ajir Dainik Batori* introduce upon its launch in 2005?

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7. Describe the motto and editorial policy of *Aji* newspaper.

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8. How did *Amar Asom* enhance the reading experience for its audience?

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9. What was the significance of the editorial titled *Bhoi Nai* in *Dainik Agradoof*?

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10. How the trend in weekly newspaper did launches change after 1996?

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6.5 Let Us Sum Up

The history of the press in Assam traces its roots back to the 19th century, with the emergence of Assamese-language newspapers that played a foundational role in the socio-political development of the region. The first Assamese newspaper, *Orunodoi*, published by American Baptist missionaries in 1846, laid the groundwork for journalism in the state by promoting education, social awareness, and the Assamese language. This was followed by a series of significant publications like *Assam Bilashini*, *Advocate of Assam*, and *Assamiya* that contributed to the cultural awakening and regional consciousness of the Assamese people.

During British colonial rule, newspapers such as *The Assam Tribune* and *The Assam Herald* became important platforms for intellectuals, freedom fighters, and reformists. They voiced the concerns of the people, criticized colonial policies, and fostered a space for political discourse. The Assamese press played a vital role in the Indian freedom struggle by supporting key movements such as the Swadeshi Movement, the Non-Cooperation Movement, and the Quit India Movement. Editors and journalists like Lakshminath Bezbaroa and Hemchandra Barua used their writings to challenge colonial narratives and encourage nationalistic thought, despite the threat of persecution.

In the post-independence era, the Assamese press expanded rapidly, both in reach and influence. Newspapers like *Dainik Asom* and *The Assam Tribune* solidified their presence as leading dailies, informing the public and engaging with issues of regional identity, development, and governance. The emergence of publications such as *Janambhumi* in 1972 further strengthened regional journalism by voicing the socio-political concerns of Upper Assam, while *Gana Adhikar*, launched in 1995, emerged as a platform for intellectual and political discourse with a focus on youth and progressive voices.

Weeklies such as *Sadin*, edited by Homen Borgohain, championed literary journalism, offering rich editorials, serious opinion columns, and social commentary. The press in Assam also adapted to technological shifts, with the introduction of desktop publishing,

internet-based news portals, and later, mobile journalism (MoJo), enabling faster reporting and wider dissemination of news.

With the arrival of 24x7 television news and digital platforms, print media began diversifying its content to include feature stories, lifestyle journalism, and in-depth analysis. Despite the changing landscape, the Assamese press continues to serve as a vital institution, promoting democratic values, preserving cultural heritage, and ensuring accountability in public life.

Through its long and evolving journey, the press in Assam has not only chronicled history but actively shaped it—empowering citizens, inspiring movements, and nurturing the democratic spirit of the region.

6.6 References and Suggested Reading:

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2. Bhagawati, R. M. (1998). *Chandra Kumaror Asomiya: Asomiyar Sari Dasokor Itihas*. In C. P. Saikia (Ed.), *Asamar Batari Kakat Alocanir Dersa Bachariya Itihas*. Guwahati, Celebration Committee of 150 Years of Newspapers in Assam.
3. Goswami, P. (1998). *Asomor Prathamkhon Dainik Batorikakot: Dainik Batori*. In C. P. Saikia (Ed.), *Asamar Batari Kakat Alocanir Dersa Bachariya Itihas*. Guwahati, Celebration Committee of 150 Years of Newspapers in Assam.
4. Phukan, P. K. (1996). *Asomor Sambad Patrar Samikshyatmat Adhyan (1846–1986)*. Madhu Prakash.
5. Registrar of Newspapers for India. (2015). *Data retrieved from <http://www.rni.nic.in>*

6.7 Model Questions

1. Discuss the role of Assamese newspapers in the socio-political awakening of the region during the 19th century.

2. How did the press in Assam contribute to the Indian freedom struggle, particularly during the Non-Cooperation and Quit India movements?
3. Explain the impact of colonial-era newspapers like *The Assam Tribune* and *The Assam Herald* on the nationalist movements in Assam.
4. In what ways did journalists and editors in Assam become key figures in the fight against British colonial rule?
5. Trace the early history of Assam Press?
6. What are roles and responsibilities carried out by Assam press during freedom struggle?

6.8 Answer to Check Your Progress

Check Your Progress-1

1. *Orunodoi* was first published in January 1846 by the American Baptist Missionaries, specifically Dr. Nathan Brown and Oliver T. Kotter.
2. *Assam Bilasini*, published from Majuli in 1870-1871, was the second Assamese newspaper and demonstrated the courage and determination of Sri Sri Duttadev Goswami in bringing out a newspaper from an isolated river island.
3. The editor of *Assam News* was Hem Chandra Baruah, the author of the *Hemkosh* dictionary. The newspaper modernized Assamese spelling and contributed to the creation of modern Assamese prose and poetry.
4. *Dainik Asomiya*, first published in 1946 by Debakanta Baruah, introduced a children's column (*Akonir Chora*), an engaging *Letters to the Editor* section, and was the second Assamese daily to use a teleprinter for news updates.
5. The Agarwala family, particularly through the publication of *Asomiya*, revolutionized Assamese journalism. They set new standards for the press and played a key role in the advancement of Assamese language, literature, and culture.

6. *Assam Banti* was unique in that it was the first known instance in Assam where public donations were raised through an organized meeting to establish a press and publish a newspaper. It was sustained for 44 years and became a milestone in Assamese journalism.

7. *Deka Asom*, edited by Sri Ambikagiri Raychoudhary, aimed to be the voice of the conservation forum, advocating for national consciousness and cultural preservation. It played a crucial role in shaping Assamese nationalism and strengthening regional identity during a critical period in history.

Check Your Progress-2

1. *Dainik Batori*, the first Assamese daily newspaper, was published from Thengal on August 12, 1935, by Siva Prasad Barooah.

2. *Nagaror Kotha* was published on July 20, 1935, but focused only on local news from Jorhat and did not cover national or international events, which limited its recognition as Assam's first true daily newspaper.

3. *Assam Sevak*, launched in 1937 by Dr. Hare Krishna Das, was a weekly paper dedicated to spreading the ideals of the freedom movement. It was eventually shut down by the British government during the mass movements of 1942.

4. *Ajir Asom*, launched in 1987 by the Sentinel Group, introduced new elements like weekend supplements, literary columns, and puzzle sections, making it more engaging for readers and expanding the scope of Assamese journalism.

5. The first Assamese daily newspaper was *Dainik Batori*, published from Thengal, a rural location near Jorhat, on August 12, 1935.

6. *Dainik Batori* received international news through Associated Press and Reuters, making it the first Assamese daily to publish international news via telegraph.

7. The editor of Dainik Batori was Nilomoni Phukan.
8. A post office was established in Thengal only after the publication of Dainik Batori began.
9. The first editor of Assam Sevak was Debendra Nath Sarma.
10. Dr. Hare Krishna Das served as editor of Assam Sevak from June 5, 1938, to November 20, 1938.
11. Assam Sevak began publishing from Tezpur on January 1, 1939, after being moved from Guwahati.
12. The founder of Tarun Asom was Nandeswar Chakravarty.
13. Benudhar Sarma enriched the editorial style of Tarun Asom by incorporating old proverbs and adages.
14. The founder of the fortnightly newspaper Bihlongoni was Mahesh Chandra Deva Goswami.

Check Your Progress-3

1. *Natun Dainik*, published in January 1988 by Surya Hazarika with Chandra Prasad Saikia as the editor, introduced a new approach to journalism by covering diverse topics such as science, technology, education, and culture.
2. The Assam Agitation of the 1980s accelerated the growth of Assamese newspapers, leading to increased competition, ideological alignments, and professionalization of journalism, as newspapers played a crucial role in shaping public opinion.
3. *Asomiya Pratidin* introduced a new style of language, using Guwahati's urban dialect instead of the standard Assamese dialect, making it more accessible to younger and less formally educated readers. It also provided extensive political commentary and analysis.
4. The existence of over 800 registered newspapers in Assamese, English, Bengali, Hindi, Bodo, and Karbi demonstrates the multilingual nature of Assam and the role of regional journalism in catering to diverse linguistic communities.
5. Homen Borgohain was the founder editor of Amar Asom. It was the first Assamese newspaper to be published simultaneously

from Guwahati and Jorhat in its inaugural issue.

6. The editorial policy was reflected in its motto *jati, mati aru manuhar babe* meaning "for the nation, land, and people."

7. It featured color pages, a well-decorated layout and design, and included special pages targeting the younger generation, such as beauty, fashion, and serialized stories.

8. It featured seven columns and was simultaneously published from Guwahati, Dibrugarh, and Lakhimpur, later adding Silchar, making it the first to include such remote regions.

9. *Adinor Sambad* included these features and was edited by Adip Kr. Phukan.

10. They reveal periods of significant growth, especially from 1967 to 1986, followed by a decline in launches, reflecting changing dynamics and demands in the media landscape.

Unit: 1

Growth and Development of Radio as a Mass Medium in the World, the Golden Period of Radio, Radio during the World War, Growth of Public Service Broadcasting in the World

Unit Structure:

- 1.1 Introduction**
- 1.2 Objectives**
- 1.3 The Early Days of Radio**
- 1.4 The Golden Period of Radio**
- 1.5 Radio after the Advent of Television**
- 1.6 Radio since the 1980s**
- 1.7 Let Us Sum Up**
- 1.8 References and Suggested Readings**
- 1.9 Model Questions**
- 1.10 Answers to Check Your Progress**

1.1 Introduction

Among all the electronic media we have come across, radio is perhaps the most personalized and the most widely used mass medium for development purposes. This is how radio personality Mark Tully spoke of radio,

“Radio, as a means of mass communication, is friendly and has a far bigger reach. When you are listening to radio, you are personally involved, your mind is working. This is because mind is pasteurising the piece of information being communicated.”

Radio is a medium of auditory communication transmitted through radio waves. As a mass medium, it has been significantly well-received for nearly a century. Despite the rise of television, the internet, and social media, radio continues to play a crucial role in

delivering information, entertainment, and cultural content to audiences worldwide. While it was predicted that radio would diminish in popularity after the rise of digital media, the incorporation of radio in cars, smartphones, and other convenient technological options, enabled it to flourish.

Today, radio has become much more than what could have ever been imagined only a century ago. Traditional radios and radio broadcasting have steadily become obsolete as the digital age has stepped in. Radio remains a powerful medium of mass communication with a rich history, diverse functions, and significant impact on society. By understanding its evolution, functions, significance, and challenges, we can appreciate the enduring relevance of radio in the digital era. As the world has evolved, so has the radio – going from the traditional format to more and more satellite radio and Internet radio stations. Instead of homes, radio is becoming the permanent fixtures of cars and smartphones. Also, in addition to music and features, radio talk shows and podcasts have become an increasingly popular option for the audience

1.2 Objectives

This unit is an overview of the history and growth of radio around the world. After reading this unit, you will be able to :

- Discuss the invention of radio and the beginning of radio broadcasting
- Identify and discuss the various stages of radio broadcast history in the world.
- Discuss the golden period of radio broadcasting in the world.
- Explain the current stage of radio broadcasting around the world.

1.3 The Early Stage of Radio

Today someone who has not seen, heard, or used a radio would be almost impossible to find. It has been a common fixture in our homes, cars, and even our phones. It was not always the case. The idea of using radio waves to send and receive messages, let alone using them for mass entertainment and communication was quite

novel. Even after the development of the radio transmitter and receiver in the last decade of the 19th century, it took almost two and a half decades for radio to be a household fixture. The history of the invention of radio is as fraught as it is filled with controversy.

Once Heinrich Hertz proved the existence of electromagnetic waves in the famed Hertz Experiment in 1888, scientists and inventors around the world started. An American inventor, Nicola Tesla was the first to demonstrate a wireless radio in 1893. However, he waited to perfect his work instead of filing for patent. That will prove to be his downfall, as in 1896 Guglielmo Marconi obtained a wireless telegraphy patent in England. An Indian scientist, Sir Jagadish Chandra Bose was also invaluable for this research, as he was the one to develop the Mercury Coherer, the radio wave receiver that was later used by Marconi to construct a functional two-way wireless radio (Bose, 1927). However, Bose was more inclined in the science of electromagnetic waves emitted by plants. Also, Bose was a firm believer in disseminating knowledge rather than taking credit. Hence, he never applied for a patent and instead let other inventors like Marconi use his invention. This is why, despite being the first person to demonstrate the science behind capturing radio waves, Bose was never hailed as the inventor of radio. Neither would be Nicola Tesla, who acquired a patent for basic radio in 1900. However, for Tesla, it would be too late, as credit for being the father and inventor of radio went to an Italian inventor named Guglielmo Marconi based on his wireless telegraphy patent in 1896. Amidst the storm of debate on who did it first, Marconi effectively sealed his position as the inventor of radio, by becoming the first individual to transmit radio signals across the Atlantic Ocean. (TechWholeSale, 2014)

To put a timeline on the series of events that led to the invention of radio:

1860- James Maxwell predicts the existence of electromagnetic/radio waves

1886-1889 - Heinrich Rodolph Hertz conducts a series of experiments and proves the existence of radio waves and the potential of its applications.

1893 – Nicola Tesla demonstrates a crude prototype of a wireless radio in St. Louis, Missouri.

1895- Guglielmo Marconi sends and receives wireless signals in Italy.

1895 – Sir Jagadish Ch Bose demonstrates the transmission and reception of radio waves through a wall.

1896- Marconi receives his wireless telegraphy patent

1900 – Tesla receives his patent for a basic radio

1901 – Marconi becomes the first person to achieve trans-Atlantic radio communication

1.3.1 The Early Years and WWI

The first radio broadcast of voice and music was transmitted by a Canadian inventor Reginald Fessenden, who experimentally transmitted talk and music for an hour. This transmission was done in December 1906, from Brent Rock, Massachusetts, and was intended for technical observers and any radio amateurs who might be listening.

In the next few years, there were many similar experimental broadcasts such as by Lee de Forest, who sporadically transmitted a series of musical demonstrations between 1907 to 1910, but none of them led to continuing scheduled services.

Cat's whisker

Among the early handmade radio receivers, used by the radio enthusiasts, were crystal sets, which used a tiny piece of galena (lead sulphide) called a “cat's whisker” to detect radio signals. Although popular, inexpensive, and easy to make, crystal sets were a challenge to tune in to a station. Such experiments were scattered, and so there was little demand for manufactured receivers. (Britannica)

In 1909, Charles (Doc) Herrold, started a college for training radio operators in San Jose, California. Soon he was providing a regularly scheduled program of voice and music to a small local audience of amateur radio operators. He is often regarded as the first person to

make entertainment broadcasts on a regular schedule. (Sterling, 2011)

We have to remember that before World War I facilitated the widespread use of radio by the military forces for sending and receiving messages to the armed battalions, radio communication was mostly used for emergencies and for sending messages out to the seas to contact the ships. This communication was mostly done in Morse code. Any radio enthusiasts had to build their receiver or customize the construction of one, as the radio receivers was not available commercially. Thus, the use of radio broadcasting for entertainment was quite limited and was treated as a hobby mostly for young boys with an innovative streak.

In World War I, radio proved its usefulness as an invaluable tool for communication among the armed forces. During that time, radio was used almost exclusively by the military.

1.3.2 Early Expansion of Radio

In the 1920s, once the war was over, radio gained popularity among the civilians. Broadcasting stations such as Westinghouse company's KDKA, England's British Broadcasting Company (BBC) and AT&T began to surface. In 1920 the Westinghouse Company applied for and received a commercial radio license which led to the formation of KDKA. It was the first radio station officially licensed by the government. The first corporation to advertise the sale of radios to the public was Westinghouse. In 1923, AT&T released the first radio advertisement. In the late 20s, CBS and NBC were created in response to AT&T being the sole station with rights to toll broadcasting. These companies were all offered specific rights like toll Broadcasting, manufacturing of transmitters, and manufacturing of receivers by the government-sanctioned Radio Corporation Agreements (RCA).

In Britain, radio broadcasts commenced in 1922 by the BBC. The broadcasts gained huge popularity in 1926, when the newspapers went on strike and the BBC became the leading source of information to the public. In both the United States and Britain the radio became popular as a source of entertainment as well.

Stop To Consider-1

- Radio became a widespread communication tool after decades of development.
- Key figures like Tesla, Marconi, and Bose contributed to radio's invention.
- The first radio broadcast with voice and music was in 1906.
- World War I saw radio's vital use in military communication.
- In the 1920s, radio expanded to the public, with stations like KDKA and BBC.

Check Your Progress-1

Notes: i) Use the space below for your answers.

ii) Compare your answers with those given at the end of this unit.

Q1. Explain the applications of radio during WWI.

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Q2. Where was the first radio program broadcast?

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Q3. Who first demonstrated a crude prototype of a wireless radio in 1893?

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Q4. What role did Sir Jagadish Chandra Bose play in the invention of _____ the _____ radio?

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Q5. What was significant about the year 1901 in the history of radio?

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Q6. Why is Charles (Doc) Herrold considered an important figure in radio history?

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Q7. Name the first radio station officially licensed by the government.

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Q8. What incident led to a rise in the BBC's popularity in Britain in 1926?

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1.4 The Golden Period of Radio

1.4.1 Radio during the WWII

The significance of the radio was proved once again during World War II, as it was a tool to inform the public of the news of the war.

The governments also used radio as a rallying source and gain public support. In the U.K. it became the primary source of information after the shut-down of television stations.

Radio played a pivotal role during World War II, emerging as the primary means of communication for coordinating military operations, relaying intelligence, and issuing commands between headquarters and troops on the frontlines. Encrypted radio transmissions were employed to maintain secrecy and protect sensitive information from being intercepted by enemy forces. Radio equipment, such as walkie-talkies and mobile radio units, facilitated real-time communication between ground forces, tanks, aircraft, and ships, enabling swift coordination and response.

All major powers involved in World War II extensively utilized radio for propaganda purposes, broadcasting messages aimed at demoralizing enemy troops and swaying public opinion. The BBC's overseas service became a vital source of news and information for people living in occupied territories, countering the propaganda spread by the Axis forces. Radio played a significant role in boosting morale on the home front, with broadcasts of music, news, and entertainment programs offering a respite from the hardships of war.

Radio also helped maintain a sense of normalcy and community for civilians enduring wartime hardships and separation from loved ones. It marked the advent of entertainment programs targeted at soldiers fighting on the frontlines, providing a much-needed respite from the hardships of war and boosting morale. Radio was instrumental in transmitting coded messages and coordinates for coordinating critical operations like the D-Day landings and other pivotal missions. The Allies employed sophisticated techniques like the Navajo Code Talkers to transmit unbreakable coded messages over the radio, ensuring secure communication.

Overall, the widespread use of radio during WWII revolutionized military communications, enabled the waging of psychological warfare on an unprecedented scale, and became a vital means of disseminating information and propaganda to both military personnel and civilians.

1.4.2 The Golden Age of Radio in America

The golden age of radio refers to a period in the 1920s through the 1950s when radio was the dominant form of broadcast media and a crucial source of entertainment and information for millions of households across the United States and other parts of the world. The golden period of radio had heavy contributions from the United States, the country being among the first to embrace this novel media.

The Golden Age of American radio as a creative medium lasted, at best, from 1930 to 1955, with the true peak period being the 1940s. Writer-producer-director Norman Corwin, one of radio's brightest talents, ruefully made the point that radio's most creative era was "the shortest golden age in history." During its brief heyday, however, dramatic radio thrived and was a vital part of American culture. As would become true with television in later decades, frequently used expressions from popular programs became part of the vernacular, and people arranged their personal schedules, as they later did with television, around their favourite programs.

The catalysts were the first commercial radio stations like Pittsburgh's KDKA hitting the airwaves in 1920. As receivers started appearing in American homes, radio's reach spread rapidly. By 1922, over 500 stations had launched to meet the skyrocketing demand for live audio programming and entertainment piped directly into living rooms.

With audiences hooked, radio became a marketer's dream vehicle for consumer outreach and advertising. Companies quickly realized they could peddle products and jingles through this new intimate channel reaching masses of potential buyers. Radio's first big national ad campaign was for Volkswagen in the late 1920s, exposing the power of the medium to create brand awareness and convince listeners to purchase.

The formation of radio networks and injections of big investment capital allowed the scale and quality of programming to soar in the 1920s. In 1926, the Radio Corporation of America (RCA) established its NBC Red and Blue networks, intent on producing the best entertainment and drawing top talent from vaudeville and Broadway.

Just as Hollywood became the epicenter of motion picture production, New York City's "Radio Row" on 16th Street flourished as the hot spot where all the major programming action took place. Elaborate NBC and CBS studios in Manhattan drew A-list performers who saw radio as the exciting new frontier.

Different genres and styles quickly emerged as audience tastes solidified. Comedic variety shows starring major talents like Jack Benny, Burns & Allen, and Fred Allen became wildly popular across all demographics. These comic geniuses mastered the timing and art form required for excellent radio execution.

Anthology dramas and episodic serials like *The Lone Ranger*, *Amos 'n' Andy*, and *The Shadow* captivated listeners who religiously followed the continuing storylines and crazy cliff-hangers each week. The craze launched the phrase "tune in next week" into the cultural lexicon. Orson Welles' infamous 1938 "War of the Worlds" broadcast dramatized a Martian invasion so convincingly that mass panic ensued.

From the airwaves also emerged the first major radio stars and celebrities who became household names despite never being seen. News anchor personalities like Walter Winchell, broadcaster Eddie Cantor, and singer-actors like Bing Crosby, Groucho Marx, and Bette Davis reigned as the biggest media stars of the 1930s.

Indeed, news programming had come into its own as radio allowed live coverage of world events unlike anything prior. President Franklin D. Roosevelt embraced radio's unmatched power to speak directly to Americans through his famous "fireside chat" broadcasts during the Great Depression and World War II. Radio bonded and rallied the nation through its most challenging periods.

By the late 1930s, the majority of American households owned a radio, with CBS and NBC dominating the airwaves through hundreds of affiliated stations airing their full program slates across time zones. Movie houses, barbershops, and community gathering spaces all had their radio sets permanently tuned to the most popular scripted shows, live music performances, and sporting events.

Throughout the 1940s, radio remained the king of mass media, fueled by big band remotes, President Roosevelt's reassuring chats, news from World War II front lines, and families crowding around the glow of the radio cabinet. In its golden age peak, radio united,

entertained, and informed the nation like nothing prior. Billions of annual advertising dollars poured in to access the hugely captive radio audiences.

While television would eventually dethrone radio's reign starting in the late 1940s, the golden era cemented the medium as a revolutionary new pillar of American culture and society. For the first time, the airwaves directly transported incredible programming and the world's biggest personalities right into people's living rooms at no cost aside from a radio receiver. As America's first true electronic broadcast mass media, radio provided a communal experience that brought the entire nation together in one powerful shared voice during a remarkable period.

Notable happenings during the golden period of Radio

1920 - KDKA in Pittsburgh launches as the first commercial radio station, broadcasting the results of the presidential election.

1922 - Over 500 radio stations are now on the air across the United States. The BBC is established in the United Kingdom.

1923 - The first live radio broadcast of a sports event airs - the Dempsey vs. Firpo boxing match.

1924 - The first radio network is formed by AT&T called the Telephone Group.

1926 - The National Broadcasting Company (NBC) radio network is established by RCA, creating the NBC Red and NBC Blue networks.

1927 - The Federal Radio Commission (later FCC) is formed to regulate U.S. radio broadcasting and licensing.

1928 - The first radio sitcom "Sam 'n' Henry" debuts on WGN in Chicago.

1930 - The radio show Amos 'n' Andy becomes a nationwide hit and the most popular program.

1931 - The Empire Service is launched, the predecessor to the BBC World Service.

1933 - Franklin D. Roosevelt gives his first of many famous fireside chat radio addresses from the White House.

1935 - The first radio commercials featuring jingles and sponsors air for products like Pepsi and Wheaties.

1937 - The Hindenburg disaster is broadcast live via radio reporter Herb Morrison's famous call.

1938 - Orson Welles' "War of the Worlds" radio drama causes panic when listeners think it's a real alien invasion.

1939 - Over 28 million American households own a radio, around 80-90% of the population.

1941 - All radio broadcasting is suspended in the U.S. for a day after the Pearl Harbor attack.

1943 - Norman Corwin's epic radio drama "On a Note of Triumph" airs across all four major networks.

1945 - The first radio broadcast from outer space happens on NASA's Explorer I mission.

1947 - The iconic BBC radio comedy "The Goon Show" starring Spike Milligan first airs.

1949 - The first broadcast of the BBC's philosophical radio program "The Archers" occurs.

1950 - Radio broadcasting of baseball games and other sports events reaches peak popularity levels.

Orson Welles' "War of the Worlds" radio drama

Orson Welles, known for his innovative storytelling, adapted H.G. Wells' "The War of the Worlds" for radio broadcast on October 30, 1938. The program was structured as a series of simulated news bulletins interrupting regular programming. It began with seemingly innocuous reports of strange atmospheric disturbances and gradually escalated to reports of Martian cylinders landing in New Jersey. Despite disclaimers at the start and midpoint of the broadcast indicating it was a fictional drama, many listeners panicked, believing it to be real. Some people fled their homes, believing that Earth was really being invaded by Martians, and caused stampedes in the streets.

1.4.3 The Golden Age of Radio around the World

While the United States is often credited as the birthplace of commercial radio, the golden age of radio as a transformative mass medium had an equally profound impact across the world in this period. From Canada to Europe, Asia, Africa and beyond, radio rapidly spread and flourished into a powerful cultural force in the 1920s through 1940s.

In the United Kingdom, the British Broadcasting Company (later Corporation) launched its nation-wide radio service in 1922, just two years after the U.S. debut of KDKA. The BBC quickly established itself as a pre-eminent broadcaster, pioneering iconic comedy programs like *ITMA* and *The Goon Show*. By the 1930s, the BBC had started the hugely influential BBC World Service to broadcast internationally.

Across continental Europe, state-run radio networks took shape in nations like France, Germany, Netherlands and the Soviet Union in the late 1920s and 1930s. While more overtly used for propaganda purposes by authoritarian regimes, these radio signals still brought entertainment, news and a revolutionary new media experience to citizens.

In Canada, radio broadcasting extended the reach of both British and American content while cultivating its own beloved programs like the hockey broadcast broadcasts, barn dance shows like *Max Ferguson's*, and Québécois folklore series like *Les Joyeux Troubadours*.

Latin American nations like Mexico, Cuba, Argentina and Brazil witnessed rapid growth in radio broadcasts and lively genres like radio novellas (radio dramas) caught on. Inside rudimentary studios, rich sonic worlds came alive on the airwaves.

In the British colonies of Africa, radio played a unique role spreading information as the European powers rapidly built transmission stations. Programs from the BBC's African Service were widely received, while domestic stations promoted language preservation through local programming.

Australia's radio boom took place in the 1920s-30s as sports like cricket and horse racing was brought into homes. The government even used radio's reach to deliver distance education to the vast

Outback regions. Popular serials and music programs developed loyal fans.

India witnessed radio's impact early on, with Radio Clubs springing up in major cities in the 1920s for group listening. Air strikes by the Imperial British forces were broadcast live. Domestic stations celebrating music, drama and Hindi/Sanskrit culture launched in the 1930s.

No region displayed radio's explosive popularity quite like Japan, where millions invested in receivers during the interwar period. Radio drama series enthralled households. At its peak an estimated 90% of urban households had radios tuned to the domestic programming.

Thus, while American radio pioneered many formats and rose to great heights, broadcasting's golden age represented a transformative social and cultural shift around the world. Even regions with oppressive regimes or poverty still experienced radio's powerful ability to connect, entertain and inform citizens in unprecedented ways during this pivotal period.

Stop To Consider-2

- The golden age of radio (1920s-1950s) was marked by radio's dominance in entertainment and information.
- The U.S. pioneered commercial radio, with Pittsburgh's KDKA starting in 1920 and over 500 stations by 1922.
- Radio quickly became a powerful marketing tool, with ads like the Volkswagen campaign in the late 1920s.
- In the 1920s, the RCA established NBC, leading to high-quality programming with Broadway talent.
- Comedic variety shows and anthology dramas, like *Amos 'n' Andy* and *The Lone Ranger*, captivated listeners.
- Orson Welles' *War of the Worlds* broadcast caused panic in 1938, showcasing radio's influence.
- News programming gained prominence with anchors like Walter Winchell, and FDR's fireside chats connected directly with the public.
- By the late 1930s, most American households owned radios, and CBS and NBC dominated.
- The golden age of radio peaked in the 1940s but was overtaken by television in the 1950s.

- Radio's influence spread globally, with countries like the UK, Canada, and Japan creating their own programming.

Check Your Progress-2

Notes: i) Use the space below for your answers.
ii) Compare your answers with those given at the end of this unit.

Q.1. Describe the broadcast of news during the golden age.

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Q.2. How did radio act to boost morale during the war.

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Q.3. What role did radio play in military communication during
World War II?

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Q.4. Explain how propaganda was disseminated via radio during
WWII.

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Q.5. What was the significance of the BBC's overseas service
during the war?

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Q.6. Describe the emergence of radio advertising in the 1920s.

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Q.7. Name three popular genres or shows from the golden age of American radio.

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Q.8. How did President Roosevelt utilize radio during his tenure?

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Q.9. What impact did Orson Welles' "War of the Worlds" broadcast have on the audience?

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Q.10. Mention two ways in which the golden age of radio influenced countries outside the United States.

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1.5 Radio after the advent of Television

1.5.1 The Decline and Re-Invention of Radio (1945-60)

With the arrival of television after World War II, radio experienced a major decline from its golden era heights. As families invested in TVs, listening habits changed dramatically and radio networks lost sponsors and advertisers to the new visual medium.

Many of radio's top stars like Jack Benny, Burns & Allen, and Amos 'n' Andy transitioned to television, further depleting radio's talent pool. Radio soap operas waned, and live musical acts and variety shows became non-existent as they moved to TV studios.

Radio networks downsized rapidly, with hundreds of radio stations going off the air by the early 1950s. The big radio networks like NBC shrank their workforce and eliminated many programs and local stations. CBS gave up its "road" units that traveled for remote broadcasts.

The invention of the 45rpm record and the rise of independent record labels like Atlantic, Chess and Sun further shifted entertainment habits away from radio's control. Young people were now able to purchase and collect music separately from radio.

1.5.2 Re-Invention of Radio (1950s-1960)

To survive the introduction of Television and its inevitable decline, radio was forced to re-invent itself and find new niches beyond simply trying to compete with television's dominance of scripted entertainment programming.

One of the first major shifts was a focus on music and disc jockeys playing recorded music. This allowed radio to be more locally-focused rather than relying on costly nationwide distribution of content. DJs developed followings in local markets by tailoring playlists to regional music tastes.

Radio also emphasized talk formats like all-news stations, sports shows, and ultimately the emergence of opinionated radio personalities and talk radio hosting. These formats thrived without visuals and allowed more localized, narrow-casted content.

The transition to rock and roll music in the 1950s was a boon for radio's re-invention. Youth-oriented Top 40 stations became very popular by playing the new rock records. DJs like Alan Freed and Dewey Phillips were pivotal in championing early rock on radio.

Radio also leaned into news and event coverage, providing on-the-scene reporting of major events in a way TV couldn't match. Civil rights movements and election campaigns were advanced by radio's portable ability to broadcast live updates.

By the late 1950s and into the 1960s, FM radio technology emerged as a new frontier, offering higher audio fidelity and more channels. While AM radio dominated at first, FM allowed for more specialization like educational/NPR stations.

Thus, while TV overshadowed its original entertainment dominance, radio carved out new identities through music, talk, news, and localized formats in this period of re-invention between 1945-1960. This pivot ensured radio's survival as a powerful medium moving forward.

1.5.3 The Newer Initiatives (1960-1980)

The decades of the 1960s through the 1980s ushered in a new era of innovation and evolution for radio broadcasting globally. As television solidified its place as the predominant mass media and entertainment platform, radio was forced to adapt and carve out new niches to remain relevant and viable. This period saw radio pioneering fresh initiatives across technology, programming, ownership models, and delivery systems.

One of the biggest technological developments was the rise of FM radio broadcasting. While AM radio still reigned supreme in many countries initially, FM's superior audio fidelity and stereo sound capabilities allowed stations to offer higher-quality music and programming. The number of FM stations began growing rapidly worldwide to meet audience demand for this improved listening experience. Advancements like transistor radios and the pioneering Sony Walkman made FM's clear sound extremely portable.

This period also gave birth to the public/non-commercial radio movement. The establishment of networks like National Public Radio (NPR) in the United States and expansions at the BBC in the United Kingdom provided educational, advertising-free programming as an alternative to commercial radio. Publicly-funded stations could focus on less mainstream content like in-depth news, long-form cultural programming, and broadcasting for underserved communities.

Commercially, radio underwent a massive consolidation transformation starting in the late 1970s as ownership rules were relaxed. This allowed major media conglomerates to buy up hundreds of radio stations and networks under centralized ownership. While concerning to some, these economies of scale

helped radio owners invest in technology upgrades and expand reach.

To compete in an increasingly saturated landscape, radio stations further specialized their programming to target very specific audience demographics. The blandly broad "pop" formats gave way to narrowly-focused genres like album-oriented rock, urban contemporary, hot talk, all-sports, etc. This allowed stations to super-serve niche audiences with tailored content.

The car dashboard became radio's most crucial delivery platform as in-vehicle listening skyrocketed during this period of suburban growth. Automakers invested heavily in high-quality audio systems to meet driver demand. This captive audience made radio ads even more lucrative for brands targeting car-based consumers.

From a content perspective, opinionated radio personalities and talk show hosts grew in cultural prominence. Unique local voices like Howard Stern as well as nationally-syndicated ideological programs developed loyal followings across music, sports, political talk and more. These radio stars helped offset television's monopoly on household entertainment.

Under the hood, radio infrastructure upgraded through technologies like FM stereo signals, radio data systems displaying song info, and eventually satellite radio broadcasting capabilities. These enhancements kept radio experience fresh and viable even as television and emerging media took centre stage.

Thus, through technological improvements, public radio initiatives, consolidated corporate ownership, narrowcast format specialization, and programming shifts emphasizing big personalities, radio broadcasting reinvented itself between 1960-1980 to remain an important cultural force globally. While its days as the dominant mass media platform had passed, radio persisted in sustaining large, passionate audiences worldwide.

1.5.4 Timeline of Notable Radio Events (1960-1980)

1960 - Russia launches first satellite radio broadcasters

1963 - Portable transistor radios become hugely popular

1967 - First radio reading service for the blind starts

1970 - NPR (National Public Radio) founded in the U.S.

1971 - FCC enforces non duplication of AM/FM signal rules

1973 - First radio broadcast from a human spacecraft

1975 - Sony unveils the first commercial Walkman

1978 - Loosening of radio ownership rules begins consolidation

1979 - ESPN launches and pioneering national sports radio.

1980 - Widespread adoption of radio data systems (RDS) technology.

Stop To Consider-3

- Radio became a transformative mass medium from the 1920s to the 1940s, spreading globally.
- The BBC launched its national service in the UK in 1922, pioneering iconic programs like ITMA and The Goon Show.
- In Europe, state-run radio networks emerged in countries like France, Germany, and the Soviet Union, often used for propaganda while providing entertainment.
- Canada cultivated its own radio programs while extending British and American content, with popular shows like hockey broadcasts and Québécois folklore series.
- Latin American countries, including Mexico, Cuba, Argentina, and Brazil, embraced radio novellas and other lively genres.
- In Africa, radio was a key communication tool, with BBC's African Service and domestic stations promoting language preservation.
- Australia used radio for sports, education, and to reach remote regions in the 1920s-30s.
- India saw the formation of radio clubs in major cities in the 1920s, with domestic stations launching in the 1930s to celebrate local culture.
- Japan experienced massive radio popularity, with millions of urban households tuning in to domestic programming.
- Despite differing political and economic systems, radio became a global force, connecting, informing, and

entertaining people during the golden age.

Check Your Progress-3

Notes: i) Use the space below for your answers.

ii) Compare your answers with those given at the end of this unit.

Q.1. Define Top 40 music programs.

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Q.2. what are the public radio initiatives.

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Q.3. What were the major technological developments in radio between 1960-1980?

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Q.4. How did FM radio contribute to the evolution of radio broadcasting during this period?

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Q.5. What impact did the rise of public/non-commercial radio networks like NPR have on radio programming?

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Q.6. How did radio stations adapt to the growing influence of television in the 1960s-1980s?

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1.6 Radio since the 1980s

While radio's influence waned in the post-war decades with television's meteoric rise, the medium experienced a renaissance starting in the 1980s thanks to new technologies that democratized and revitalized broadcasting. What once seemed like a relic has proven to be an extraordinarily resilient and adaptive medium.

The 1980s kicked off radio's digital transformation with the introduction of satellite technology. Satellite radio delivered signals with higher fidelity and afforded greater geographic reach for radio networks and syndicated programming. Upstart services like Sirius XM allowed radio to be bundled as a premium subscription-based product, generating new revenue streams.

But it was the proliferation of the internet in the 1990s that catalyzed radio's biggest rebirth. The arrival of streaming audio capabilities effectively removed radio's geographic limitations and cleared the way for global internet radio stations. Suddenly, niche programmers and pirate broadcasters could amass worldwide audiences for even the most hyper-targeted formats and genres.

Internet radio services like Pandora pioneered customized stations and playlists based on user preferences and feedback. This "radio 2.0" approach, coupled with on-demand streaming of specific songs, challenged terrestrial radio's traditional broadcasting model. Major acquisitions of internet radio companies by behemoths like Apple and Sirius XM reflect the technology's disruption.

Alongside internet radio grew the podcasting phenomenon starting in the early 2000s. These downloadable on-demand audio programs empowered anyone to become a broadcaster by allowing simple distribution of highly niche talk and music content. Popular podcasts like Serial demonstrated audio programming could still captivate audiences in an increasingly visual culture.

As audiences fractured across new digital platforms, terrestrial radio conglomerates that once seemed omnipotent faced fresh competition. This forced changes in terrestrial programming like the

return of more personality-driven shows in an attempt to retain loyal local listeners.

Commercial ownership consolidation accelerated as major companies like iHeartMedia swallowed up thousands of stations under single portfolios. While concerning to some, economies of scale helped implement advanced technologies like digital streaming, audience tracking, and targeted ad buys.

Simultaneously, in a direct parallel to commercial aggression, non-commercial radio movements grew more. Low-power FM community stations expanded to give voice to underserved neighbourhoods, universities, missions, and causes. College, public, and nonprofit radio found new life catering to listeners fatigued by homogenized commercial fare.

Throughout the changes, traditional AM/FM broadcast kept its relevance by embracing technology while still providing free over-the-air signals and unmatched local coverage of emergencies, severe weather, traffic and community happenings. Terrestrial radio also remained the primary way most in-car audiences consumed audio. Radio has proven to be secure at the introduction of new wireless technologies. Smart speakers, mobile phones and connected cars now converge radio's multiple distribution platforms into unified experiences. Radio has proven adaptable and complementary in the on-demand streaming era dominated by Spotify, Apple, YouTube and podcasts.

From pioneering satellite subscriptions to the internet's borderless streaming and niche podcasts, the arc of radio since the 1980s has been defined by relentless evolution and innovation. What was once left for dead has instead repeatedly disrupted itself through new technologies, reasserted its cultural imprint via passionate talent, and found a secure foothold in our ubiquitously audio-centric world.

Stop To Consider-4

- Radio experienced a renaissance starting in the 1980s, fueled by new technologies like satellite radio, which offered higher sound quality and broader reach for programming.
- Satellite services like Sirius XM transformed radio into a subscription-based service, generating fresh revenue streams and revitalizing the medium.

- The rise of the internet in the 1990s removed geographical limitations, giving birth to internet radio and enabling niche broadcasters to reach global audiences.
- Internet radio services like Pandora revolutionized the experience with customized playlists and stations, challenging traditional radio's model.
- Podcasting emerged in the early 2000s, empowering individuals to create and distribute highly specialized audio content, proving that audio programming could still thrive in a visual culture.
- The fragmentation of audiences across digital platforms led to changes in terrestrial radio, including the return of personality-driven shows to maintain local listeners.
- Commercial consolidation, with companies like iHeartMedia acquiring multiple stations, pushed technological advancements such as digital streaming and targeted advertising.
- Non-commercial radio movements, including low-power FM stations, grew to serve underrepresented communities and counteract homogenized commercial content.
- Traditional AM/FM radio embraced new technologies, maintaining its relevance with free over-the-air broadcasts, particularly for local coverage like emergency reports and traffic updates.
- Radio's adaptability was further demonstrated by its integration into smart speakers, mobile phones, and connected cars, ensuring it remains part of the modern on-demand streaming world.
- Since the 1980s, radio's continual evolution and ability to leverage new technologies have ensured its place in an audio-centric, digital world.

Check Your Progress-4

Notes: i) Use the space below for your answers.

ii) Compare your answers with those given at the end of this unit.

Q.1. Define the ‘Radio 2.0’ approach.

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Q.2. How did the internet revolutionize radio in the 1990s?

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Q.3. What impact did podcasting have on traditional radio broadcasting?

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Q.4. How has commercial radio adapted to the rise of digital platforms?

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Q.5. What role have non-commercial radio movements played in the evolution of radio since the 1980s?

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1.7 Let Us Sum Up

In this unit, we have explored the evolution of radio, tracing its history from its invention to its current status in the digital age. We began by learning how radio gained immense popularity after World War I, gradually becoming a primary medium for mass communication. This period marked the Golden Age of radio, during which it played a crucial role in entertainment, news, and cultural influence.

The unit highlights the significance of radio during wartime, particularly in World War II. Radio became an essential tool for military communication, propaganda, and morale-building, helping spread critical information to both soldiers and civilians. Propaganda broadcasts, especially from countries like the United States, the UK, and Nazi Germany, used radio to sway public opinion and support war efforts. The BBC, for example, became an international symbol of broadcasting, influencing not just domestic but also global audiences.

As we moved into the post-war years, the unit described the major shift that radio underwent with the rise of television. With the increasing popularity of TV, radio's audience began to decline. Television, with its visual appeal, became the dominant medium, attracting advertisers and content creators. This shift led to the downsizing of radio networks, and many of its stars moved to television, further diminishing radio's cultural presence. Despite the competition, radio managed to reinvent itself in the 1950s and 1960s by embracing music formats, talk radio, and regional content that television could not replicate.

Radio's revival in the 1980s was marked by technological advancements, particularly satellite radio, which offered better audio quality and expanded coverage. This was further revolutionized in the 1990s with the rise of the internet, which removed geographical boundaries and allowed radio to cater to global audiences. The introduction of internet radio services like Pandora and the podcasting boom also provided new ways for listeners to access specialized content. These advancements have enabled radio to adapt and remain relevant in the face of growing competition from streaming services like Spotify and Apple Music.

Overall, the history of radio demonstrates its resilience and ability to evolve with technological advancements. Despite challenges from newer media formats, radio has continually found new niches, from music to talk shows, news, and emergency broadcasts. The medium has managed to integrate itself with modern digital platforms like smart speakers, mobile phones, and connected cars, ensuring that it remains an important part of our daily lives even in an increasingly on-demand audio world.

1.8 References and Suggested Readings

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2. Bathgate, G. (2020). *Radio broadcasting: A history*. Independently published.
3. Douglas, S. (1999). *Listening in: Radio and the American imagination*. University of Minnesota Press.
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1.9 Model Questions

1. Describe the military applications of radio during WWII
2. Give an overview of the golden period of radio around the world.
3. Describe the initiatives taken by radio after it was dethroned by television.
4. Discuss the key factors that contributed to the golden period of radio and explain its impact on society.
5. How did radio evolve after the introduction of television, and what strategies helped it remain relevant?
6. Compare the role of radio during World War I and World War II. How did its significance change over time?

1.10 Answers to Check Your Progress

Check Your Progress-1

1. Ans: During World War I, radio communication became a vital tool for military forces. Previously, radio was primarily used for emergencies and maritime communication using Morse code. However, during the war, radio was extensively employed by the military for sending and receiving messages among armed battalions. Soldiers relied on radio to coordinate troop movements, relay battlefield intelligence, and issue commands in real-time, enhancing strategic coordination and tactical efficiency. Radio technology played a crucial role in improving communication and

coordination on the battlefield, contributing to the outcome of various military operations during World War I.

2. Ans: The first radio program broadcast is attributed to Reginald Fessenden, a Canadian inventor and engineer, who conducted an experimental broadcast on December 24, 1906. Fessenden transmitted a program of speech and music from Brant Rock, Massachusetts, to ships at sea in the Atlantic Ocean. This historic broadcast is considered the first known instance of voice and music being transmitted over the airwaves, marking a significant milestone in the development of radio broadcasting.

3. Ans: Nicola Tesla demonstrated a crude prototype of a wireless radio in 1893 in St. Louis, Missouri.

4. Ans: Sir Jagadish Chandra Bose developed the Mercury Coherer, a radio wave receiver later used by Marconi, and demonstrated radio wave transmission through walls.

5. Ans: In 1901, Guglielmo Marconi became the first person to achieve trans-Atlantic radio communication.

6. Ans: Charles (Doc) Herrold is considered important for providing regularly scheduled entertainment broadcasts, making him a pioneer in scheduled radio programming.

7. Ans: KDKA, operated by the Westinghouse Company, was the first radio station officially licensed by the government.

8. Ans: The BBC gained popularity in 1926 when a newspaper strike made radio the primary source of information for the public.

Check Your Progress-2

1. Ans: During the Golden Age of Radio, news broadcasts were frequent and authoritative, delivering updates on current events, weather, and sports multiple times a day. Broadcasters employed formal tones and delivered reports with precision. Major events, such as wars and elections, were covered extensively with live reports and eyewitness accounts.

2. Ans: During wartime, radio lifted spirits and united people through entertainment, news, and propaganda. It broadcasted music, comedy, and dramas, offering a break from the hardships of war. Government propaganda messages promoted patriotism and resilience. News updates informed listeners about victories,

fostering hope and determination. Personal messages from soldiers to their families brought comfort and connection. Inspirational speeches encouraged perseverance. Overall, radio served as a beacon of support, providing entertainment, information, and encouragement to boost morale during challenging times of war.

Q.3. Ans: Radio played a crucial role in military communication during WWII by enabling real-time communication between military units, ensuring coordination in operations, and providing instant updates.

Q.4. Ans: Propaganda was disseminated via radio during WWII through broadcasts that aimed to boost morale, demonize the enemy, and promote national unity. Both the Allies and Axis powers used radio to influence public opinion.

Q.5. Ans: The BBC's overseas service was significant during the war as it provided unbiased news and broadcasts to occupied territories, countering enemy propaganda and providing a voice for resistance movements.

Q.6. Ans: Radio advertising emerged in the 1920s with the establishment of national networks. Commercial advertisements were integrated into programs, and advertisers used the broad reach of radio to target consumers with jingles and product placements.

Q.7. Ans: Three popular genres from the golden age of American radio were comedy shows (like "Amos 'n' Andy"), variety shows (such as "The Ed Sullivan Show"), and serialized dramas (such as "The Shadow").

Q.8. Ans: President Roosevelt utilized radio through his "fireside chats," which were informal radio addresses that connected him directly with the American public, offering reassurance and explaining his policies, especially during the Great Depression and WWII.

Q.9. Ans: Orson Welles' "War of the Worlds" broadcast caused widespread panic among some listeners who believed the Martian invasion was real. The broadcast demonstrated the power of radio as a tool for mass communication.

Q.10. Ans: The golden age of radio influenced countries outside the U.S. by promoting radio as a mass communication medium and encouraging the development of radio networks and content tailored to local audiences, such as news and entertainment broadcasts.

Check Your Progress-3

1. Ans: Top 40 music programs are radio shows that feature the current most popular or bestselling songs across various genres. The term "Top 40" refers to the forty most popular songs of the week, based on factors such as radio airplay, digital downloads, and streaming. These programs typically showcase a mix of different music styles, including pop, rock, hip-hop, and R&B, catering to a wide audience. Hosts of Top 40 programs often provide commentary, artist interviews, and countdowns of the week's hottest tracks, making them popular among music enthusiasts and fans alike.

2. Ans: Public radio initiatives encompass a variety of programs and efforts aimed at serving the public interest and providing diverse, informative, and educational content to audiences. The most notable among them are given below-

- **News and Information:** Public radio stations produce and broadcast news programs, talk shows, and investigative journalism that cover local, national, and international events in-depth.
- **Cultural Programming:** Public radio features cultural programming such as music shows, interviews with artists, and discussions on literature, art, and film.
- **Educational Content:** Public radio initiatives often include educational programs designed to inform and inspire listeners, covering topics such as science, history, and current affairs.
- **Community Engagement:** Public radio stations engage with their communities through outreach events, partnerships with

local organizations, and audience feedback mechanisms.

- Independent Journalism: Public radio supports independent journalism and editorial integrity, often free from commercial pressures, ensuring unbiased reporting and diverse perspectives.
- Overall, public radio initiatives aim to enrich civic discourse, promote cultural understanding, and provide a platform for voices that may not be heard in commercial media.

3. Ans: Key technological developments included the rise of FM radio broadcasting for better audio fidelity, the advent of portable transistor radios, the introduction of the Sony Walkman, and the widespread adoption of Radio Data Systems (RDS) technology in the 1980s.

4. Ans: FM radio offered superior audio quality, making it ideal for music broadcasting. It allowed for stereo sound and a better listening experience, contributing to the growth of music-focused stations and increasing the popularity of radio among audiences, especially in portable formats.

5. Ans: Public radio networks like NPR introduced alternative programming that was educational, cultural, and free from commercial advertisements. They focused on in-depth news, long-form shows, and underserved communities, offering listeners content that commercial stations often neglected.

6. Ans: Radio stations adapted by focusing on music, specialized formats, and localized content that television couldn't match. They emphasized talk shows, opinionated radio personalities, and news updates. They also targeted niche demographics with tailored programming and used portable devices like Walkmans to increase their reach.

Check Your Progress-4

1. Ans: The "Radio 2.0" approach involves modernizing traditional radio by embracing digital technologies, enhancing interactivity, personalizing content, offering on-demand access, and integrating multimedia elements to adapt to changing audience preferences and

technological advancements.

2. Ans: The internet revolutionized radio in the 1990s by removing geographic limitations, allowing for global internet radio stations. This enabled niche programmers and pirate broadcasters to reach worldwide audiences, thus democratizing the medium.

3. Ans: Podcasting allowed individuals to create and distribute niche audio content, providing an alternative to traditional radio. It enabled highly specialized talk and music content, and demonstrated that audio programming could thrive even in a visual-driven culture.

4. Ans: Commercial radio adapted by consolidating ownership, implementing digital streaming, and using audience tracking and targeted advertising. It also introduced personality-driven shows to maintain loyal listeners in the face of competition from new digital platforms.

5. Ans: Non-commercial movements like low-power FM stations grew to serve underserved communities, providing diverse content and countering the homogenization of commercial radio programming.

Unit: 2

The Indian Radio Scenario---All India Radio to Private FM Broadcasting, Community Radio, Issues of News and Current Affairs in Private Radio, History of Prasar Bharati

Unit Structure:

- 2.1 Introduction to Indian Radio Scenario**
- 2.2 Objectives**
- 2.3 All India Radio to Private Broadcasting**
- 2.4 Community Radio**
- 2.5 Issues of News and Current Affairs in Private Radio**
- 2.6 History of Prasar Bharati**
- 2.7 Let Us Sum Up**
- 2.8 References and Suggested Readings**
- 2.9 Model Questions**
- 2.10 Answers to Check Your Progress**

2.1 Introduction to Indian Radio Scenario

Broadcasting in India commenced 13 years prior to the establishment of All India Radio (AIR). In June 1923, the Radio Club of Bombay conducted the country's inaugural broadcast, followed by the formation of the Calcutta Radio Club five months later. However, the Indian Broadcasting Company (IBC), founded on July 23, 1927, faced dissolution within three years.

In April 1930, the Indian Broadcasting Service, operating under the Department of Industries and Labour, initiated its experimental operations. Lionel Fielden assumed the role of the first Controller of Broadcasting in August 1935. Shortly after, in the following month, Akashvani Mysore, a private radio station, was established. On June 8, 1936, the Indian State Broadcasting Service was rebranded as All India Radio (AIR).

In August 1937, the Central News Organisation (CNO) was established. Subsequently, AIR was placed under the Department of Communications in the same year, later transitioning to the Department of Information and Broadcasting four years after independence. By the time of India's independence, there were six radio stations within the country and three in Pakistan. However, AIR's coverage only extended to 2.5% of the area and 11% of the population.

In 1956, the name "Akashvani" was officially adopted for the National Broadcaster, coinciding with the launch of the Vividh Bharati Service in 1957, primarily featuring popular film music.

The growth of All India Radio has been remarkable, evolving into one of the world's largest media organizations. Presently, with a network of 262 radio stations, AIR reaches nearly the entire population and covers 92% of the total area of the country. AIR broadcasts in 23 languages and 146 dialects, catering to diverse socio-economic and cultural demographics.

External Services Division broadcasts in 11 Indian and 16 foreign languages, spanning over 100 countries, providing news and entertainment to overseas listeners. The News Services Division of All India Radio delivers 647 bulletins daily in approximately 90 languages/dialects across various platforms.

Additionally, AIR operates 18 FM stereo channels, including AIR FM Rainbow targeting urban audiences with a refreshing presentation style, and AIR FM Gold broadcasting composite news and entertainment programs from major cities. In alignment with the government's decision to transition to digital transmission, AIR is gradually adopting the Digital Radio Mondiale (DRM) technology, aiming for complete digitization by 2017, promising enhanced transmission quality for listeners in the near future.

2.2 Objectives

This unit will enable the learners -

- To explore and comprehend the rich history of All India Radio (AIR), including its inception, evolution, and

significant milestones, in order to gain a comprehensive understanding of its role in shaping broadcasting in India.

- To analyze and understand the transition from the dominance of All India Radio to the emergence of Private FM Broadcasting in India, examine the factors that facilitated this transition, such as policy changes, technological advancements, and societal demands.
- To investigate the emergence and development of community radio in India, tracing its origins, evolution, and impact on local communities, and exploring the unique characteristics and challenges faced by community radio stations in the country.
- To critically examine the debates surrounding news and current affairs programming in private FM broadcasting in India, including issues related to editorial independence, regulatory frameworks, commercial pressures, and societal expectations, in order to understand the complexities of broadcasting diverse content in a competitive media landscape.
- To delve into the history, mandate, and functioning of Prasar Bharati, the autonomous public broadcasting agency of India, in order to comprehend its role in overseeing and regulating broadcasting activities, including those of All India Radio and Doordarshan, and its impact on the Indian media landscape.

2.3 All India Radio to Private Broadcasting

The Nationalist Approach to Broadcasting (1930–2000)

Throughout the twentieth century, radio broadcasting in India operated under a grand vision: to craft and disseminate diverse programs aimed at awakening, informing, enlightening, educating, entertaining, and enriching all segments of society. This lofty objective justified centralized control over the airwaves, a concept embraced both by the British colonial regime and subsequent Indian administrations post-independence. This period, spanning roughly from 1930 to 2000, witnessed what can be termed as a 'nationalist' approach to broadcasting, evident in its organizational structure, infrastructure, and content.

Under this paradigm, broadcasting policies emanated from the corridors of power in the capital, steered by the Ministry of Information and Broadcasting. Day-to-day operations were entrusted to officials drawn from a vast pool of bureaucratic talent. The ethos guiding capital investments and technological advancements was rooted in a developmentalist ethos, envisioning a broadcasting network capable of reaching every nook and cranny of the nation. Medium wave AM broadcasting, with its extensive coverage of up to 500 miles, epitomized this strategy. By the conclusion of the Fourth Five-Year Plan in 1974, the radio network boasted 70 stations, extending medium-wave services to 80% of the populace.

Programming reflected a pronounced nationalist tone, primarily featuring government achievements in growth and development, educational discourse targeting diverse demographics including the urban and rural underprivileged, and light entertainment designed to uplift listeners while reinforcing civic duties. However, this model encountered mounting resistance from market dynamics and evolving public preferences, gradually losing its allure and potential by the century's end.

Colonial Beginnings and the Establishment of All India Radio

The genesis of Indian broadcasting traces back to the colonial era when the inaugural station of the Indian Broadcasting Company (IBC) commenced operations on July 23, 1927. The IBC's financial struggles led to its acquisition by the colonial government in 1930, subsequently rebranded as the Indian Broadcasting Service, modeled after the British Broadcasting Corporation (BBC). Under the dynamic leadership of Lionel Fielden, a former BBC employee, the organization burgeoned into one of the world's largest broadcasting networks, later christened as All India Radio (AIR). Fielden championed a vision of broadcasting diametrically opposed to the commercial ethos advocated by figures like David Sarnoff. In Fielden's paradigm, radio was a social tool wielded by responsible authorities, fostering a collective civic consciousness rather than catering to individual consumer whims.

The colonial blueprint entrenched three pivotal features that defined Indian broadcasting for decades: absolute state control over the airwaves, a preference for centralized programming over regional and local content, and a paternalistic belief in top-down broadcasting. Firstly, broadcasting fell firmly under state

jurisdiction, continuing post-independence under the Ministry of Information and Broadcasting. This divergence from the relatively liberal print media landscape underscored the state's tight grip on broadcasting. Secondly, broadcasting policy leaned heavily towards national-centric programming, marginalizing regional and local voices. This trend, inherited from the colonial era, was driven by an expansionist agenda that sought to homogenize broadcasting nationwide. Thirdly, a paternalistic ethos permeated broadcasting philosophy, viewing the audience as beneficiaries of content dictated 'from above.'

Challenges to State-Controlled Broadcasting

This centralized approach faced challenges as consumer demand evolved and market forces exerted pressure. Despite early setbacks, such as the ban on film music under Minister BV Keskar, state broadcasting enjoyed initial prosperity. However, the advent of television in 1969 and subsequent liberalization initiatives signaled a shift. The introduction of FM broadcasting in 1977 marked a tentative step towards diversification, albeit overshadowed by television's ascendancy. It wasn't until the liberalization of the Indian economy in 1991–1992 that private FM broadcasting gained traction, culminating in the government's decision to auction private radio licences in March 2000, heralding a new chapter in Indian radio history.

The FM Revolution and Private Broadcasting

The transformation of radio broadcasting in India through the FM revolution stands out as a remarkable example of adaptation to evolving cultural and societal dynamics. In contrast to the previously state-controlled, nationally oriented AM radio, the introduction of FM represented not just a technological shift but a complete rethinking of radio's essence after seven decades of established practices. Under this new regime, radio stations shifted to private ownership, localized transmissions, and profit-driven operations, fundamentally altering perspectives on entertainment and audience engagement.

This profound transformation can be attributed to three interconnected factors: the liberalization of the economy in the early 1990s, developments in television broadcasting from the 1980s to 2000, and the pervasive influence of a market-driven consumer culture. The economic liberalization, akin to India's version of the

fall of the Berlin Wall, dismantled socialist structures, paving the way for private investment in broadcasting. Legal battles, notably the 1995 Supreme Court ruling, broke the government's monopoly over broadcasting, enabling private entities to enter the radio market.

Television's evolution, marked by privatization and increased entertainment content, indirectly influenced radio's reinvention. The rise of a middle-class consumer culture, fueled by economic growth, further propelled demand for diverse entertainment options, laying the groundwork for FM radio's ascendancy.

The Rise of Private FM Radio and Its Impact

The emergence of FM radio reflects a broader societal shift towards consumerism and market-driven media. However, it's crucial to acknowledge alternative uses of radio technology, such as community radio, and the potential for revitalizing AM radio to serve public interests. Thus, while FM radio dominates, there remains room for diverse broadcasting models to cater to varied audience needs and preferences.

The landscape of radio broadcasting underwent a significant transformation during the early 2000s, primarily due to the privatization of FM broadcasting in India. This shift was catalyzed by a landmark Supreme Court decision regarding airways and the government's embrace of economic liberalization policies, paving the way for the emergence of private FM radio stations. Consequently, FM channels became dedicated to entertainment content, particularly music, ushering India into one of the largest private radio markets globally.

As of November 2021, the Information and Broadcasting Ministry reported operational figures of 384 private FM radio channels and 338 Community Radio channels in India, reflecting the country's media diversity. The ownership of most private FM radio stations lies with various business and media organizations.

Government Control and Restrictions on Private Radio

Despite radio's widespread accessibility, with 99% of the population having access to it according to RSF (2019), concerns persist regarding government control over program content. This control, evidenced by historical instances like the 1952 ban on film songs

due to perceived cultural concerns, has raised questions about the freedom and independence of media in a democracy.

Efforts by civil society organizations and activists have challenged the government's monopoly on radio news, highlighting issues of censorship and lack of media plurality. However, government resistance to allowing news on private FM radio platforms persists, citing security concerns and the inability to monitor content effectively.

While other media platforms like television, print, and digital enjoy relative freedom in broadcasting news and analysis, radio remains constrained. Denying permission for news broadcasting contradicts the Supreme Court's 1995 ruling on airwaves as public property meant to promote a plurality of views and ideas.

Future Challenges and the Need for Legal Reforms

In recent years, the digital revolution has introduced numerous online media platforms, emphasizing the free flow of information. However, government control over radio news persists, illustrating a reluctance to embrace broader media democratization.

The growth trajectory of radio in India has been turbulent, with a decline in relevance after the rise of private television. While private FM radio channels have revitalized the medium, challenges such as competition from digital music apps threaten its sustainability. Diversifying program content beyond music to include news, current affairs, and sports is crucial for radio's continued relevance and audience expansion.

Furthermore, addressing colonial-era laws governing media is imperative for upholding free speech and debate in a modern democracy. The antiquated Indian Telegraph Act of 1885, originally unrelated to broadcasting, underscores the need for legal reforms to accommodate evolving media landscapes.

Stop to Consider-1

- Indian radio broadcasting was centralized for most of the 20th century, focusing on national objectives.
- Medium wave AM broadcasting dominated, ensuring widespread reach across the country.
- The colonial-era model influenced state control, centralized programming, and top-down communication.
- The rise of FM broadcasting in the 1990s marked a shift towards

private ownership and localized content.

- Liberalization, television growth, and consumer culture contributed to the FM revolution.
- FM channels prioritized entertainment, particularly music, leading to a surge in private radio markets.
- Despite privatization, government restrictions on radio news persist, limiting media plurality.
- Legal reforms are necessary to modernize broadcasting laws and ensure media freedom.

Check Your Progress-1

Notes: i) Use the space below for your answers.

ii) Compare your answers with those given at the end of this unit.

1. What were the three key features of Indian broadcasting inherited from the colonial era?

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2. How did economic liberalization in the 1990s impact Indian radio broadcasting?

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3. Why does the government restrict news broadcasting on private FM radio stations?

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4. What role did Lionel Fielden play in shaping All India Radio?

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5. Mention two ways in which FM broadcasting differed from the earlier AM broadcasting model.

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6. What were the main reasons behind the rise of FM radio in India?

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7. Why is there a need for legal reforms in India's broadcasting laws?

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2.4 Community Radio

The emergence and proliferation of community radio during the late 1970s marked a significant departure from the dominance of public and commercial radio platforms. Particularly prominent in Western contexts, community radio serves as a vital outlet for self-expression among segments of society marginalized by traditional mass media channels. In regions characterized by autocratic or totalitarian regimes, community radio assumes a role as both a passive and active form of resistance against oppressive governance structures. Within developing nations, community radio stands out as an effective means of reaching excluded or marginalized communities, as underscored by the Rockefeller Foundation. By providing these communities with a platform to voice their concerns and aspirations, community radio becomes integral to the discourse of development communication.

Radio's affordability, in terms of both production and reception, renders it accessible to communities situated at the furthest reaches of development, including those lacking access to telecommunication infrastructure. Its ability to transcend literacy barriers and penetrate even the most economically disadvantaged locales underscores its potential as a medium for cultural

preservation and community empowerment. With the widespread ownership of transistor radios, it assumes the character of a "people's medium," fostering cultural identity and pride among oral-based cultures.

Defined by UNESCO's Tabing Louie, community radio stations operate within, for, and about the communities they serve. These communities may be defined geographically or by shared interests, and ownership and management may be singular or collective in nature, representing diverse demographic groups. Crucially, community radio thrives on high levels of community participation in both operational and programming aspects, setting it apart from mainstream media. Financial support primarily stems from individual community members and local institutions, reinforcing its grassroots nature.

The distinctive characteristics of community radio, as outlined by AMARC and UNESCO, underscore its role as a facilitator of democratized communication systems. These characteristics include a commitment to serving specific communities, fostering media literacy and creative expression, employing locally appropriate technology, and prioritizing community welfare over commercial interests. Editorial independence from external influences ensures that community radio stations maintain integrity and authenticity in their programming.

In essence, community radio embodies a spectrum of practices and profiles, as articulated by AMARC members, ranging from musical to militant, rural to urban, and cooperative to independent. Ownership structures vary widely, encompassing not-for-profit organizations, educational institutions, religious bodies, and grassroots cooperatives. Financing sources include listener donations, international development agencies, advertising, and governmental support. Despite this diversity, community radio stations collectively embody a commitment to inclusivity, cultural diversity, and democratic values, serving as vibrant hubs of local expression and empowerment within the global media landscape.

Various grassroots media initiatives across the globe are striving to foster inclusive local development, advocate for the right to communication, embrace multiculturalism, and advocate for gender

equality. International scholars in media and communication are actively researching these communication endeavours and their practical implications. Our book contributes significantly to the existing knowledge base on global communication trends aimed at social change. Additionally, it aims to enrich contemporary discussions in social sciences regarding alternative media within non-Western contexts.

Community radio stands out as a democratic medium geared towards grassroots empowerment and participatory development. In India, advocates have tirelessly campaigned for nearly a decade to establish not-for-profit radio stations owned and operated by local communities, particularly in rural areas. These stations are envisioned as platforms for marginalized groups to catalyze social change, foster cohesion, and express creativity and cultural identity. The struggle for access to radio frequencies symbolizes a broader challenge to the dominance of capitalist media industries and the one-way flow of information from affluent northern nations to the rest of the world.

This movement seeks to provide an alternative to mainstream media, offering a voice to diverse social actors who have long been marginalized due to social, cultural, economic, geographic, and political factors. The decision by the Indian government in 2006 to open up the airwaves to community-based organizations signifies a positive step not only for India but also for the entire South Asian region.

Stop to Consider-2

- Community radio emerged as an alternative to public and commercial radio in the late 1970s.
- It serves marginalized communities by providing a platform for self-expression and development.
- Radio's affordability makes it accessible to remote and economically disadvantaged populations.
- Community radio is defined by high levels of local participation and editorial independence.
- It fosters inclusivity, cultural diversity, and democratic communication practices.
- India legalized community radio in 2006, allowing grassroots

organizations to operate stations.

- This movement challenges mainstream media dominance and promotes participatory development.

Check Your Progress-2

Notes: i) Use the space below for your answers.

ii) Compare your answers with those given at the end of this unit.

1. What distinguishes community radio from mainstream media?

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2. Why was the Indian government's decision in 2006 significant for community radio?

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3. What makes radio an accessible medium for development in marginalized communities?

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4. What are some of the primary sources of financial support for community radio stations?

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5. In what way does community radio act as a form of resistance in regions with autocratic regimes?

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2.5 Issues of News and Current Affairs in Private Radio

Over the past few decades, India's media landscape has undergone a profound metamorphosis, driven by rapid technological advancements and evolving ownership structures following liberalization. This transformation has not only reshaped our interactions with the media but has also revolutionized its production and distribution dynamics. The advent of digital technologies has ushered in a multitude of social media platforms, fundamentally altering the content, format, and accessibility of traditional media worldwide.

However, despite these seismic shifts, the regulatory framework governing private FM radio channels in India remains restrictive, prohibiting them from independently broadcasting news and current affairs programs. Remarkably, according to Reporters Without Borders, India stands out as possibly the sole democracy where the government maintains control over news dissemination on private radio channels.

The early post-independence years saw a burgeoning popularity of radio, with policymakers recognizing its potential to mould the aspirations of the nascent nation. Yet, akin to newspapers, radio in India bears the legacy of colonial influence. Since the inaugural broadcast by the Indian Broadcasting Company in 1927, radio broadcasting has predominantly been monopolized by successive governments, exerting tight control over news and current affairs content. This centralized control has stymied the growth of radio broadcasting and constrained its role as a platform for free expression and discourse, unlike in more liberal democracies.

Various governmental committees tasked with reviewing broadcasting practices have highlighted systemic issues stemming from government control. For instance, the Chanda Committee of 1964 underscored how centralization and bureaucracy hindered talent selection, stifled innovative programming, and compromised content quality and presentation.

News and current affairs programming on radio are integral to India's democratic fabric, representing a cornerstone of free speech enshrined in our constitution. Policies enacted since 1995 have profoundly shaped media's engagement with Indian democracy,

underscoring the need for regulatory bodies to ensure content diversity and transparency to safeguard media pluralism and democratic ideals. Of particular concern is the growing concentration of media ownership and the infiltration of vested interests, posing threats to pluralism and inclusive representation.

Fostering trust between the government and its citizens is pivotal in a modern democracy. Permitting news dissemination on private radio channels could be a significant stride towards fostering this trust. Minimal government intervention coupled with robust self-regulatory mechanisms within the media sector can significantly bolster democratic values. Embracing news programming on private FM and community radio platforms will not only bolster the demand for independent journalism but also fortify the foundations of Indian democracy.

Stop To Consider-3

India's media has evolved due to liberalization and digital advancements, but private FM radio remains restricted from airing news independently. Unlike other democracies, the Indian government tightly controls news dissemination on radio, a legacy of colonial-era centralization. Though radio had early democratic potential, bureaucratic control stifled its growth. The Chanda Committee (1964) criticized this, highlighting poor content and lack of innovation. Democratic values demand media pluralism and free expression, yet ownership concentration and vested interests threaten these ideals. Reforms are needed—minimal state interference and robust self-regulation can empower private and community radio. Allowing news on private FM can enhance public trust, support independent journalism, and strengthen democracy by diversifying voices and encouraging broader civic engagement.

Check Your Progress-3

- Notes—i) Use the space below for your answers.
ii) Compare your answers with those given at the end of this unit.

1. What key restriction exists for private FM radio channels in India regarding content?

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2. How has the legacy of colonial rule influenced the development of radio broadcasting in India?

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3. What did the Chanda Committee of 1964 identify as major issues in Indian radio broadcasting?

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4. Why is news and current affairs programming important for Indian democracy?

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5. What are two suggested measures to strengthen democratic values in private radio broadcasting?

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2.6 History of Prasar Bharati

The Indian constitution guarantees fundamental rights such as freedom of speech and expression, outlined in Article 19(1)(a). Broadcasting plays a pivotal role in upholding these rights, especially in a developing nation like India, where access to information is hindered by high illiteracy rates and poverty. Prasar Bharati, tasked with promoting national unity, integration, and citizens' right to information, shoulders significant responsibilities. Its functions encompass diverse areas such as education, agriculture, health, and women's issues, aiming to foster social justice and technological advancement.

Established through the Prasar Bharati Act of 1990, the organization provides autonomy to All India Radio (AIR) and Doordarshan. However, its operational autonomy remains constrained by the Ministry of Information and Broadcasting (MIB). The Prasar Bharati board, though intended to be autonomous, is heavily influenced by government appointments and bureaucratic controls, hindering its responsiveness and efficiency.

The struggle for autonomy within Prasar Bharati is evident, with employees desiring the security of government jobs despite frustrations with bureaucratic hurdles. Former CEOs, such as Jawhar Sircar, have openly voiced their frustrations, highlighting the challenges of managing a large workforce and navigating political pressures. Despite efforts for autonomy, the organization remains in turmoil, underscoring the complexities of its operational dynamics.

Prasar Bharati, established on November 23, 1997, is a statutory autonomous body as per the Prasar Bharati Act, serving as the nation's Public Service Broadcaster. Previously, All India Radio and Doordarshan operated under the Ministry of I&B; however, since its inception, they have been integral components of Prasar Bharati, ensuring the fulfillment of public service broadcasting objectives outlined in the Act. This institution symbolizes India's dedication to public broadcasting, embodying a journey characterized by evolution, autonomy, and a steadfast commitment to national service.

Enacted in 1990, the Prasar Bharati Act laid the foundation for this pivotal institution. It took charge of managing All India Radio (AIR) and Doordarshan, heralding an era of independent broadcasting in India. Prasar Bharati's roots extend back to the pre-independence era when broadcasting in India was in its infancy. All India Radio (AIR), established in 1936, served as the cornerstone of India's broadcast media, disseminating news, cultural programs, and entertainment across the nation. The introduction of Doordarshan in 1959 marked the advent of television broadcasting, solidifying the role of state-controlled media in shaping public discourse. Recognizing the necessity for autonomy and impartiality in broadcasting, Prasar Bharati was conceived. The Prasar Bharati Act of 1990 marked a significant turning point, granting statutory status to the corporation and bestowing it with operational independence.

On September 15, 1997, Prasar Bharati was formally established, marking a momentous milestone in India's media landscape.

Stop to Consider-4

- India's private FM radio channels are prohibited from broadcasting independent news and current affairs.
- Government control over radio news stems from colonial-era policies and continues post-independence.
- Various committees have criticized centralized control for limiting innovation and content quality.
- Media ownership concentration and vested interests pose threats to media pluralism.
- Allowing private radio to broadcast news could strengthen democracy and trust in governance.
- Prasar Bharati was established under the 1990 Act to provide autonomy to AIR and Doordarshan.
- Despite being a statutory body, Prasar Bharati faces bureaucratic and governmental constraints.
- Prasar Bharati upholds public service broadcasting and national unity despite operational challenges.

Check Your Progress-4

Notes: i) Use the space below for your answers.
ii) Compare your answers with those given at the end of this unit.

1. Why are private FM radio channels in India restricted from broadcasting news and current affairs?

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2. What role does the Prasar Bharati Act of 1990 play in Indian broadcasting?

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3. What challenges does Prasar Bharati face despite its autonomous

status?
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4. How does Prasar Bharati contribute to India's media landscape?
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5. How did the establishment of All India Radio (AIR) and Doordarshan contribute to the development of public service broadcasting in India?
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2.7 Let Us Sum Up

- The growth of All India Radio (AIR) has indeed been remarkable, evolving into one of the world's largest media organizations. Its history traces back to the colonial era when the inaugural station of the Indian Broadcasting Company (IBC) commenced operations on July 23, 1927. Since then, AIR has played a crucial role in shaping the broadcasting landscape of India.
- As of November 2021, the Information and Broadcasting Ministry reported operational figures of 384 private FM radio channels and 338 Community Radio channels in India, reflecting the country's rich media diversity. This diversity is essential for representing the myriad voices and interests of India's vast population.
- Community radio stations, as defined by UNESCO's Tabing Louie, serve within, for, and about the communities they are

situated in. They can represent various demographic groups and interests, fostering a sense of belonging and empowerment among communities. This decentralized form of broadcasting ensures that local issues and perspectives are adequately represented.

- In a modern democracy like India, fostering trust between the government and its citizens is pivotal. Permitting news dissemination on private radio channels could indeed be a significant stride towards fostering this trust. It would enable greater access to information and promote transparency in governance, ultimately strengthening the democratic fabric of the nation.
- Prasar Bharati, established on November 23, 1997, is a statutory autonomous body as per the Prasar Bharati Act. It serves as the nation's Public Service Broadcaster, embodying the principles of impartiality, objectivity, and inclusivity in its programming. Prasar Bharati plays a vital role in upholding the values of public service broadcasting and ensuring that the diverse voices of India are heard across the airwaves.

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2.9 Model Questions

1. Discuss the evolution of radio broadcasting in India from All India Radio (AIR) to private FM channels. How did liberalization impact the radio industry?
2. What are the key characteristics of community radio, and how does it serve as a tool for development and empowerment in marginalized communities?
3. Why is news and current affairs broadcasting restricted on private FM radio in India? What impact does this restriction have on media pluralism and democracy?
4. Analyze the role of Prasar Bharati in India's public broadcasting system. What challenges does it face in maintaining autonomy from government influence?
5. Compare and contrast the objectives of All India Radio, private FM broadcasting, and community radio. How do their roles differ in serving the public?
6. Examine the significance of the Prasar Bharati Act of 1990. How did it shape the Indian broadcasting landscape, and what were its long-term implications?

2.10 Answers to Check Your Progress

Check Your Progress-1

1. **Answer:** The three key features were absolute state control over airwaves, centralized programming over regional content, and a paternalistic top-down approach to broadcasting.
2. **Answer:** Economic liberalization opened the radio market to private investment, leading to the emergence of private FM stations, localized transmissions, and profit-driven operations.
3. **Answer:** The government cites security concerns and the inability to effectively monitor content as reasons for restricting news on private FM radio stations.
4. **Answer:** Lionel Fielden, a former BBC employee, led the transformation of the Indian Broadcasting Service into a public

broadcasting institution. He opposed commercial broadcasting and promoted radio as a social tool to build civic consciousness.

5. Answer: FM broadcasting was privately owned and focused on localized, entertainment-driven content, whereas AM broadcasting was state-controlled, centralized, and aimed at national development goals.

6. Answer: The rise was driven by economic liberalization, growth of private television, the influence of market-driven consumer culture, and legal decisions that ended government monopoly over broadcasting.

7. Answer: Current laws like the Indian Telegraph Act of 1885 are outdated and do not reflect the modern media landscape. Legal reforms are needed to ensure media freedom, plurality, and democratic access to information.

Check Your Progress-2

1. Answer: Community radio is characterized by high levels of community participation, local ownership, editorial independence, and a focus on social welfare rather than commercial interests.

2. Answer: The decision allowed community-based organizations to operate radio stations, empowering marginalized groups and fostering participatory development across India and South Asia.

3. Answer: Radio's affordability in terms of both production and reception makes it accessible to communities in remote and economically disadvantaged areas, including those lacking telecommunication infrastructure. Its ability to transcend literacy barriers and reach economically disadvantaged locales makes it a strong medium for cultural preservation and community empowerment, particularly given the widespread ownership of transistor radios.

4. Answer: The primary sources of financial support for community radio stations are individual community members and local institutions. Financing can also include listener donations,

international development agencies, advertising, and governmental support.

5. Answer: In regions with autocratic regimes, community radio provides a vital outlet for self-expression among segments of society marginalized by state-controlled mass media channels, acting as both a passive and active form of resistance against oppressive governance structures.

Check Your Progress-3

1. Answer: Private FM radio channels in India are prohibited from independently broadcasting news and current affairs programs.

2. Answer: The legacy of colonial rule led to centralized government control over radio broadcasting, which limited its development as a platform for free expression and public discourse.

3. Answer: The Chanda Committee (1964) highlighted that centralization and bureaucracy hindered the selection of talent, limited innovation in programming, and negatively affected content quality and presentation.

4. Answer: News and current affairs programming is essential for promoting free speech, ensuring media pluralism, and supporting the democratic fabric of the country.

5. Answer: Two suggested measures are:

- (i) Minimal government intervention and
- (ii) Establishment of strong self-regulatory mechanisms within the media sector.

Check Your Progress-4

1. Answer: The Indian government retains control over news dissemination on private radio, continuing post-independence policies to regulate content and maintain centralized authority over broadcasting.

2. Answer: The Act established Prasar Bharati as an autonomous body to manage All India Radio (AIR) and Doordarshan, aiming to ensure independent and public service-oriented broadcasting.

3. Answer: Prasar Bharati remains influenced by government control, bureaucratic interference, and political pressures, limiting its operational independence and efficiency.

4. Answer: Prasar Bharati promotes national unity, ensures public access to information, and upholds public service broadcasting through education, cultural programs, and news dissemination.

5. Answer: The establishment of All India Radio (AIR) and Doordarshan contributed to the development of public service broadcasting in India by serving as the primary platforms for disseminating news, cultural programs, and entertainment. AIR, founded in 1936, and Doordarshan, introduced in 1959, laid the foundation for state-controlled media, significantly shaping public discourse and communication across the nation.

Unit: 3

Growth and Development of Television as a Mass Medium in the World, Growth of Satellite Television in the World

Unit Structure:

- 3.1 Introduction**
- 3.2 Objectives**
- 3.3 Growth and Development of Television as a Mass Medium in the World**
- 3.4 Growth of Satellite Television in the World**
- 3.5 Let Us Sum Up**
- 3.6 References and Suggested Readings**
- 3.7 Model Questions**
- 3.8 Answers to Check Your Progress**

3.1 Introduction

Television has undergone a remarkable transformation since its inception, evolving from a nascent technology into a dominant mass medium that profoundly impacts global culture, politics, and society. This note explores the historical development, technological advancements, cultural influence, and future prospects of television as a mass medium.

3.2 Objectives

By the end of this unit, learners will be able to:

- Understand the historical growth and development of television as a mass medium worldwide.
- Analyze the technological advancements that contributed to the evolution of television.
- Examine the impact of television on global culture, politics, and society.

- Trace the growth of satellite television and its role in transforming mass communication.
- Assess the future prospects of television in the digital age.

3.3 Growth and Development of Television as a Mass Medium in the World

Early Development and Technological Advancements

- **Invention and Initial Broadcasts**

The journey of television began in the late 19th and early 20th centuries with the pioneering work of inventors like Paul Nipkow, who created the Nipkow disk in 1884, an early mechanical device for transmitting images. However, the true breakthrough came with the advent of electronic television. John Logie Baird in the UK and Philo Farnsworth in the US were pivotal figures. Baird demonstrated the first working television system in 1926, while Farnsworth made significant contributions with his image dissector camera tube in the late 1920s. The first public demonstration of television in the United States occurred in 1939 at the New York World's Fair, where RCA showcased its new electronic television technology. This period saw the establishment of the first experimental broadcast stations, setting the stage for the medium's rapid growth. The 1940s saw the refinement of television technology and the establishment of regulatory frameworks that shaped its future. During this time, the Federal Communications Commission (FCC) in the United States began formalizing television broadcast standards, paving the way for commercial television. Wartime restrictions briefly slowed progress, but innovations in radar and electronics during World War II later contributed to the advancement of television systems. As a result, by the end of the decade, television was poised to enter American homes on a larger scale, laying the foundation for its emergence as a dominant mass medium.

- **Post-War Expansion and the Golden Age**

The development of television as a mass medium accelerated after World War II. By the late 1940s and early 1950s, television sets

became more affordable and widely available. The introduction of network broadcasting in the United States by major players such as NBC, CBS, and ABC facilitated the rapid dissemination of television content. This era, often referred to as the "Golden Age of Television," saw the rise of iconic programs, including dramas, comedies, and variety shows, that captivated audiences.

Technological advancements continued with the development of color television. The first successful color broadcast occurred in 1953 in the United States, and by the 1960s, color TV became standard, enhancing the viewing experience and further boosting television's popularity.

During this period, television also began to establish itself as an influential cultural and political tool. Popular programs not only entertained but also subtly reflected the values, ideologies, and aspirations of post-war societies. News broadcasts gained credibility as trusted sources of information, and television's immediacy gave it an edge over other media in delivering real-time coverage of events. The medium's growing reach and impact laid the groundwork for its central role in shaping public opinion and cultural identity in the decades to follow.

Cultural Influence and Global Expansion

- **Television as a Cultural Force**

Television quickly became a powerful cultural force, shaping public opinion and reflecting societal values. It brought news, entertainment, and educational content into people's homes, significantly impacting how they perceived the world. Programs such as news broadcasts, sitcoms, and live events (e.g., the moon landing in 1969) became shared cultural experiences, fostering a sense of collective identity. The medium also played a critical role in the civil rights movement, with television coverage of events like the 1963 March on Washington and the Selma to Montgomery marches raising awareness and garnering support for social change. In addition to its social and political influence, television served as a mirror to changing lifestyles, norms, and aspirations. Family

structures, gender roles, and youth culture were all portrayed and sometimes challenged through television narratives. With its visual immediacy and emotional reach, television helped shape generational values and became an essential part of daily life, influencing fashion, language, and even global cultural trends.

- **Global Expansion and Localization**

The 1960s and 1970s witnessed the spread of television technology to other parts of the world. In Europe, countries like the UK, Germany, and France developed robust television industries, producing content that resonated both locally and internationally. The BBC in the UK became a model for public service broadcasting, emphasizing educational and informational content alongside entertainment.

In developing countries, television often arrived later but rapidly became an influential medium. Governments and international organizations recognized its potential for educational and developmental purposes, using television to promote literacy, health, and agricultural practices. As television networks expanded globally, content began to reflect the diversity of audiences and cultures they served. Localization of programming became a key strategy, with imported formats being adapted to suit regional languages, traditions, and social contexts. This not only increased viewership but also allowed television to function as a tool for cultural preservation and national identity, especially in post-colonial societies asserting their voices in the global media landscape.

Technological Advancements and Diversification

- **Cable and Satellite Television**

The 1980s and 1990s saw significant technological advancements that transformed the television industry. The introduction of cable and satellite television expanded the number of available channels, offering viewers greater choice and niche programming. This period saw the rise of specialized channels like CNN (news), ESPN

(sports), and MTV (music), catering to specific interests and demographics.

These developments not only diversified content but also revolutionized television economics and advertising. Subscription-based models gained popularity, and the fragmentation of audiences allowed advertisers to target specific viewer groups. With growing access to international content, viewers were exposed to a wide array of cultures, ideas, and entertainment styles, contributing to a more globalized television experience.

• **Digital Television and High Definition (HD)**

The transition from analog to digital broadcasting in the late 1990s and early 2000s marked another major milestone. Digital television offered superior picture and sound quality, more efficient use of the broadcast spectrum, and the potential for interactive services. The rollout of high-definition (HD) television further enhanced the viewing experience, providing crisper, more detailed images. Digitalization also opened the door for new services such as digital video recorders (DVRs), electronic program guides (EPGs), and video-on-demand (VoD), which gave viewers greater control over what and when to watch. These innovations laid the groundwork for future content delivery methods and contributed to a shift in audience expectations around convenience, customization, and interactivity.

The Internet and the Convergence of Media

• **The Rise of Streaming Services**

The advent of the internet and digital technology in the early 21st century brought about a convergence of media, blurring the lines between traditional television and online content. Streaming services like Netflix, Hulu, and Amazon Prime emerged, offering on-demand access to vast libraries of content. These platforms disrupted traditional television models, challenging broadcast and cable networks with their subscription-based and ad-free viewing experiences.

This digital shift also democratized content creation and

distribution, allowing independent creators and smaller studios to reach global audiences without relying on traditional gatekeepers. The competitive streaming landscape pushed innovation in storytelling, user interface design, and data-driven content recommendations, fundamentally reshaping how entertainment was produced, marketed, and consumed.

• **Impact on Viewing Habits**

The proliferation of streaming services transformed viewing habits, giving rise to "binge-watching" and shifting the power from broadcasters to viewers. People could now watch entire seasons of shows at their convenience, leading to changes in content production and distribution strategies. Original content produced by streaming platforms, such as *House of Cards* and *Stranger Things*, garnered critical acclaim and demonstrated the viability of this new model.

This on-demand culture encouraged personalized media consumption, reducing the influence of scheduled programming and traditional prime-time slots. Viewers became active participants in curating their entertainment experience, and content creators began to explore long-form, serialized narratives designed to engage audiences over multiple episodes or even entire seasons at once.

Social and Political Impact

• **Television and Politics**

Television has played a crucial role in shaping political discourse and election campaigns. The first televised presidential debate in 1960 between John F. Kennedy and Richard Nixon highlighted the medium's influence on public perception. Television news and political talk shows continue to be vital sources of information and platforms for political communication.

As the reach of television expanded, political messaging became more visually driven and strategically crafted to appeal to mass audiences. Campaign advertisements, political interviews, and

televised speeches enabled politicians to build personal connections with voters, often influencing public sentiment and voter behavior. Over time, the medium also contributed to the rise of media-savvy political figures who understood how to harness television's visual and emotional power to their advantage.

- **Television and Social Movements**

Television has been instrumental in highlighting social issues and movements. The coverage of the Vietnam War in the 1960s and 1970s brought the realities of conflict into living rooms, influencing public opinion and policy. More recently, television and online video platforms have covered movements like Black Lives Matter, amplifying voices and mobilizing support globally.

Television has also played a pivotal role in shining a light on systemic inequalities, from civil rights struggles in the 1960s to modern-day gender and environmental movements. As these movements gained visibility, television served as a platform for activism, providing a space for marginalized communities to share their stories. The visual nature of television helped to humanize these causes, sparking empathy and encouraging collective action, often prompting governmental and institutional responses.

Challenges and Future Prospects

- **Decline of Traditional Television**

The rise of streaming services and internet-based content has led to a decline in traditional television viewership, particularly among younger demographics. Broadcast and cable networks face challenges in retaining audiences and adapting to the changing media landscape. The shift to online content consumption requires traditional television companies to innovate and diversify their offerings.

As a result, traditional television providers have started adopting digital and on-demand services to compete with streaming platforms. Many have launched their own streaming services or partnered with existing platforms to provide viewers with flexible viewing options. Additionally, the decline in traditional TV

viewership has led to changes in advertising models, with advertisers increasingly shifting their focus to digital and social media platforms, where they can better target specific audience segments.

- **Integration with Digital Technologies**

The future of television lies in its integration with digital technologies. Smart TVs, which connect to the internet and offer access to streaming services and apps, represent the convergence of traditional and digital media. Virtual and augmented reality (VR/AR) technologies also hold potential for immersive viewing experiences, further transforming the medium. As these technologies evolve, they are likely to provide more personalized and interactive content experiences, allowing viewers to engage with programming in new and innovative ways. VR and AR could bring a new level of immersion, offering users the ability to experience stories from within the environment, interact with characters, or even change the course of narratives. These advancements are expected to redefine entertainment, offering viewers an even greater sense of agency and deeper connection to content.

Regulatory and Ethical Considerations

As television continues to evolve, regulatory and ethical considerations remain important. Issues such as media ownership concentration, content regulation, and the impact of advertising on public health and behavior require ongoing attention. The balance between commercial interests and public service remains a critical concern for policymakers and industry stakeholders. With the rapid growth of digital platforms, new regulatory challenges are emerging, particularly around data privacy, content moderation, and the spread of misinformation. Governments and industry bodies must adapt to these challenges, ensuring that the evolving media landscape remains accessible, equitable, and responsible. Additionally, the ethical implications of media content, including representations of violence, stereotypes, and political bias, continue to spark debates on the role of television in shaping societal norms and values.

Stop to Consider-1

- Television evolved from mechanical to electronic broadcasting with key inventors like Baird and Farnsworth.
- The Golden Age (1940s-50s) saw network expansion and rising popularity.
- Major events like the moon landing and civil rights movement shaped public opinion.
- Cable and satellite TV in the 1980s-90s introduced specialized channels.
- Digital and HD TV enhanced picture quality and efficiency.
- Streaming services revolutionized viewing habits, challenging traditional TV.
- Television influenced politics, from the 1960 Nixon-Kennedy debate to modern campaigns.
- Social movements gained global attention through TV and digital media.
- Traditional TV is declining as audiences shift to online content.
- Future innovations include smart TVs, VR, and AR for immersive experiences.

Check Your Progress-1

Notes: i) Use the space below for your answers.
ii) Compare your answers with those given at the end of this unit.

Q1. Discuss the growth and development of TV as a mass medium in the world.

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Q2. Who were the key inventors in the early development of television, and what were their contributions?

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Q3. What technological advancement marked the transition from

analog to digital television?

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Q4. How did television contribute to the civil rights movement in the United States?

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Q5. What are the current challenges faced by traditional television in the digital era?

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3.4 Growth of Satellite Television in the World

Satellite television has revolutionized the way people consume media and access information, offering a wide range of programming to global audiences. From its inception in the mid-20th century to its current state, satellite television has undergone significant technological advancements and market expansions, influencing cultural, political, and economic landscapes. The development of satellite television began in the 1960s with the launch of the first communications satellites, enabling broadcasts to be transmitted over vast distances. This technology allowed for the global distribution of television content, breaking down geographical barriers and providing viewers in remote or underserved areas with access to previously unavailable channels. Over time, the growing number of satellites and advancements in transmission technologies led to the rise of specialized, regional, and international channels, making satellite television a key player in the democratization of media access worldwide. In addition, satellite television has become a powerful tool for global communication, offering not only entertainment but also vital news, educational content, and live coverage of events, making it indispensable for many regions, particularly in areas with limited access to traditional media infrastructure.

Historical Background

The concept of satellite television began to take shape in the 1960s, following the successful launch of communications satellites. The first major milestone was the launch of Telstar 1 by AT&T in 1962, which enabled the first live transatlantic television feed. This was soon followed by other significant developments, including the launch of Syncom 3 in 1964, which broadcast the Tokyo Olympic Games to the United States.

The success of these early satellite broadcasts demonstrated the potential for global media coverage, leading to a surge of interest and investment in satellite communications. By the late 1960s and early 1970s, private companies began launching their own communication satellites, providing the foundation for commercial satellite television. This period also saw the rise of satellite television as a tool for reaching underserved populations, particularly in rural areas, where traditional terrestrial television was limited. The expansion of satellite television during this time laid the groundwork for the global media landscape we know today.

Technological Advancements

• Early Developments

Initially, satellite television was primarily used for point-to-point communications between large-scale broadcasters. The technology relied on geostationary satellites, which remain fixed relative to a specific point on the Earth's surface. This allowed for continuous transmission of signals to and from fixed satellite dishes. The early stages of satellite television were focused on long-distance communication, connecting broadcasters to remote areas and overcoming geographical limitations. It enabled coverage of global events, such as world fairs, major sporting events, and live news broadcasts, marking the beginning of the internationalization of television.

• Transition to Direct-to-Home (DTH)

The real transformative phase began in the 1980s with the advent of Direct-to-Home (DTH) satellite services. This technology enabled individual households to receive satellite television directly via small satellite dishes. Companies like HBO in the United States and

Sky TV in the UK began to offer subscription-based services, which rapidly gained popularity. The DTH model allowed for greater programming variety, with channels available from around the world. Additionally, the subscription model provided a new revenue stream for satellite companies, offering an economic incentive to expand services and develop more specialized channels.

• **Digital Transition**

The 1990s saw the transition from analog to digital broadcasting. Digital signals provided higher quality audio and video, greater channel capacity, and interactive services. This transition also facilitated the use of more compact satellite dishes and set-top boxes, making satellite television more accessible and affordable for a broader audience. Digital technology also introduced the possibility for higher-quality programming, enabling the development of premium channels and interactive features such as pay-per-view services and video on demand. The availability of more channels and content types led to the fragmentation of the television audience, as people began to watch content tailored to their individual interests.

• **High Definition (HD) and Beyond**

Entering the 21st century, satellite television embraced High Definition (HD) broadcasting, significantly enhancing the viewing experience. The introduction of HD allowed for clearer, sharper images and a more immersive viewing experience, which became a major selling point for consumers. More recently, Ultra High Definition (UHD) or 4K broadcasting has started to emerge, further pushing the boundaries of picture quality. These advancements have been supported by improved satellite technologies, such as High Throughput Satellites (HTS), which offer increased bandwidth and efficiency. UHD and 4K broadcasts bring ultra-crisp images and better colour fidelity, ushering in a new era of home entertainment, where high-definition content is now widely available. These innovations continue to reshape the way viewers experience television, with advancements in satellite technology enabling even more options for high-quality programming.

Market Expansion

• North America

In North America, satellite television gained substantial traction in the 1990s with companies like DirecTV and Dish Network leading the market. These providers offered a wide array of channels and exclusive sports packages, attracting millions of subscribers. The introduction of digital video recording (DVR) technology further enhanced the consumer experience, allowing viewers to record and playback programs at their convenience.

In recent years, North American providers have focused on integrating satellite TV with internet services to maintain relevance in a competitive media environment. This includes offering hybrid satellite-internet platforms and incorporating streaming apps into satellite receivers.

• Europe

In Europe, the growth of satellite television was spearheaded by services like BSkyB (now Sky) in the UK and Canal+ in France. The liberalization of broadcasting markets and the adoption of the DVB-S (Digital Video Broadcasting - Satellite) standard facilitated rapid growth. European satellite TV providers have been known for offering diverse multilingual content, catering to a variety of linguistic and cultural groups.

The European market has also seen significant government support for satellite television as a means of promoting national culture and education. Additionally, public broadcasters have expanded their digital satellite offerings to maintain a presence in the competitive media landscape.

• Asia-Pacific

The Asia-Pacific region has seen remarkable growth in satellite television, driven by large and diverse markets. Countries like India and China have witnessed exponential increases in satellite TV subscribers. In India, providers such as Tata Sky and Dish TV have capitalized on the country's vast rural population, providing access to a wide range of regional channels. In China, state-owned

enterprises like China Satellite Communications have expanded services to cover vast geographical areas, contributing to increased viewership.

Emerging markets in Southeast Asia, such as Indonesia, Vietnam, and the Philippines, have also seen notable growth in DTH services, supported by rising disposable incomes and infrastructural investments in digital broadcasting.

• **Latin America**

In Latin America, satellite television has been instrumental in bridging the digital divide. Companies like DirecTV Latin America and Sky Brazil have made significant inroads, offering affordable and diverse programming options. Satellite TV has provided access to international content and local programming, which has been crucial in areas with limited terrestrial broadcast infrastructure.

Moreover, governments in the region have supported satellite-based educational channels to reach remote populations, promoting literacy and public service messaging across underdeveloped regions.

• **Africa and the Middle East**

In Africa and the Middle East, satellite television has become a vital tool for information dissemination and entertainment. Providers such as MultiChoice's DStv in Africa and OSN in the Middle East have expanded their offerings to include a mix of international and local content. The vast coverage area of satellite TV is particularly beneficial in regions with challenging topography and infrastructure limitations.

Satellite television has also played a crucial role in promoting cultural content, religious programming, and news services in multiple languages, making it an indispensable part of the media ecosystem in these regions.

Economic and Social Impact

• **Cultural Exchange and Globalization**

Satellite television has played a significant role in promoting cultural exchange and globalization. By providing access to international content, it has exposed audiences to diverse cultures, lifestyles, and perspectives. This has fostered greater understanding and appreciation of global diversity.

Moreover, it has facilitated the global spread of popular culture, including music, films, fashion, and sports, influencing local trends and consumer behavior. This cross-cultural flow has led to the emergence of hybrid cultural forms and increased cultural interconnectedness.

• **Political Influence**

Satellite television has also had a notable impact on politics. In many regions, it has served as a platform for political discourse and education, providing a wider reach than traditional media. This has been particularly evident in regions with restrictive media environments, where satellite television has offered an alternative source of information and a means for political engagement.

Live broadcasting of political events, debates, and international summits has contributed to greater political awareness among the public, empowering citizens with information and encouraging civic participation.

• **Economic Development**

The growth of satellite television has contributed to economic development by creating jobs and stimulating the media and entertainment industries. It has also driven technological innovation and investment in infrastructure, particularly in developing regions.

In addition, advertising through satellite channels has opened new markets for businesses and entrepreneurs, facilitating commercial growth. The satellite TV sector itself has spawned auxiliary industries such as equipment manufacturing, distribution, installation services, and content production.

Challenges and Future Prospects

- **Competition from Streaming Services**

One of the major challenges facing satellite television today is the rise of internet-based streaming services like Netflix, Amazon Prime, and Disney+. These platforms offer on-demand content, which is increasingly preferred by younger audiences. Satellite TV providers are responding by integrating streaming capabilities into their offerings and expanding their digital platforms.

Furthermore, changing consumer behavior, driven by mobile and on-the-go viewing, has pressured satellite TV operators to innovate rapidly and create bundled services that can compete in the evolving digital media ecosystem.

- **Technological and Regulatory Challenges**

Satellite television faces ongoing technological and regulatory challenges. The allocation of satellite frequencies, interference issues, and the need for continuous technological upgrades are significant concerns. Additionally, regulatory environments vary widely across different regions, affecting market operations and expansion.

Data privacy, content regulation, and fair competition policies are also areas of growing concern, especially as satellite and internet-based services converge. Navigating these complex landscapes requires robust legal frameworks and cooperation between international stakeholders.

- **Future Prospects**

Despite these challenges, the future of satellite television remains promising. The development of next-generation satellites, such as those employing Very High Throughput Satellite (VHTS) technology, promises to enhance capacity and coverage further. Hybrid models that combine satellite and IP-based delivery are also emerging, providing more flexible and efficient content distribution.

Satellite television is likely to continue playing a crucial role in areas with limited internet infrastructure, ensuring that millions of people have access to information and entertainment. Moreover,

advancements in satellite technology could support the growth of other services, such as satellite internet, which could complement traditional television offerings.

Stop to Consider-2

- Satellite television began with Telstar 1 (1962) and expanded with Syncom 3 (1964).
- Direct-to-Home (DTH) services in the 1980s made satellite TV accessible to households.
- The digital transition (1990s) improved quality and increased channel capacity.
- High Definition (HD) and 4K broadcasting enhanced viewing experiences.
- Satellite TV grew rapidly in North America, Europe, Asia-Pacific, Latin America, and Africa.
- It promoted cultural exchange, political awareness, and economic development.
- Streaming services like Netflix and Amazon Prime challenge satellite TV.
- Future innovations include Very High Throughput Satellites (VHTS) and hybrid satellite-IP models.

Check Your Progress-2

Notes: i) Use the space below for your answers.
ii) Compare your answers with those given at the end of this unit.

Q1. What was the significance of Telstar 1 in the development of satellite television?

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Q2. How did the introduction of Direct-to-Home (DTH) services transform satellite television?

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Q3. What are the major challenges faced by satellite television in the era of streaming services?

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Q4. How did digital broadcasting in the 1990s benefit satellite television services?

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Q5. Describe the impact of satellite television on rural and underserved areas.

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Q6. In what ways has satellite television contributed to cultural globalization?

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Q7. What role has satellite television played in promoting political awareness and civic engagement?

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Q8. Explain how technological innovations like High Throughput Satellites (HTS) and hybrid models are shaping the future of satellite television.

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3.5 Let Us Sum Up

Television has evolved from a technological curiosity to a ubiquitous mass medium with profound cultural, social, and political impact. Its journey has been marked by continuous technological advancements, global expansion, and adaptation to changing consumer preferences. As the media landscape continues to evolve with the rise of digital technologies and streaming services, television remains a dynamic and influential medium, constantly reinventing itself to meet the demands of a global audience. The future of television will likely be shaped by its ability to integrate with new technologies, adapt to regulatory challenges, and continue to provide diverse, high-quality content that resonates with viewers around the world.

The growth of satellite television has been a remarkable journey marked by significant technological advancements and market expansions. From its early days of broadcasting the Tokyo Olympics to the current era of HD and 4K content, satellite television has continually evolved to meet changing consumer demands and technological possibilities. While it faces competition from digital streaming services, the inherent advantages of satellite technology ensure its continued relevance, especially in underserved regions. As the industry adapts to new challenges and opportunities, satellite television will remain a vital part of the global media landscape, bridging gaps and bringing the world closer together.

3.6 References and Suggested Readings

1. Aggarwal, V. B., & Gupta, V. S. (2001). *Handbook of journalism and mass communication*. Concept Publishing Company.
2. Kumar, K. J. (2020). *Mass communication in India* (5th ed.). Jaico Publishing House.

3. Vilanilam, J. V. (2005). *Mass communication in India: A sociological perspective*. SAGE Publications.

3.7 Model Questions

1. Discuss the present scenario of Television in India as a popular mass medium.
2. Analyze the history of satellite television in the world in your own words.
3. Discuss the key technological advancements that contributed to the growth of television as a mass medium.
4. Explain the role of satellite television in transforming global media consumption and cultural exchange.
5. Analyze the impact of Direct-to-Home (DTH) services and digital broadcasting on television accessibility.
6. What challenges does satellite television face in the era of internet-based streaming services, and how is it adapting?

3.8 Answers to Check Your Progress

Check Your Progress-1

1. Television evolved from mechanical scanning (Nipkow disk, 1884) to electronic TV with John Logie Baird (1926) and Philo Farnsworth's image dissector. The first public TV demonstration took place in 1939 in the US.

After World War II, television expanded rapidly. The 1940s-50s saw the Golden Age of TV, the rise of NBC, CBS, and ABC, and the first color broadcast (1953). By the 1960s-70s, television became a global medium, influencing culture and politics, including the moon landing (1969) and the civil rights movement.

The 1980s-90s introduced cable and satellite TV, expanding content variety with CNN, ESPN, and MTV. The 1990s-2000s saw the digital and HD transition, improving picture

quality. In the 21st century, streaming platforms like Netflix disrupted traditional TV, shifting viewership online.

Today, television integrates smart TVs, VR, and AR, shaping the future of media consumption.

2. Paul Nipkow invented the Nipkow disk in 1884; John Logie Baird demonstrated the first working television system in 1926; Philo Farnsworth developed the image dissector camera tube in the late 1920s.
3. The transition from analog to digital broadcasting, which began in the late 1990s and early 2000s.
4. Television covered key events like the 1963 March on Washington and the Selma to Montgomery marches, raising awareness and support for civil rights.
5. Declining viewership, especially among youth, competition from streaming services, and the need to adapt to digital platforms and technologies.

Check Your Progress-2

1. Telstar 1, launched in 1962, enabled the first live transatlantic television feed, marking a major milestone in satellite television development.
2. Direct-to-Home (DTH) services, introduced in the 1980s, allowed individual households to receive satellite TV directly via small dishes, making it more accessible and popular.
3. Satellite television faces challenges from streaming services like Netflix and Amazon Prime, changing viewer preferences, technological upgrades, regulatory issues, and competition in content distribution.
4. Digital broadcasting improved audio and video quality, increased the number of available channels, introduced interactive services, and made satellite TV more affordable and accessible with compact dishes and set-top boxes.
5. Satellite television provided access to entertainment, news, and educational content in rural and remote areas where terrestrial broadcasting infrastructure was lacking, bridging the information and digital divide.

6. It enabled the global dissemination of cultural content, including music, films, and sports, promoting cultural exchange and influencing local trends by exposing viewers to diverse lifestyles and traditions.
7. Satellite TV has provided broader access to political news, debates, and events, especially in restrictive media environments, empowering citizens with information and encouraging democratic participation.
8. HTS technology offers greater bandwidth and efficiency, while hybrid models combining satellite and IP-based delivery ensure flexible, high-quality content access, making satellite TV more competitive and sustainable in the digital era.

Unit: 4

History of Indian Television: Doordarshan, Growth of SITE, Kheda Experiments, Emergence of Satellite TV, DTH or Digital Broadcasting Service, HDTV, Conditional Access System (CAS)

Unit Structure:

4.1 Introduction

4.2 Objectives

4.3 Evolution of Television

4.4 Growth of Television in India

4.4.1 Doordarshan

4.4.1.1 Autonomy of Doordarshan

4.4.2 Satellite Television

4.4.3 Cable Television

4.4.4 Conditional Access System (CAS)

4.5 Television for Development

4.5.1 SITE

4.5.2 Kheda Experiment

4.5.3 Jhabua Development Communication Project

4.6 Notable Television Broadcast Related Organizations in India

4.6.1 Broadcast Audience Research Council India

4.6.2 News Broadcasters and Digital Association

4.6.3 Indian Broadcasting & Digital Foundation

4.6.4 Broadcasting Content Complaints Council

4.7 Let Us Sum Up

4.8 References and Suggested Readings

4.9 Model Questions

4.10 Answers to Check Your Progress

4.1 Introduction

Television, also known as TV, is a communication medium that transmits and receives moving images, both in colour and monochrome, with synchronized sound. Now-a-days, TV has the capability to receive signals through various mediums such as terrestrial radio waves, coaxial cables, satellite reflection, and

internet streaming. Nevertheless, the evolution of TV has been a lengthy process, leading to its current universal presence in contemporary society. The focus of this chapter will be on the evolution of TV and its development within the Indian context. This encompasses the study of three distinct experiments conducted in India, focusing on the utilization of television as a means of development. In addition, we will study the overview of four prominent TV Broadcast Related Organizations in India.

4.2 Objectives

This unit is an attempt to give you an understanding of evolution of TV and its development within the Indian context. After going through the unit you will be able to-

- Discuss the evolution of television.
- Discuss the growth of television in India.
- Examine the use of television as a means of fostering development in India.

4.3 Evolution of Television

The term “Television” was introduced by Constantin Perskyi in the year 1900, while the credit for inventing TV goes to Scottish engineer John Logie Baird in 1924. The broadcast of a straight-line in TV system was conducted by Philo Taylor Farnsworth on September 7th, 1927. The 1936 Summer Olympic in Germany was broadcasted using closed circuit TV. The year 1928 marked a significant milestone with WRGB becoming the first-ever television station in the world. British Broadcasting Corporation (BBC) of Britain began the first TV service in 1936. The United States initiated TV broadcasting in 1939, with the inaugural TV station being NBC’s WXBS, located in New York City. In 1939, New York World’s Fair and a speech by President Franklin Roosevelt were televised. In the beginning, television shows were only available in black and white. The Columbia Broadcasting System (CBS) achieved a milestone in television history when it demonstrated its “field sequential” colour system by transmitting the first successful program in colour to eight television sets in the Walker Building,

located in Washington. June 25th, 1951 marked a significant milestone in television history as CBS aired the first commercial colour broadcast. The program, titled “Premiere,” was transmitted to a network of five stations in New York City, Boston, Philadelphia, Baltimore, and Washington. The Second World War impeded the progress of television expansion. However, following the war, television broadcasting experienced rapid growth in the United States and other Western nations. By 1953, the number of TV stations in the USA had increased to 512, broadcasting programs to an impressive 50 million television sets, compared to 48 stations and 2 million sets in 1948. In 1950, Zenith Radio Corporation developed the world’s first television remote control. The early remote, named “Lazy Bones,” utilized a wired connection to connect with the television. The year 1955 saw the creation of the “Flashmatic,” a wireless remote control, by Eugene Polley.

The U.N. organized the first World Television Forum on November 21 and 22, 1996, where prominent media personalities gathered. During the forum, the growing significance of television in our ever-changing world was discussed, along with strategies to improve cooperation. U.N. General Assembly officially declared 21st November as the World Television Day. The observance of World Television Day commemorates the innovation and significance of television, which has evolved into a strong representation of global interconnectedness and the process of globalization in the 21st century.

Stop To Consider-1

Television was first introduced in 1900 by Constantin Perskyi, with John Logie Baird credited for its invention in 1924. The first TV broadcast occurred in 1927, and major milestones followed: BBC began TV services in 1936, and the first color broadcast was aired by CBS in 1951. Despite setbacks during WWII, TV expanded rapidly in the post-war era, particularly in the United States. By 1953, there were 512 stations broadcasting to 50 million sets. The first World Television Forum was held in 1996, leading to the U.N. declaring November 21st as World Television Day to honor television's global role.

Check Your Progress-1

Notes—i) Use the space below for your answers.

ii) Compare your answers with those given at the end of this unit.

1. Who is credited with inventing television, and in what year?

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2. What significant event in television history occurred on September 7th, 1927?

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3. When did CBS air the first commercial color broadcast, and what was the program called?

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4. What was the impact of World War II on the expansion of television broadcasting?

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5. What is the significance of November 21st in relation to television, as declared by the U.N.?

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4.4 Growth of Indian Television

The story of TV in India is a fascinating tale that reflects the nation's social and cultural changes, technological progress, and media development. TV has greatly impacted India's collective consciousness, public discourse, and social change, starting from its humble beginnings in the late 1950s to becoming a common

presence in millions of households today. The introduction of TV in India represented a major turning point in the media landscape of the nation, ushering in a fresh era of visual storytelling and communication. TV, with its capacity to overcome geographical limitations and connect with diverse viewers, became a potent tool for entertainment, spreading information, and fostering development.

4.4.1 Doordarshan

TV finally arrived in India on September 15, 1959, with Delhi being the starting point. It was launched as an experimental service of All India Radio with support from UNESCO. The humble beginning consisted of a makeshift studio in AIR, a low-power transmitter with a coverage radius of 40 km, and only 21 community TV sets. Its founding was driven by the vision of advancing community development and education, embodying the motto “Satyam Shivam Sundaram”, which translates to “which is True, is Permanent and Beautiful”. The National Institute of Design was responsible for the

design of Doordarshan’s logo, while the signature tune was composed by the legendary Pandit Ravi Shankar.



Doordarshan’s old Logo
Source: ZEE Entertainment

In the beginning, the programs were aired twice a week, each episode lasting one hour. The topics covered included community health, traffic, road safety and the responsibilities and rights of citizens. The launch of School TV (STV) occurred in 1961, aiming to provide training for science teachers in Delhi schools. In 1965, a daily news bulletin service was introduced with one hour of daily service. The program “Krishi Darshan” was inaugurated in 1967 on the occasion of Republic Day, with the intention of benefiting farmers. TV service was expanded from Delhi to Mumbai in 1972, making it the second Indian city to have access to TV. By 1975, the service was extended to Srinagar, Amritsar (1973) and Kolkata, Chennai, and Lucknow (1975). The year 1976 saw Doordarshan (DD) splitting from All India Radio (AIR) to become a separate department in the Ministry of Information and Broadcasting. In

1982, DD started broadcasting national programmes. The first colour program aired was the live broadcast of the Independence Day parade on August 15th, 1982, which was then followed by the Asian Games held in Delhi. Subsequently, DD India was launched in 1995, followed by the introduction of DD Sports and DD News in 1999. TV programming in the 1980s saw a surge in popularity with soap operas like *Hum Log* (1984), *Yeh Jo Hai Zindegi* (1984), *Khandaan* (1985), *Buniyaad* (1986), *Malgudi Days* (1986), *Fauji* (1989) and mythological dramas like *Ramayana* (1987) and *Mahabharata* (1988).

With the launch of INSAT-1A, the country's inaugural domestic communications satellite, Doordarshan experienced a notable increase in its broadcasting reach. This helped Doordarshan reaching a significant milestone as it started "National Programme," transmitting from Delhi to all other stations from 1982. As the country was getting ready to host the Asian Games, it upgraded its TV broadcasts from monochrome to color in 1982. Currently, Doordarshan boasts itself on having 66 Doordarshan Kendra engaged in programme production, spanning across a network of 35 DD channels, alongside a Free-to-Air DTH service that provides access to 104 channels. From its humble beginnings of a single studio at All India Radio, DD has expanded to 66 studio centres across the nation. There are a total of 17 major studio centres located in state capitals, along with an additional 49 centres in various cities.

Stop to Consider-2

- Television evolved from experimental broadcasts to a global phenomenon.
- CBS pioneered color TV, revolutionizing the viewing experience.
- The U.N. recognized television's impact by declaring World Television Day.
- Indian television began in 1959 as an educational initiative.
- Doordarshan expanded its reach with color broadcasts in

1982.

- Soap operas and mythological dramas defined Indian TV in the 1980s.
- INSAT-1A boosted Doordarshan's national broadcasting capabilities.

Check Your Progress-2

Notes: i) Use the space below for your answers.

ii) Compare your answers with those given at the end of this unit.

1. Who introduced the term "Television," and who is credited with its invention?

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2. When did Doordarshan begin its television service in India, and what was its initial purpose?

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3. Which was the first color program aired on Doordarshan, and when was it broadcast?

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4. What were some of the early popular television programs in India during the 1980s?

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**5. How did the launch of INSAT-1A impact Doordarshan's
broadcasting reach?**
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4.4.1.1 Autonomy of Doordarshan

Doordarshan, much like All India Radio, was a component of the Ministry of Information and Broadcasting. While the ministry asserted that Doordarshan had operational independence, it was still bound by the ministry's directives on news and current affairs. In December 1964, the Committee on Broadcasting and Information Media was established under the chairmanship of Ashok Kumar Chanda. The committee subsequently presented its report in April 1966. The committee proposed the liberation of Radio and TV, advocating for the establishment of an autonomous corporation for Akashvani and Doordarshan. The year 1977 witnessed the formation of the Working Group on Autonomy for Akashvani and Doordarshan, with BG Verghese serving as its chairman. In 1978, the committee submitted its report, which advised the formation of the National Broadcast Trust or Akash Bharati. The committee recommended that the autonomous trust would assume the responsibility of managing Akashvani and Doordarshan, with accountability to parliament and ownership by the nation. Verghese committee underscored the importance of impartiality and autonomy within the corporation, highlighting the utilization of Doordarshan and AIR as medium for government propaganda during the emergency period declared by Indira Gandhi. The Prasar Bharati Bill was formally submitted to the parliament in 1989, leading to its enactment in 1990 and subsequent implementation in 1997. Prasar Bharati, established on November 23, 1997, is a statutory autonomous organization that operates in accordance with the provisions of the Prasar Bharati Act. All India Radio and Doordarshan were moved from the Ministry of Information and

Broadcasting to the newly formed Prasar Bharati. The mission and objectives of the Prasar Bharati Corporation are outlined below:

- To uphold the unity and integrity of the country and the values enshrined in the Constitution.
- To safeguard the citizen's right to be informed freely, truthfully and objectively on all matters of public interest, national or international, and to present a fair and balanced flow of information including contrasting views without advocating any opinion or ideology of its own.
- To promote national integration.
- To pay special attention to the fields of education and spread of literacy, agriculture, rural development, environment, health & family welfare and science & technology.
- To create awareness about women's issues and take special steps to protect the interests of children, aged and other vulnerable sections of the society.
- To provide adequate coverage to diverse cultures, sports and games and youth affairs.
- To promote social justice, safeguarding the rights of working classes, minorities and tribal communities.
- To promote research and expand broadcasting faculties & development in broadcast technology.

4.4.2 Satellite Television

The era of satellite communication began on April 6, 1965, with the successful launch of Intelsat-1 or "Early Bird", the first commercial communications satellite. Following the liberalization of the Indian



Dr. Subhash Chandra
Source: ZEE Entertainment

market, new broadcasters emerged in the country, presenting the Indian audience with alternative viewing choices other than Doordarshan channels. But the booming of satellite TV in India can be attributed to the Gulf War. CNN, an American news TV channel, utilized satellite TV to globally transmit real-time footage of the tumultuous incidents transpiring in Baghdad. The intrigued Indian audience had the privilege of observing the event as it unfolded, all from the comfort of their own homes. In May 1991, the Hong Kong-based company STAR (Satellite TV Asian Region) started broadcasting in India using the ASIASEAT-1 satellite. Subsequently, STAR entered into a contractual agreement with Dr. Subhash Chandra, resulting in the establishment of ZEE TV on December 15th, 1991, as India's first private TV network. As the TV industry in India expanded, an increasing number of domestic and international broadcasters began their transmissions in the country. The cable TV industry (later discussed) experienced growth as a result of the introduction of satellite channels.



The first Direct-to-Home (DTH) service was started by Dish TV with 48 channels. Prasar Bharati launched DD Free Dish DTH service in December 2004. DD Free Dish is the only Free-to-Air (FTA) Direct-To-Home (DTH) Service where there is no monthly subscription fee from the viewers. As of 2023, The TV broadcasting sector in India encompasses approximately 332 broadcasters providing 903 private satellite TV channels. According to the Annual Report 2022-23 published by the Telecom Regulatory Authority of India (TRAI), India currently has four pay DTH service providers and a total of 65.25 million active subscribers to pay DTH services.

Stop to Consider-3

- Doordarshan initially functioned under the Ministry of Information and Broadcasting.
- The Chanda and Verghese committees proposed autonomy for AIR and Doordarshan.
- Verghese Committee emphasized impartiality and criticized misuse during the Emergency.

- The Prasar Bharati Act was enacted in 1990 and implemented in 1997.
- Prasar Bharati now governs AIR and Doordarshan as an autonomous body.
- Prasar Bharati's mission includes promoting national unity, truthful information, and social justice.
- Satellite communication began with Intelsat-1 or "Early Bird" in 1965.
- CNN's real-time Gulf War coverage boosted satellite TV's popularity in India.
- STAR TV began Indian broadcasts in 1991 via ASIASEAT-1, partnering with ZEE TV.
- ZEE TV was the first Indian private TV network, launched in December 1991.
- The satellite TV boom led to the rapid growth of cable and DTH services.
- Dish TV introduced India's first DTH service; DD Free Dish followed in 2004.
- DD Free Dish is India's only free-to-air DTH platform.
- By 2023, India had 903 private satellite TV channels and 65.25 million DTH subscribers.

Check Your Progress-3

Notes—i) Use the space below for your answers.

ii) Compare your answers with those given at the end of this unit.

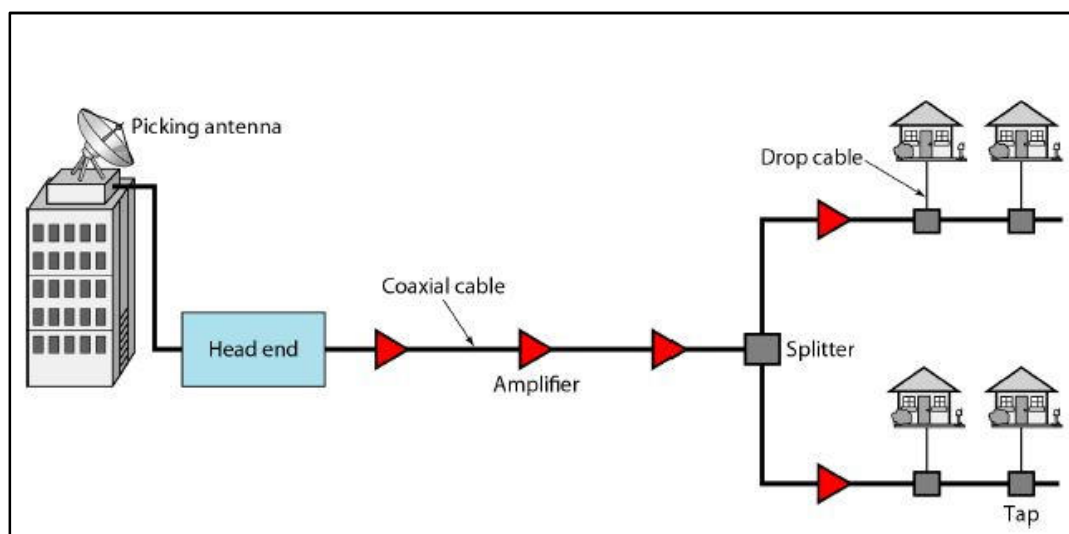
1. What was the recommendation of the Verghese Committee regarding the autonomy of Doordarshan and All India Radio?
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2. When was the Prasar Bharati Act enacted and when was it implemented?
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3. What are two key objectives of Prasar Bharati as stated in the text?
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4. Which event played a key role in popularizing satellite television in India and how?
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5. Name India's first private TV network and the satellite used for its initial broadcasts.
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4.4.3 Cable Television

Cable TV, also referred to as Community Antenna TV (CATV), utilizes fixed optical fibres or coaxial cables to transmit TV programming to consumers, in contrast to the conventional over-the-air approach that requires a TV antenna. Originally designed to enhance TV reception in remote locations, CATV has transformed into a medium that delivers an extensive selection of channels and services, influencing the way we consumption patter of modern TV. As a solution to reception difficulties in rural and mountainous areas, CATV was introduced in the United States during the late 1940s. In the year 1950, Robert J Tarlton successfully established the inaugural commercial cable TV system in Lansford, Pennsylvania (USA). This system was implemented to address the community's inability to receive a strong broadcast signal from the Philadelphia station due to obstruction from the Allegheny Mountain. By installing community antennas, it became possible to receive broadcast signals from distant stations, which were then distributed to subscribers using coaxial cables. This marked the start of cable TV, which later spread to urban areas, giving viewers the opportunity to access a greater variety of channels and enjoy clearer reception.

As a result of the liberalization of the Indian market in 1991, satellite channels from both domestic and international origins began broadcasting in India. By installing large satellite dishes, cable operating companies were able to receive satellite channels and provide a wide range of entertainment options to cable subscribers in India. This led to a significant increase in Cable TV's popularity among Indian households. As per the Annual Report 2022-23 released by the Telecom Regulatory Authority of India (TRAI), India currently boasts a total of 64 million cable subscribers. The cable tv saw the decline due to the emergence of DTH and OTT platforms in the recent years.



Cable TV Network
Source: Data Communication and Networking

4.4.4 Conditional Access System (CAS)

In digital TV broadcasting, Conditional Access System (CAS) is employed to manage viewer access to encrypted channels. By utilizing encryption, broadcasters can secure their channels and grant access exclusively to subscribers who possess the appropriate decryption keys, typically in the form of a smart card or set-top box. The process of how CAS operates involves the authentication of the subscriber's conditional access card and the validation of their entitlement to access encrypted channels. Upon verification of the subscriber's authorization, the CAS system proceeds with decrypting the channel's signal, granting the subscriber the privilege

of viewing the content. By implementing CAS, service providers can ensure the protection of their revenue streams by limiting access to premium channels and services solely for paying subscribers. Service providers can offer flexible subscription plans, exclusive content, and pay-per-view options to cater to different audience preferences and revenue models. By streamlining subscriber management, billing, and authentication processes, it empowers service providers to efficiently handle subscriber accounts and entitlements. At present, the extensive utilization of CAS can be observed in cable TV networks, DTH satellite TV, IPTV, and OTT streaming services as a means to manage access to exclusive content and subscription-based services.

Stop To Consider-4

- Television evolved from experimental broadcasts to a global communication medium.
- Doordarshan played a pivotal role in India's television history.
- The autonomy of Doordarshan was debated for decades, leading to Prasar Bharati.
- Satellite TV and private broadcasters reshaped India's media landscape.
- The Gulf War accelerated satellite TV adoption in India.
- Cable TV transformed TV reception and expanded content choices.
- The rise of DTH and OTT platforms reduced cable TV's dominance.
- Conditional Access System (CAS) ensures encrypted content access for subscribers.

Self Assessment Questions (SAQs)

1. What makes the Conditional Access System (CAS) crucial for broadcast service providers?

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- How did the introduction of satellite television contribute to the growth of cable television in India?

Check Your Progress-4

Notes: i) Use the space below for your answers.

ii) Compare your answers with those given at the end of this unit.

1. Discuss the evolution of television.

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2. Discuss the development of Doordarshan.

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3. How did the economic liberalization influence the TV industry in India?

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4. Explain the origin and development of cable television in India.

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5. What is the Conditional Access System (CAS) and how does it function?

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4.5 Television for Development

The inception of India's TV history can be attributed to its initiation as an educational initiative in 1959, supported by UNESCO and the Ford Foundation. Since then, the significant impact of TV on raising awareness and its influence on various demographics across the country cannot be understated. The role of TV in development communication in India encompasses several important aspects, including information dissemination, educational programming, behavioural change communication, cultural preservation and promotion, political awareness and participation, and entertainment-education. The experiments with Satellite Instructional TV Experiment (SITE), the Kheda Communication Project, and the Jhabua Development Communication Project serve as prominent demonstrations of TV's effectiveness as a robust tool for development communication. These projects exemplify the effective utilization of TV to disseminate information, promote education, and foster community development, especially in underserved rural areas. These projects are briefly discussed below.

4.5.1 SITE

A collaboration between India's Department of Atomic Energy and NASA resulted in an agreement in 1969 to loan a satellite for one year. Accordingly, NASA's Application Technology Satellite-6 (ATS-6) was utilized to broadcast educational programs directly to TV sets placed in different rural



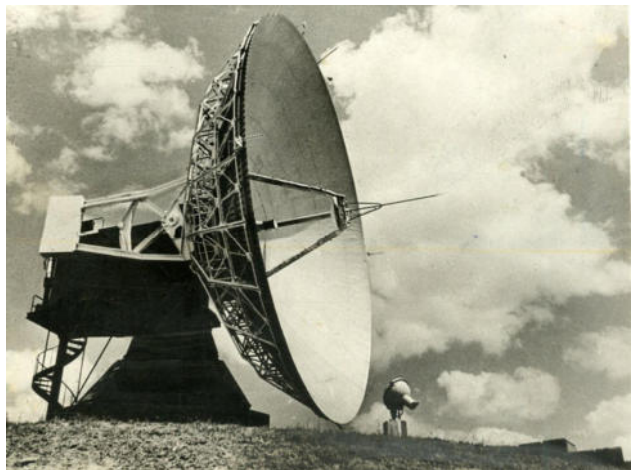
ATS-6 Satellite
Source: National Space Society

clusters between August 1975 to July 1976. The Satellite Instructional TV Experiment (SITE), a brainchild of Dr. Vikram Sarabhai, was a pioneering initiative in Indian TV that effectively utilized the medium to promote social initiatives. The United Nations played a crucial role in the development of this project by assisting in the establishment of the Experimental Satellite Communication Earth Station in Ahmedabad. SITE represented the embodiment of Indian Space Research Organisation (ISRO)'s dedication to an application-focused methodology, utilizing technology to address developmental challenges confronted by the nation.

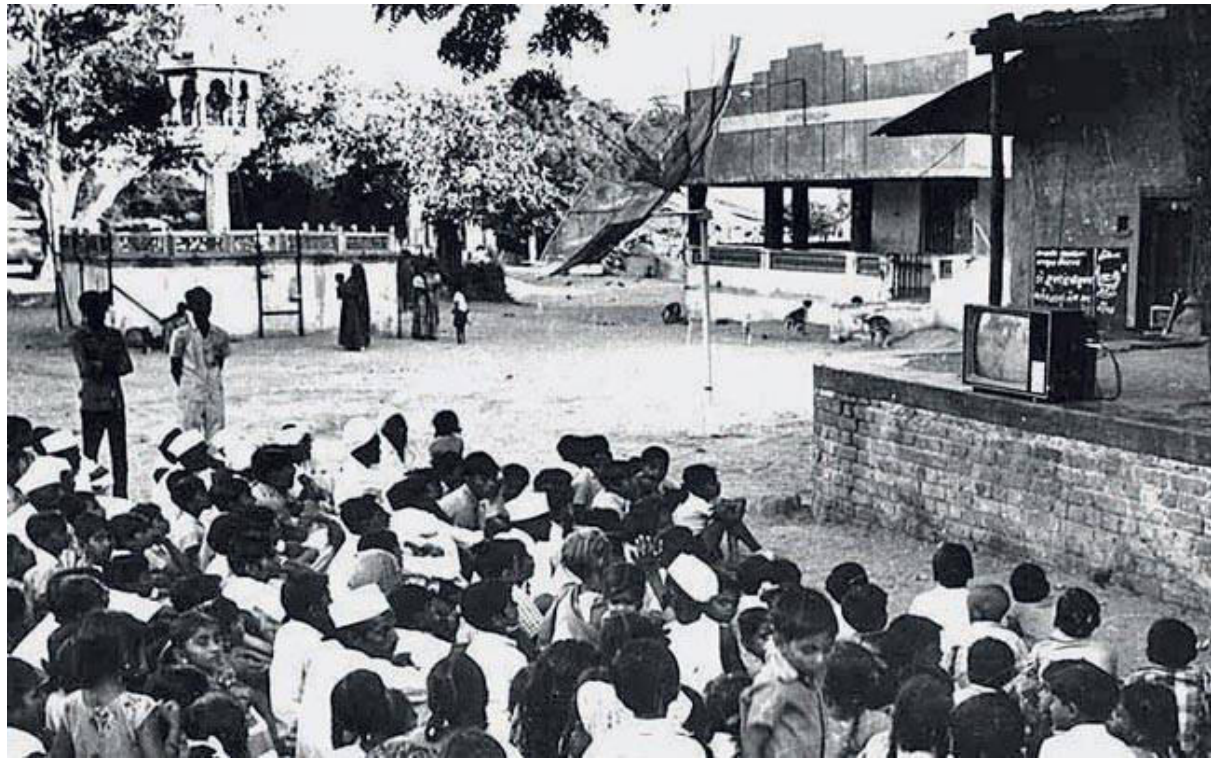
The experiment served as a means for widespread education through diverse programs. Education, agriculture, health, and family planning were the main areas of concentration for the programs. The experiment took place in 2400 villages across six regions: Orissa, Madhya Pradesh, Bihar, Rajasthan, Andhra Pradesh, and Karnataka. To ensure widespread comprehension, the transmission was carried out in local

languages including Hindi, Oriya, Telugu, and Kannada. The initial experiment involved the direct transmission of educational programs from a satellite to

receivers. Four-hour programs were broadcasted daily by the earth stations in Delhi and Ahmedabad. There are two main categories of programs: Educational TV (ETV) and Instructional TV (ITV). As part of their school activities, students were exposed to a 1.5-hour TV program specifically created for educational purposes during weekdays. The time allocated for teacher empowerment during holidays involved the development of various content aimed at training teachers. As a result, close to 50,000 school teachers participated in the training programs.



Antenna at the prime earth station of SITE
Source: The Hindu



Villagers watching programmes
Source: The Better India

4.5.2 Kheda Experiment

In the district of Kheda, located in Gujarat, the Kheda Communication Project was carried out for a period of ten years with the objective of promoting development via independent TV broadcasting. The year 1975 marked this initiation of India's first local rural TV telecast project, which lasted until 1990. The transmission was carried out by the Space Applications Centre (SAC) using a transmitter located in Pij village. The transmission of the programs, which were created with an emphasis on development, reached around 650 communities TV sets in 400 villages. Public areas such as schools were chosen as the site for installing these TV sets, as they provided a gathering place for villagers to view the broadcasts in the evenings. The project has been widely acknowledged on an international scale and was awarded prestigious UNESCO Prize in 1984 for its exceptional effectiveness in rural communication.

The endeavour served as a catalyst for rural development while driving social change within the local community. Villagers

enthusiastically joined forces in the production of TV programs, tackling pressing local matters like exploitation, caste discrimination, and alcoholism. They played multiple roles, including actors, writers, and visualizers, all with the aim of finding local solutions. TV serials, folk dramas, puppet shows, and other popular local formats were utilized to address issues such as family planning, gender equality, and village sanitation, effectively engaging the community. Shows like *Daad Fariyad* tackled one problem every week, interviewing villagers and government officials and coming up with solutions. Another show, *Hawe Na Saheva Paap* themed on the exploitation of Harijans by high caste farmers. In addition to the mentioned shows, *Chatter Mota*, *Nari Tu Narayani*, *Kaka Chale Vanka*, *Hu Ane Mari Bhuri*, *Mari Mahenat*, and *Mari Kamani* were also highly popular entertainment-education programs.

4.5.3 Jhabua Development Communication Project

In 1996, the Jhabua Development Communication Project was initiated in Jhabua, Madhya Pradesh by Development and Educational Communication Unit (DECU) of Space Application Center (SAC). The project's objective was to explore the use of an interactive satellite-based broadcasting network to promote development and education, specifically targeting the rural population with low literacy rates. In the villages, 150 TV sets were installed for direct reception, while at the block headquarters, 12 satellite-based interactive talkback terminals were installed. Every evening, there were two-hour programs dedicated to development, which included interactive sessions. The talkback terminals enable the community to engage in question-asking, feedback provision, and progress reporting. The purpose of these broadcasts was to offer communication assistance in raising awareness about a range of activities, including healthcare, education, watershed management, agriculture, forestry, and local governance.

Stop to Consider-5

- Television in India started as an educational initiative in

1959, supported by UNESCO and the Ford Foundation.

- The Satellite Instructional TV Experiment (SITE) (1975-76) was a pioneering project that used NASA's ATS-6 satellite to broadcast educational programs to rural India, focusing on health, agriculture, and education.
- The Kheda Experiment (1975-1990) was India's first local rural TV broadcast project, promoting social change by addressing issues like caste discrimination, sanitation, and gender equality through community-driven programs.
- The Jhabua Development Communication Project (1996) introduced an interactive satellite-based network to enhance education and rural development, allowing villagers to engage in real-time discussions with experts.
- These initiatives demonstrated television's potential as a powerful medium for raising awareness, promoting education, and fostering social transformation in rural India.

Self Assessment Questions (SAQs)

2. How did the SITE experiment contribute to the evolution of television as a tool for development communication in India?

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- What were the key objectives of Kheda Experiment?

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Check Your Progress-5

Notes: i) Use the space below for your answers.
ii) Compare your answers with those given at the end of this unit.

1. How did the Kheda Experiment influence rural development?
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2. Discuss Jhabua Development Communication Project.
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3. How did the SITE utilize television as a tool for promoting development?
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4. What were the major focus areas of SITE's educational programming?
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5. How did local communities participate in the Kheda Communication Project?
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6. What were some popular entertainment-education shows under the Kheda Experiment?
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7. How was interactivity integrated into the Jhabua Development Communication Project?

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8. What role did organizations like UNESCO and the Ford Foundation play in India's early TV history?

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4.6 Notable TV Broadcast Related Organizations in India

The TV sector in India is a vibrant and diverse field, comprising of numerous broadcasters, regulatory bodies, industry associations, and audience measurement organizations. The production, distribution, and consumption of TV content nationwide are overseen, regulated, and facilitated by this network of organizations. In the following section, a brief overview of three notable TV-related organizations in India is provided.

4.6.1 Broadcast Audience Research Council India (BARC)

Broadcast Audience Research Council India (BARC) is founded in 2010, with the recommendation of the Telecom Regulatory Authority of India and the Ministry of Information & Broadcasting (MIB). It is an industry-led organization that was established to develop, implement, and oversee a reliable and effective TV audience measurement system for India. The key stakeholders include broadcasters, advertisers, and advertising and media agencies, represented by their respective apex bodies such as the Indian Broadcasting & Digital Foundation (IBDF), Indian Society of Advertisers (ISA), and Advertising Agencies Association of India (AAAI). The data collection method employed by BARC consists of

four steps, the first being the embedding of audio watermarks in content prior to its broadcast. Although these audio signals are not audibly detectable by humans, they can be easily identified using dedicated hardware and software. The second step involves the inclusion of watermarks in the content. Following that, the BAR-O-Meter records the viewing details and watermarks. Lastly, the raw data is cleaned and analysed to extract insightful information. At present, BARC gathers data from a total of 45,000 TV households across the nation.

4.6.2 News Broadcasters and Digital Association (NBDA)

News Broadcasters and Digital Association serves as the representative body for private TV news, current affairs, and digital broadcasters. The mission of NBDA is “To serve as the eyes and ears of the private news, current affairs and digital broadcasters, to lobby on its behalf and to act as a central point of joint action on matters of interest.” The objectives of the NBDA are provided below:

1. To promote, protect and secure the interests including the right of freedom of speech and expression of the news broadcasters, digital news media and other related entities.
2. To promote awareness about the latest developments in the media industry relating to TV news broadcasters, digital news media and to disseminate knowledge amongst its Members and the general public regarding such developments.
3. To provide for the Members a place of meeting so as to enable them to work in consensus to achieve common goals for the overall betterment of their industry and to have a common platform/forum at which they may air their grievances and arrive at solutions.
4. To promote the growth of friendly relations amongst the Members and amongst persons engaged in the production and broadcasting of TV/media software and to encourage co-operation among the Members so as to maximize mutual benefits.

5. To protect all its Members from persons or entities who carry on unfair and/or unethical practices or who discredit the TV news broadcasters, digital news media and other related entities.
6. No objects of the Company will be carried out without obtaining prior approval/ NOC from the concerned authority, wherever required.
7. None of the main objects shall be carried out on commercial basis.

4.6.3 Indian Broadcasting and Digital Foundation (IBDF)

The primary objective of the Indian Broadcasting and Digital Foundation is to encourage the expansion, enhancement, and endurance of the broadcasting and digital media industry in India. Since its inception in 1999, IBDF, a non-profit organization, has been actively involved in advocating for the interests of the Indian TV Industry. The organization visions that, in a diverse and democratic society like India, the essentiality of freedom of thought, expression, speech, and choice is emphasized. Any effort to limit these freedoms is perceived as regressive and in opposition to the ethos of a plural democracy. Furthermore, it emphasizes the dedication of IBDF members to conducting business in a manner that is culturally sensitive, socially responsible, and governance-driven. IBDF provides a platform for its members to engage in ideation and collaboration, specifically focused on shaping policies and positions related to legislative, regulatory, and operational challenges that have an impact on the industry.

4.6.4 Broadcasting Content Complaints Council (BCCC)

The rapid growth of 24-hour General Entertainment Channels (GECs) since the early 1990s resulted in a significant increase in non-news programming on Indian TV. It became apparent that regulating TV content and addressing complaints about programs was necessary. Consequently, IBDF made the decision to develop a set of content guidelines and establish an autonomous complaint

redressal mechanism for GECs. As a result, the Broadcasting Content Complaints Council (BCCC) was established in June 2011 as an independent self-regulatory organization overseeing non-news GECs. The goal was to establish guidelines for program content on the channels, implement a complaint resolution system for viewers, and promote creative programming in a free-speech environment without ad-hoc interventions.

Stop to Consider-6

- The TV industry in India is regulated and supported by various organizations overseeing content production, distribution, audience measurement, and policy-making.
- The Broadcast Audience Research Council (BARC) was founded in 2010 to measure TV viewership through advanced data collection techniques, currently covering 45,000 households.
- The News Broadcasters and Digital Association (NBDA) represent private news and digital broadcasters, advocating for press freedom, ethical practices, and industry collaboration.
- The Indian Broadcasting and Digital Foundation (IBDF) was established in 1999 to support and promote the TV and digital media industry, emphasizing free speech and responsible broadcasting.
- The Broadcasting Content Complaints Council (BCCC) was created in 2011 to regulate non-news General Entertainment Channels (GECs) and address content-related grievances.

Self Assessment Questions (SAQs)

9. Broadcasting Content Complaints Council was established in (choose the right option)
- a. 2010
 - b. 2012
 - c. 2022
 - d. 2011
- What is the vision of Indian Broadcasting and Digital Foundation?

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Check Your Progress-6

Notes: i) Use the space below for your answers.

ii) Compare your answers with those given at the end of this unit.

1. What is the importance of TRP in the TV industry?

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2. What are the objectives of News Broadcasters and Digital Association?

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3. Who are the key stakeholders of Broadcast Audience Research Council India?

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4. What is the function of the Broadcasting Content Complaints Council (BCCC)?

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5. What is the main goal of the Indian Broadcasting and Digital Foundation (IBDF)?

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4.7 Let Us Sum Up

The history of television has been a voyage filled with innovation, change, and significant effects on society. Starting as a novel invention and now a widely used medium, television has experienced remarkable progress, shaping cultures, influencing public discourse, and bringing the world into people's homes. Television networks and channels in India have experienced significant growth, offering a wide range of programming that caters to different languages, regions, and cultures. Millions of viewers across the nation rely on it as a source of news, education, and entertainment. The proliferation of television in India has not only facilitated widespread access to information and entertainment, but has also played a pivotal role in influencing public sentiment, fostering social consciousness, and promoting national unity. The future of television holds great promise and potential as India embraces the advancements in digital technology and convergence of media platforms. Nevertheless, with numerous channels and platforms available, it is crucial to uphold the fundamental values of public service broadcasting, journalistic ethics, and ethical behaviour in the media. The evolution of television necessitates a steadfast commitment from stakeholders to foster diversity, inclusivity, and responsible content creation. This dedication is vital to ensure that television remains a catalyst for positive social change and cultural enrichment in India. This unit provided you with an understanding of the development of television and the expansion of television in India. You were informed about the initial phases of Doordarshan and the various experiments carried out in India to effectively employ television as a tool for development communication. Moreover, you acquired information about a handful of significant TV broadcast related organizations in India.

4.8 References and Suggested Readings

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2. Desai, M. K. (2021). *Regional Language Television in India Profiles and Perspectives*. Taylor & Francis Group.
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4.9 Model Questions

1. What lessons can be learned from the experiences of the SITE, Kheda experiment, and Jhabua Development Communication Project in leveraging television for rural development and community empowerment in India?
2. Discuss your thoughts on the monitoring and regulation of broadcast content.
3. How has the proliferation of digital streaming platforms and mobile viewing devices influenced the consumption patterns and growth trajectory of television in India?
4. Discuss the role of television in development communication in India with reference to SITE, the Kheda Experiment, and the Jhabua Development Communication Project.
5. Examine the impact of regulatory bodies like BARC, NBDA, IBDF, and BCCC on the Indian television industry. How do they contribute to content regulation, audience measurement, and industry growth?
6. Analyze the influence of economic liberalization on the Indian TV industry. How did it transform television broadcasting, content production, and audience engagement?

4.10 Answers to Check Your Progress

Check Your Progress-1

1. John Logie Baird is credited with inventing television in 1924.
2. On September 7th, 1927, Philo Taylor Farnsworth conducted the first broadcast of a straight-line TV system.
3. CBS aired the first commercial color broadcast on June 25th, 1951. The program was called “Premiere.”
4. World War II impeded the progress of television expansion, delaying its growth. However, after the war, television broadcasting expanded rapidly in the United States and other Western nations.
5. November 21st is significant because the U.N. General Assembly declared it as World Television Day to commemorate television's role in global interconnectedness and the process of globalization in the 21st century.

Check Your Progress-2

1. Constantin Perskyi introduced the term "Television" in 1900, while John Logie Baird is credited with its invention in 1924.
2. Doordarshan began its television service in India on September 15, 1959, as an experimental service under All India Radio, focusing on community development and education.
3. The first color program aired on Doordarshan was the live broadcast of the Independence Day parade on August 15, 1982.
4. Some of the early popular television programs in India during the 1980s included soap operas like *Hum Log* (1984), *Yeh Jo Hai Zindegi* (1984), *Khandaan* (1985), *Buniyaad* (1986), *Malgudi Days* (1986), *Fauji* (1989), and mythological dramas like *Ramayana* (1987) and *Mahabharata* (1988).
5. The launch of INSAT-1A significantly boosted Doordarshan's broadcasting reach by enabling the transmission of the “National Programme” from Delhi to all other stations. It marked a milestone in expanding national coverage and supported the

shift to color broadcasting during the 1982 Asian Games.

Check Your Progress-3

1. The Verghese Committee proposed forming an autonomous National Broadcast Trust called Akash Bharati. This trust would manage AIR and Doordarshan impartially, accountable only to Parliament.
2. The Prasar Bharati Act was enacted in 1990 and came into effect on November 23, 1997.
It marked the shift of AIR and Doordarshan from government control to an autonomous setup.
3. CNN used satellite TV to broadcast real-time Gulf War footage globally in 1991.
This captivated Indian audiences and sparked widespread interest in satellite television.
4. STAR began its broadcast in India in May 1991 using ASIASEAT-1.
It collaborated with Dr. Subhash Chandra to launch ZEE TV, India's first private TV channel.
5. DD Free Dish was launched in December 2004 by Prasar Bharati as a Free-to-Air DTH service.
It offers TV channels without any subscription fees, unlike private DTH platforms.

Check Your Progress-4

1. Economic liberalization in 1991 opened India's TV industry to private and international broadcasters, breaking Doordarshan's monopoly. The Gulf War highlighted satellite TV's potential, leading to CNN's real-time global broadcasts. STAR TV entered India in 1991, followed by Zee TV, the country's first private channel. The boom in satellite channels fueled the growth of cable TV, transforming television consumption in India.
2. Launched in 1959 as part of All India Radio, Doordarshan expanded nationwide by 1976 and introduced color broadcasts in 1982. The 1980s saw iconic shows like *Ramayana* and

Mahabharata, boosting its reach. The INSAT-1A satellite further extended coverage. Today, Doordarshan operates 66 Kendras and 35 channels, offering Free-to-Air DTH services.

3. Television was conceptualized in 1900, with John Logie Baird's invention in 1924. The first station launched in 1928, and the BBC began broadcasting in 1936. Color TV emerged in 1951, and post-WWII expansion led to widespread adoption. The TV remote was introduced in 1950, and the UN declared November 21 as World Television Day in 1996.

4. Cable television became popular in India after satellite TV channels emerged.

The installation of satellite dishes by cable operators allowed access to multiple channels, greatly increasing entertainment options for viewers.

5. Conditional Access System (CAS) ensures content security and manages subscriptions.

It uses encryption and subscriber authentication to allow only paying users to access premium digital content across platforms.

Check Your Progress-5

1. The Kheda Experiment (1975-1990) promoted rural development through community TV broadcasts in 400 villages. It encouraged local participation in content creation, addressing issues like caste discrimination, alcoholism, and sanitation. Shows like *Daad Fariyad* and *Hawe Na Saheva Paap* tackled social concerns, earning UNESCO recognition in 1984.

2. Launched in 1996 in Madhya Pradesh, the Jhabua Development Communication Project aimed to use interactive satellite TV for rural education. It installed 150 TV sets in villages and 12 interactive talkback terminals at block headquarters. The programs covered healthcare, education, agriculture, and governance, enabling real-time interaction between villagers and experts.

3. The SITE project (1975-76) used NASA's ATS-6 satellite to

broadcast educational programs in 2400 villages across six states. The programs, aired in local languages, focused on education, agriculture, health, and family planning. It also trained 50,000 teachers and demonstrated the potential of TV for mass education in rural India.

4. Villagers actively contributed to TV programs by acting, writing, and visualizing content focused on local social issues, making development communication participatory.

The use of local formats like puppet shows, folk dramas, and interviews made complex topics accessible and engaging for rural communities.

5. Jhabua project enabled interactive communication through satellite-based terminals, allowing villagers to ask questions and receive immediate expert responses.

This direct engagement empowered local populations and made development content more relatable and responsive to their needs.

6. SITE focused on education, agriculture, health, and family planning by broadcasting targeted content in regional languages to rural viewers.

Its large-scale reach and localized content helped instill awareness and behavioral change in remote communities.

7. UNESCO and the Ford Foundation supported early educational TV initiatives in India to address development and literacy challenges.

These partnerships laid the groundwork for later projects like SITE, emphasizing international cooperation in media for development.

8. The Kheda Project used community television to address rural issues through development-themed programs broadcasted to public spaces.

It fostered community involvement and earned international acclaim, including a UNESCO prize, for innovative rural communication.

Check Your Progress-6

1. TRP (Television Rating Point) is crucial in the TV industry as it determines the popularity of a program and influences advertising revenue. Organizations like BARC measure audience viewership using advanced data collection techniques, helping broadcasters, advertisers, and media agencies make informed decisions regarding programming and marketing strategies.
2. The objectives of the News Broadcasters and Digital Association (NBDA) include promoting and protecting the interests of news broadcasters and digital media, upholding freedom of speech, spreading awareness about industry developments, providing a platform for industry collaboration, ensuring ethical practices, and fostering friendly relations among members. It also aims to prevent unethical practices and safeguard the credibility of the industry.
3. The key stakeholders of Broadcast Audience Research Council India (BARC) include broadcasters, advertisers, and advertising and media agencies. These are represented by apex bodies such as the Indian Broadcasting & Digital Foundation (IBDF), Indian Society of Advertisers (ISA), and Advertising Agencies Association of India (AAAI).
4. The Broadcasting Content Complaints Council (BCCC) was established to regulate non-news General Entertainment Channels (GECs) and address content-related grievances. It sets guidelines for program content, implements a complaint resolution system, and promotes creative programming in a free-speech environment without ad-hoc interventions.
5. The main goal of the Indian Broadcasting and Digital Foundation (IBDF) is to support and promote the growth of the broadcasting and digital media industry in India. It advocates for the industry's interests, emphasizing freedom of thought, expression, speech, and choice while encouraging socially responsible, culturally sensitive, and governance-driven business practices.

Unit: 5

History of Computer and Internet, Development of New Media, New Media and Mobile Telephony Services

Unit Structure:

- 5.1 Introduction**
- 5.2 Objectives**
- 5.3 Origin of Computers**
- 5.4 The Introduction of the Internet to the World**
- 5.5 Development of New Media**
- 5.6 Mobile Communication and Its Role in New Media**
- 5.7 Role of New Media in Communication**
- 5.8 Let Us Sum Up**
- 5.9 References and Suggested Readings**
- 5.10 Model Questions**
- 5.11 Answers to Check Your Progress**

5.1 Introduction

Today, everywhere we look, we see the ever-growing presence of digital media. Everyone has a smartphone in their pocket, a laptop in their bag and the way to access the internet is easier than ever. Digital media or new media consists of this very form of communication access that has been made possible by digital technologies, fundamentally transforming how we interact, work, and entertain ourselves. Computers, central to this revolution, provide the hardware necessary for running complex software and accessing the internet. The Internet, which is all-encompassing global network that connects millions of private, public, academic, business, and government networks, enabling vast information exchange and communication.

Smartphones have further propelled digital media into our daily lives, combining the capabilities of computers and internet access in portable, user-friendly devices. These technologies have given rise to social media platforms, streaming services, and digital content creation, revolutionizing industries and personal lifestyles. From virtual meetings and online learning to social networking and entertainment, digital media continues to reshape our world, making it more connected and interactive than ever before. In this Unit, we shall read about the history of computers and internet, the advent of digital media and its co-relation with mobile phone services.

5.2 Objectives

This unit deals with the history of computers and the internet, the advent of digital media, and its co-relation with mobile phone services. After studying this unit, you will be able to:

- Discuss the history of computers from its invention to now.
- Explain the timeline of how the internet came into existence.
- Explain the growth and development of New Media or Digital Media.
- Discuss the relationship between New Media and mobile phone services in the current scenario.

5.3 Origins of Computers

The concept of the modern computer as we know it today began taking shape in the 1930s and 1940s. However, the history of computers can be traced back to the 17th century with the development of the earliest calculators and computational devices. The predictable next step to such developments was clockwork devices, which gained popularity as a novel concept. Yet, those crude devices were the first step in a journey that would eventually encompass the entire world and make it a global village.

One of the earliest pioneers was Charles Babbage, an English mathematician who conceived the idea of a digital programmable computer in the 1830s. He designed but did not build his Analytical Engine, a mechanical computer that would have had most of the components of a modern computer, including a processor, memory,

input devices, and integrated programming capabilities. Ada Lovelace, a mathematician who collaborated with Babbage, is now hailed as the world's first computer programmer for her work on developing algorithms for the Analytical Engine.

The first electromechanical computers began appearing in the late 1930s and early 1940s. The Z1 computer, created by German engineer Konrad Zuse in 1936, is considered one of the earliest functional modern computers. In 1937, students at Iowa State University initiated the Atanasoff–Berry Computer project, which introduced concepts like binary arithmetic and electronic switching components.

Alan Turing, the revered mathematician, and the father of theoretical computer science, worked and led a division of codebreaker mathematicians in Bletchley Park. They developed the Turing Machine, which is widely regarded as one of the very first theoretical models of a general purpose computer.

During World War II, crucial developments emerged from initiatives like the secret British codebreaking efforts at Bletchley Park and research into ballistic computation at the University of Pennsylvania's Moore School of Electrical Engineering. The ENIAC (Electronic Numerical Integrator and Computer), created at Penn and operational in 1946, is regarded as the first general-purpose electronic computer, though it was initially programmed using plug boards rather than stored programs.

The next major breakthrough was the invention of the transistor at Bell Labs in 1947, followed by the integrated circuit chip a decade later. Transistors replaced the bulky and unreliable vacuum tubes that computers originally used, paving the way for smaller, cheaper, more reliable, and energy-efficient computers.

In the early 1950s, the UNIVAC I became the first commercial computer produced and sold to multiple customers. IBM's first commercial scientific computer, the IBM 701, was launched in 1952. By the late 1950s, mainframe computers with high-level programming languages like FORTRAN were developed and deployed at major corporations and research facilities.

The 1960s witnessed the emergence of minicomputers and the development of operating systems like Unix at companies and institutions such as Digital Equipment Corporation and Bell Labs. In 1964, the IBM System/360 was announced, becoming one of the most successful computer lines ever produced and establishing IBM's dominance in the mainframe market.

A major milestone was the invention of the first commercially available microprocessor, the Intel 4004, in 1971. This single integrated circuit helped pave the way for personal desktop computers and unleashed waves of innovation. Key early personal computer models included the Altair 8800 in 1975, the Commodore PET in 1977, the Apple II in 1977, and the IBM PC in 1981, which soon became the foundation for the industry-standard PC architecture.

Since the 1970s, computers have undergone exponential growth in capabilities, with increasingly faster processing speeds, higher memory capacities, and more advanced programming. Key developments include the emergence of graphical user interfaces, portable laptops, computer networking and the internet, and rapid advances in areas like computer graphics, multimedia, and mobile computing.

Today, computing devices ranging from smartphones to supercomputers play an integral role in virtually every sphere of modern life. As technologies like cloud computing, artificial intelligence, and quantum computing continue advancing, computers will only grow more powerful, interconnected, and ubiquitous in shaping the human experience.

5.3.1 Timeline of the History of Computers

- **1830s:** Charles Babbage conceives the idea of a digital programmable computer. He designs the **Analytical Engine**, a mechanical computer with components like a processor, memory, input devices, and programming capabilities.
- **1936:** **Konrad Zuse** creates the **Z1**, one of the earliest functional modern computers.

- **1937:** The **Atanasoff–Berry Computer (ABC)** project begins at Iowa State University, introducing binary arithmetic and electronic switching components.
- **1940–1945:** **World War II** accelerates computer development. Key projects include:
 - British codebreaking efforts at **Bletchley Park** (e.g., the Colossus computer).
 - Ballistic computation research at the **Moore School of Electrical Engineering**, University of Pennsylvania.
- **1946:** **ENIAC (Electronic Numerical Integrator and Computer)** becomes operational. It is the first general-purpose programmable electronic digital computer.
- **1947:** The **transistor** is invented at Bell Labs, leading to the development of smaller, cheaper, and more reliable computers.
- **1950:** **UNIVAC I** becomes the first commercial computer sold to multiple customers, including the U.S. Census Bureau.
- **1952:** **IBM** releases its first commercial scientific computer, the **IBM 701**.
- **1953:** The **IBM 650**, the first mass-produced computer, is introduced.
- **Late 1950s:** **Mainframe computers** and high-level programming languages like **FORTRAN** (1957) emerge, enhancing programming efficiency and scientific computing.
- **Early 1960s:** **Minicomputers** such as the PDP series are developed, offering more affordable computing. *(Note: The Unix operating system was developed slightly later, in 1969.)*
- **1962:** **Spacewar!**, one of the first digital video games, is created, demonstrating the entertainment potential of computers.
- **1964:** **IBM announces the System/360**, a revolutionary family of compatible mainframe computers.
- **1969:** The **Unix operating system** is developed at Bell Labs, becoming a foundational influence on future operating systems.

- **1971:** The **Intel 4004**, the first commercially available microprocessor, is released, enabling the development of personal desktop computers.
- **1981:** **IBM launches the IBM PC**, establishing a standard architecture for personal computers.
- **1984:** **Apple introduces the Macintosh**, popularizing the graphical user interface (GUI) for home users.
- **1985:** **Microsoft releases Windows 1.0**, providing a graphical user interface for IBM-compatible PCs.
- **1995:** The **Java programming language** is introduced by Sun Microsystems, enabling platform-independent application development.
- **1998:** **Google** is founded, eventually becoming the world's leading search engine and reshaping access to information.

Timeline: Growth of Computers in the New Millenium

- **2001:** **Apple releases the iPod**, revolutionizing digital music consumption and paving the way for portable digital media devices.
- **2007:** **Apple introduces the iPhone**, transforming smartphones into versatile mobile computing devices and redefining the mobile industry.
- **2010:** **Apple launches the iPad**, popularizing tablet computing and bridging the gap between smartphones and laptops.
- **2011:** **IBM's Watson wins on Jeopardy!**, showcasing significant advances in artificial intelligence, especially in natural language processing and machine learning.
- **2015:** **Microsoft releases Windows 10**, aiming to unify the Windows operating system across PCs, tablets, and smartphones with a single platform.
- **2020:** **Quantum computing sees major progress**, with companies like **Google** and **IBM** achieving significant milestones in quantum supremacy and practical quantum applications.

Stop To Consider-1

- The origins of computing trace back to early mechanical

calculators and Charles Babbage's Analytical Engine.

- Electromechanical computers like Z1 and ENIAC paved the way for modern computing.
- The transistor and integrated circuit revolutionized computer design, leading to commercial adoption.
- The IBM System/360 established mainframe dominance, while the Intel 4004 enabled personal computers.
- The rise of graphical interfaces, networking, and mobile computing transformed user experiences.
- Innovations in artificial intelligence, cloud computing, and quantum computing continue to shape the future.

Check Your Progress-1

Notes: i) Use the space below for your answers.

ii) Compare your answers with those given at the end of this unit.

1. Who is considered the world's first computer programmer, and what was their contribution?

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2. How did the invention of the transistor impact the development of computers?

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3. What role did Konrad Zuse's Z1 play in the history of modern computing?

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4. What significant contribution did the ENIAC make to computer development?

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5. Which computer system helped establish IBM's dominance in the mainframe market, and why was it important?

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6. How did the launch of the Intel 4004 microprocessor revolutionize computing?

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7. Name two key developments in the 2000s that significantly impacted computing and explain their significance.

5.4 The Introduction of the Internet to the World

The Internet is an intricate and expansive system that connects millions of computers globally, enabling seamless communication and information exchange across continents. This vast digital landscape facilitates a multitude of activities, such as accessing websites, sending emails, watching videos, gaming, and engaging in social media interactions. As a core infrastructure of modern society, the Internet has reshaped how we live, work, and communicate. Its rapid development has transformed it from a research tool into an integral part of daily life, offering endless possibilities for connectivity and information sharing.

The origin of the Internet can be traced back to the early 1960s, at the height of the Cold War. J.C.R. Licklider, a visionary computer scientist from MIT, conceived the idea of a "Galactic Network," a system where computers could communicate over vast distances. This forward-thinking concept captivated the Advanced Research

Projects Agency (ARPA), a branch of the U.S. Department of Defense, which took the first steps toward its realization.

In 1969, ARPANET, the precursor to the modern Internet, was established, initially connecting four research institutions in the United States. While it was designed for military communication, the scientific community quickly recognized its potential, adapting it for academic collaboration, data exchange, and innovation. As the network expanded, the need for a standardized communication protocol arose.

The development of the Transmission Control Protocol/Internet Protocol (TCP/IP) by Robert Kahn and Vint Cerf in the 1970s was a seminal moment in the Internet's evolution. This protocol allowed disparate networks to interconnect and exchange information, forming the foundation for the Internet's growth into a global phenomenon. The 1980s saw further expansion through NSFNET, a high-speed network connecting supercomputing centres and research institutions across the U.S., which encouraged greater collaboration and access to information.

The early 1990s marked a pivotal turning point in the Internet's democratization with the advent of the World Wide Web, developed by Tim Berners-Lee at CERN. By introducing a graphical user interface and hypertext links, the Web made the Internet more accessible and user-friendly, expanding its appeal beyond academia and government.

The rapid commercialization of the Internet followed, with businesses quickly recognizing its potential for e-commerce, communication, and global reach. The late 1990s and early 2000s saw the rise of transformative companies such as Amazon, eBay, and Google, which revolutionized industries by leveraging the Internet for innovative business models and services. The launch of social media platforms like MySpace, Facebook, and YouTube further cemented the Internet's central role in global communication and social interaction.

Technological advancements in the 21st century, such as mobile internet access through smartphones, cloud computing, and the growth of artificial intelligence, continue to reshape the Internet's landscape. The advent of 5G networks and the exploration of the

metaverse promise to push the boundaries of connectivity and immersive experiences in ways previously unimaginable.

5.4.1 Timeline of Key Developments in the History of the Internet:

- **1962: J.C.R. Licklider** envisions a "Galactic Network" — a conceptual framework for a globally interconnected set of computers.
- **1969: ARPANET** is established by the U.S. Department of Defense's ARPA, connecting four U.S. universities and marking the birth of the Internet.
- **1971: Ray Tomlinson** sends the first email and introduces the "@" symbol to designate email addresses.
- **1973:** The first **international ARPANET connections** are made to institutions in the United Kingdom and Norway.
- **1974: Vint Cerf and Robert Kahn** publish the first design of the **Transmission Control Protocol (TCP)** and use the term "**Internet**" for the first time.
- **1983:** The **Domain Name System (DNS)** is introduced, replacing numeric IP addresses with human-readable domain names (e.g., .com, .org).
- **1989: Tim Berners-Lee** proposes the concept of the **World Wide Web** at CERN, combining hypertext with the Internet.
- **1991:** The **first website** goes live at CERN, providing access to information via hyperlinks and marking the beginning of the Web.
- **1993: Mosaic**, the first user-friendly graphical web browser, is released, making the World Wide Web accessible to the general public.
- **1994:** The Internet opens up for **commercial use**, leading to the birth of e-commerce and widespread corporate adoption.
- **1995: Amazon** and **eBay** are founded, pioneering online retail and auction platforms.
- **1998: Google** is founded, revolutionizing web search with its PageRank algorithm.
- **2003: MySpace** and **Skype** are launched, significantly enhancing social networking and global online communication.
- **2004: Facebook** is founded by Mark Zuckerberg and evolves into a leading global social media platform.

- **2005: YouTube** is launched, enabling users to upload, share, and stream videos globally.
- **2007: The iPhone** is introduced by Apple, sparking the smartphone revolution and driving widespread **mobile internet** use.
- **2010: Instagram** is launched, ushering in the era of visually-driven social media platforms.
- **2020s:** Emerging technologies like **Artificial Intelligence (AI)**, **5G networks**, and the **metaverse** begin to shape the future of the Internet with more immersive and intelligent connectivity.

This evolutionary timeline highlights the profound impact of the Internet, not only as a tool for communication but as a driving force in the modernization of economies, industries, and societies worldwide. As we continue to innovate, the future of the Internet holds even greater potential for disruption, transformation, and connectivity.

Stop to Consider-2

- The Internet connects millions of computers globally, enabling instant communication and data sharing.
- It began as ARPANET in 1969, designed for military purposes but quickly expanded to academia.
- Key innovations like TCP/IP and the World Wide Web allowed the Internet to grow into a global network.
- Businesses and social platforms emerged, reshaping commerce, communication, and social interaction.
- The Internet's future includes advancements in AI, 5G, and the metaverse, offering new possibilities for connectivity and technology.

Check Your Progress-2

Notes: i) Use the space below for your answers.
ii) Compare your answers with those given at the end of this

unit.

1. Q. What is the World Wide Web?

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2. Q. Describe the rise of e-commerce.

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3. Q. what is Social Media journalism

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4. Q. Who developed the concept of the 'Galactic Network' and what was its significance?

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5. Q. How did the introduction of smartphones influence the use of the Internet?

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5.5 Development of New Media

In this age of rapid technological changes, we are constantly kept up-to-date by the internet. In the process of news gathering and writing, the advent of computers along with the phenomenon of the internet has introduced the concept of new media. New Media also known as Digital Media, is the media in which the information is assembled and disseminated with the help of the computer and internet.

Did You Know

- Len Manovich describes new media as a new cultural form which are native to computers or relies on computers for distribution.
- In new media, the product is called a website. Every website has an address.
- To see a website you need a computer, now it is also possible in mobile phones.
- Without internet, only a computer has no access to new media. Internet allows Computers to connect to the world and computers allow the internet to connect the user to the world.

When we refer to the term "New Media" our mind conjures the range of digital technologies and platforms that have emerged in

recent decades, revolutionizing the way we assemble, consume, and disseminate information and content.

The rise of new media has been driven by rapid advancements in computing power, internet connectivity, and digital technologies, leading to a profound shift in how we communicate, entertain, and interact with one another. The origins of new media can be traced back to the advent of the personal computer in the late 20th century. As computers became more affordable and user-friendly, they opened up new avenues for multimedia content creation and digital publishing. Early examples of new media included CD-ROMs, interactive software, and the first websites that emerged with the popularization of the World Wide Web (WWW) in the 1990s.

The growth of the internet played a pivotal role in the development of new media. As internet speeds and bandwidth increased, it became possible to share and distribute digital content on a global scale. This led to the rise of online platforms such as blogs, social media networks, and video-sharing sites, which empowered individuals and content creators to bypass traditional media gatekeepers and reach audiences directly.

Social media, in particular, has been a defining force in the new media landscape. Platforms like Facebook, Twitter (X), Instagram, and TikTok have not only transformed how we communicate and share information but have also become powerful tools for marketing, activism, and citizen journalism. Social media has

democratized content creation and distribution, giving rise to influencers, viral trends, and new forms of digital storytelling.

The growth of mobile devices and smartphones has also been a significant driver of new media. With ubiquitous internet access and powerful mobile apps, people can now create, consume, and share content on the go, blurring the lines between physical and digital spaces. Mobile apps have disrupted various industries, from transportation (Uber, Lyft, Ola, Rideshare) to hospitality (Oyo, Airbnb), and have enabled new business models and services.

Another key development in new media has been the rise of streaming services, which have transformed the way we consume entertainment content. Platforms like Netflix, Hulu, and Spotify have revolutionized the distribution of movies, TV shows, and music, offering on-demand access to vast libraries of content and challenging traditional cable and broadcast models.

Virtual and augmented reality technologies are also emerging as exciting frontiers in new media. These immersive technologies have the potential to revolutionize fields such as gaming, education, tourism, and even healthcare, by creating highly realistic and interactive digital environments.

The growth of new media has also led to the development of new business models and revenue streams. Online advertising, subscription-based services, and e-commerce have become integral components of the new media ecosystem, enabling content creators and platforms to monetize their offerings in innovative ways.

However, the rise of new media has also raised concerns about privacy, misinformation, and the concentration of power in the hands of a few tech giants. Issues such as data privacy, online harassment, and the spread of fake news have sparked debates about the need for regulation and oversight in the digital realm.

As new media continues to evolve, we can expect to see further disruptions and innovations in areas such as artificial intelligence, blockchain technology, and so on. These emerging technologies have the potential to reshape how we interact with digital content and services, creating new opportunities and challenges along the way.

5.5.1 Advantages of New Media:

1. **Increased accessibility and democratization of information:** New media platforms have made it easier for anyone to create, share, and access content, breaking down traditional gatekeepers and enabling wider dissemination of information.
2. **Interactivity and user engagement:** New media encourages two-way communication and interaction between content creators and users, fostering a more engaging and participatory experience.
3. **Personalization and customization:** Many new media platforms offer personalized content recommendations and allow users to tailor their experiences based on their interests and preferences.
4. **Multimedia capabilities:** New media can incorporate various forms of media, including text, images, videos, audio, and interactive elements, creating more immersive and engaging experiences.
5. **Global reach and connectivity:** New media platforms have enabled global connectivity, allowing people from different parts of the world to connect, share ideas, and collaborate.
6. **Cost-effectiveness:** Creating and distributing content through new media channels is often more cost-effective compared to traditional media, lowering barriers to entry for content creators and small businesses.

5.5.2 Disadvantages of New Media:

1. **Information overload and quality control:** The abundance of content and the ease of publishing on new media platforms can lead to information overload and challenges in distinguishing credible sources from misinformation or low-quality content.
2. **Privacy and security concerns:** New media platforms collect and use user data, raising privacy concerns and potential security risks, such as data breaches and online surveillance.
3. **Addiction and distraction:** The constant stream of updates, notifications, and engaging content on new media platforms

can lead to addiction, reduced attention spans, and distractions from real-life interactions and productivity.

4. **Spread of misinformation and fake news:** The rapid dissemination of information on new media platforms can facilitate the spread of misinformation, fake news, and propaganda, potentially influencing public opinion and decision-making.
5. **Digital divide:** Access to new media technologies and the skills required to effectively use them can create a digital divide, exacerbating existing social and economic inequalities.
6. **Cyberbullying and online harassment:** New media platforms have enabled new forms of bullying, harassment, and hate speech, with potential negative impacts on mental health and well-being.
7. **Disruption of traditional business models:** The rise of new media has disrupted traditional media industries, leading to job losses, revenue declines, and challenges in adapting to new business models.

Stop to Consider-3

- New media, or digital media, revolutionizes content creation and distribution via computers and the internet.
- Advancements in computing, internet speed, and mobile devices have driven the rise of platforms like social media and streaming services.
- Social media democratizes content creation, fostering engagement, activism, and new digital storytelling forms.
- Streaming services have disrupted traditional entertainment, offering on-demand access to vast content libraries.
- Emerging technologies like VR/AR, AI, and blockchain continue to shape the future of new media.
- New media offers increased accessibility but also raises concerns like misinformation, privacy, and the digital divide.

Check Your Progress-3

Notes: i) Use the space below for your answers.

ii) Compare your answers with those given at the end of this

unit.

1Q. Define and explain New media.

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2Q. What is cyber crime?

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3Q. Mention any three advantages of New Media.

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4Q. State any three disadvantages of New Media.

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5Q. How has social media influenced content creation and distribution?

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5.6 Mobile Communication and Its Role in New Media

Here is a 1000 word overview on mobile communication and its role in new media, written in paragraphs without using bullet points:

Before mobile devices became mainstream, accessing new media meant being tied to a desktop or laptop computer. However, the rise of mobile technology has made consuming and creating digital content an anytime, anywhere experience. The advent of mobile communication devices, primarily smartphones and tablets, has ushered in a new era of how we interact with digital content and

new media. These portable gadgets have become a part of our daily lives, granting us the ability to access the internet, create and consume multimedia, and stay connected to various digital services anywhere we go.

One of the most significant advantages of mobile devices is the constant connectivity they provide. As long as users have a stable Wi-Fi or cellular data connection, they can seamlessly integrate digital experiences into their daily lives. With a mobile data connection or Wi-Fi, we now can use our mobile phones to access-

- Social media apps to scroll news feeds, post updates, watch videos
- Messaging/chat apps for sending texts, photos, voice messages
- Email and productivity apps for checking messages on the go
- Online banking for monitoring accounts and making transactions
- Navigation apps that provide turn-by-turn directions using Global positioning system technology.
- Music and video streaming for entertainment.

Moreover, mobile devices have evolved into powerful multimedia creation tools, equipped with high-resolution cameras, microphones, and editing software. This has empowered users to capture and share high-quality photos, videos, and audio recordings instantly, giving rise to new forms of citizen journalism, influencer marketing, and viral media sharing. The ability for anyone to create and broadcast content from their mobile device has democratized the distribution of information and opened up new avenues for self-expression and storytelling.

Social networking platforms have been at the forefront of embracing mobile technology, recognizing the importance of real-time, location-aware social sharing. Users can now post updates, comment on friends' posts, share photos and videos, and even broadcast live video streams directly from their mobile devices, allowing them to communicate their daily experiences and build personal narratives in a way that was previously unimaginable.

The development of mobile apps and app stores has further revolutionized how we interact with new media. While mobile

devices initially served as portable web browsers and media players, the introduction of specialized apps has opened up whole new digital ecosystems. From games and entertainment to shopping, personal services, news and information, and productivity tools, mobile apps have become the primary interface through which we engage with a vast array of digital content and services.

Many of these digital experiences are now designed with a "mobile-first" approach, taking advantage of the unique capabilities of smartphones, such as compact touch screens, portability, cameras, GPS tracking, and more. This shift towards mobile-centric design has not only transformed the way we consume content but has also opened up new opportunities for businesses and content creators to reach and engage with their audiences.

The ubiquity of mobile devices has also made them an invaluable channel for advertising and commerce. Businesses can leverage in-app advertisements, mobile commerce platforms, targeted ads based on location and user data, content marketing on social apps, and mobile wallets and payment services to reach potential customers in innovative and personalized ways. With people constantly glued to their smartphones, reaching and monetizing audiences through mobile devices and apps has become essential for businesses of all sizes.

Did You Know

Mobile advertising and e-commerce are now easier with the readily available smartphones. Such commercial leverages offer -

- In-app advertisements and immersive ad experiences.
- Mobile commerce for purchasing goods and services.
- Targeted ads based on location and user data.
- Content marketing and promoted posts/stories on social apps.
- Mobile wallets and payment services like GooglePay, PayTM etc..

One of the most exciting frontiers in mobile technology's impact on new media is the emergence of augmented reality (AR). By combining inputs such as cameras and motion sensors, mobile AR has the potential to blur the line between the digital and physical worlds. Users can overlay digital graphics, information, and

animations onto the real world, providing interactive wayfinding and navigational guidance, virtually try on clothes and accessories, or transform flat surfaces into simulated 3D spaces for gaming and entertainment.

As mobile hardware and software capabilities continue to advance, with more powerful chipsets and cameras optimized for AR, the role of these portable devices in shaping how we perceive and interact with new media will only grow more profound. The boundaries between our physical and digital realities will become increasingly blurred, opening up new realms of immersive and interactive experiences.

The credit for the advent of digital communication and new media lies on the shoulders of Mobile phones. Mobile devices have not only revolutionized how we create, share, and consume new media but have also reshaped the way we live, work, and connect with one another. As this technology continues to evolve, we can expect its impact on new media to deepen even further.

Stop to Consider-4

- Mobile devices have revolutionized access to new media, enabling digital content creation and consumption anywhere, anytime.
- Constant connectivity through smartphones allows seamless integration of digital experiences into daily life.
- Mobile devices empower users to create and share high-quality content, fueling citizen journalism and influencer marketing.
- Social media platforms have embraced mobile technology, allowing real-time, location-aware sharing and live broadcasting.
- The mobile app ecosystem has transformed digital engagement, offering specialized tools for entertainment, shopping, and productivity.
- Mobile technology has reshaped advertising and commerce, allowing businesses to target customers through personalized, innovative means.
- Augmented reality is an emerging frontier in mobile communication, enhancing interactive and immersive experiences.

Check Your Progress-4

Notes: i) Use the space below for your answers.

ii) Compare your answers with those given at the end of this unit.

Q.1. Describe mobile phone as a tool for field journalism.

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Q.2. Define and explain augmented reality

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Q.3. How have mobile apps transformed the way we interact with new media?

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Q.4. In what ways has mobile technology impacted advertising and commerce?

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Q.5. What is the significance of mobile devices in the development of citizen journalism and influencer marketing?

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5.7 Role of New Media in Communication

New media platforms like social media, messaging apps, online videos and digital news outlets are playing an increasingly vital role in how people communicate access information and express themselves. The penetration of affordable smartphones and mobile data has allowed millions to get online and engage with these new media channels.

While new media presents immense opportunities for development, citizen engagement and creativity, it also comes with significant risks around misinformation, privacy and ethical concerns that urgently need to be addressed through a combination of policies, accountability measures and digital literacy. As India's online population continues growing, navigating this double-edged sword of new media will be crucial for empowering the masses while containing toxic elements.

In the current Indian communication landscape, new media is having a profound impact across various spheres - from driving social causes and political engagement to enabling real-time communication and digital entertainment. Let's look at some of the key roles new media is playing:

5.7.1 Development Communication

Government agencies and civil society groups are leveraging new media like social platforms, WhatsApp groups and YouTube to run campaigns around important social issues and development programs. For example, information about health schemes, educational initiatives, and environmental causes is being actively promoted via creative multimedia content and influencer collaborations on new media.

This allows authentic local voices and grassroots communities to have their stories heard and represented. Digital platforms make it easier to crowdsource opinions, gather data insights and receive real-time feedback from citizens across regions. Overall, new media provides a democratized channel for participatory development communication.

5.7.2 Political Propaganda and Outreach

Over the last decade, Indian political parties and leaders have increasingly harnessed new media tools like Twitter (X), Facebook Live, and short viral videos to rally supporters, attack opponents, and shape narratives around elections and governance.

While this allows direct and unfiltered communication with voters, it has also enabled the rapid spread of misinformation, hate speech, and polarizing propaganda on a massive scale via private messaging groups, memes, and fake news websites. Monitoring harmful content continues to be a challenge.

All is not negative in this scenario, however, since new media has also given voice to many underrepresented groups and dissenting views, ensuring more diverse political discourse compared to mainstream TV and print publications.

5.7.3 Rise of Fake News and Misinformation

Speaking of misinformation, the ease of creating and sharing content on new media has sadly contributed to India's struggles with containing fake news, doctored videos/images and conspiracy theories going viral on messaging and social apps.

Unverified and polarizing content spreads rapidly over WhatsApp and Facebook groups, fueling everything from communal tensions and lynchings to undermining and ridiculing public initiatives and scientific progress. Even reputable organizations and celebrities have unwittingly amplified fake news at times.

Fact-checking initiatives, digital literacy campaigns and platform policies have had limited impact in stemming this flow of online misinformation. More robust content moderation and legal frameworks are likely needed to address this significant new media challenge.

5.7.4 Importance of Gatekeeping Policies

With the immense power of new media to influence public narratives and behaviors, the need for responsible gatekeeping policies, standards and best practices has become critical. While openness and free speech remain important ideals, there have to be some checks and balances. Those actions include-

- Verifying identities and credible sources of online content.
- Curbing hate speech, disinformation and online harassment.
- Protecting user privacy and ethical data practices.
- Ensuring transparency around political advertising/promotions.
- Regulating addictive/extreme content targeting youth.
- Maintaining journalistic integrity on digital news platforms.

Both government regulation and self-governance by major new media platforms will be required to uphold accountability and public interest in this rapidly evolving space.

5.7.5 Preserving Culture

New media platforms have become instrumental in preserving and promoting India's rich cultural heritage and diverse traditions. Social media allows communities across the country to share their stories, art forms, music, customs, and more with local and global audiences alike. Organizations like Google's Indian Language Internet Alliance are working to create digital archives and virtual museums showcasing India's treasures.

Online videos and OTT platforms are helping regional films, folk arts, and classical performances find new life by reaching wider audiences beyond their traditional regional boundaries. For example, Netflix launched a dedicated Indian series collection. Indigenous tribal communities can use digital outlets to raise awareness of their unique histories, struggles and craft traditions.

New media also enables cross-cultural dialogue within India's diversity. People from different states, religions and backgrounds can explore each other's cultures through online forums, virtual festivals and collaborative projects, fostering understanding.

5.7.6 Raise of Entrepreneurship

India has witnessed a thriving startup and entrepreneurship ecosystem, aided greatly by new media tools. Homegrown social media platforms like ShareChat allow entrepreneurs to build communities, market products/services and gain insights in regional languages. E-commerce giants like Flipkart have enabled small

sellers and artisans from urban and rural India to access national markets.

Crowdfunding platforms like Ketto and Milaap have provided alternate funding avenues for countless innovative business ideas across sectors. New media has democratized entrepreneurial knowledge through online courses, DIY video tutorials in languages like Hindi, and virtual mentorship programs.

Even traditional businesses are leveraging digital marketing on platforms like Facebook, WhatsApp Business, and YouTube to cost-effectively promote their brands and drive sales growth.

5.7.7 Making Professional Connections

LinkedIn has become an integral professional networking platform for India's workforce across industries and roles. The platform provides opportunities to grow one's network, find relevant jobs, company insights and industry updates tailored to the Indian context.

Sector-specific online communities like TutorIndia for educators, PowerClubIndia for utility professionals, and CultBucket for creatives, allow professionals to connect, collaborate and upskill through webinars, virtual events and knowledge sharing.

New media has facilitated remote work and virtual collaboration which proved vital during the Covid-19 pandemic. Apps like Zoom, Google Meet, Microsoft Teams enabled businesses, schools/colleges and government to function seamlessly.

Indian ed-tech startups are leveraging new media through online courses, webinars and multimedia resources to deliver professional training, certifications and continuing education to working professionals across domains. Overall, new media is democratizing access to professional growth opportunities.

Stop to Consider-5

- New media plays a crucial role in communication, enabling access to information and self-expression.
- It supports development communication, citizen

engagement, and grassroots voices.

- Political outreach and propaganda are facilitated through platforms like Twitter and Facebook.
- The rise of fake news and misinformation is a significant challenge.
- Gatekeeping policies are essential for ensuring responsible content moderation and privacy.
- New media aids in preserving cultural heritage and promoting regional arts.
- It empowers entrepreneurship, connecting businesses and customers across India.
- Professional networking and remote work opportunities are enhanced through platforms like LinkedIn and Zoom.

Check Your Progress-5

Notes: i) Use the space below for your answers.

ii) Compare your answers with those given at the end of this unit.

Q.1. Define and explain the harmful effects of Fake news

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Q.2. How are new media platforms contributing to the preservation and promotion of India's cultural heritage?

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Q.3. What role does new media play in development communication and citizen engagement in India?

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Q.4. How has new media been used for political propaganda and outreach in India?

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Q.5. What are the key aspects of gatekeeping policies in new media?
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Q.6. In what ways has new media facilitated entrepreneurship in India?
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Q.7. How has new media improved professional networking and remote work in India?
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5.8 Let Us Sum Up

In this unit, we got to understand the evolution of computers from their earliest stages to the present-day digital machines that have become an inseparable part of our lives. We explored how computers, once massive and mechanical, evolved over generations into compact, efficient, and user-friendly systems. This understanding provided us with insight into the foundations of the modern digital age. The unit also explained how the invention of the internet created a revolutionary shift in global communication and information exchange. The rapid development of the internet, its early adoption, and the rise of the World Wide Web were key turning points in how people connect, share, and access information today.

We also learned about the emergence and growth of new media, which refers to digital platforms such as websites, social media, blogs, online video platforms, and other interactive tools made possible through the internet. The unit detailed how new media has

transformed communication by promoting interactivity, speed, and user participation. We saw how it differs from traditional media in its decentralized nature and user-generated content. One of the most significant discussions centered around the relationship between new media and mobile communication technologies. With the spread of affordable smartphones and mobile internet services, millions of people across India and the world have been able to access, create, and distribute content, participate in social movements, and engage in digital conversations in real time.

We also examined the varied roles that new media plays in contemporary society. From supporting development communication by enabling governments and civil society to reach citizens directly, to political outreach and even the misuse of platforms for spreading propaganda and misinformation, new media stands as a powerful double-edged sword. We discussed how new media contributes to cultural preservation, provides platforms for indigenous voices, and supports regional art, music, and languages. It also fosters entrepreneurship through digital marketing and e-commerce, while playing a vital role in professional networking and skill development. However, alongside these advantages, the unit also addressed the serious concerns surrounding fake news, online harassment, privacy breaches, and the urgent need for responsible gatekeeping policies. The relevance of digital literacy, ethical standards, and regulation was emphasized as essential steps to ensure that new media remains a tool for empowerment rather than harm.

5.9 References and Suggested Readings

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5.10 Model Questions

1. Give an overview of the history of Computer and Internet
2. Discuss the advantages and disadvantages of New Media.
3. Explain the role of New Media in India's current political scenario.
4. Explain the evolution of mobile communication and its role in the development of new media. How has mobile telephony influenced content creation and consumption?
5. Discuss the impact of new media on communication in India. What are the opportunities and challenges posed by digital platforms in areas such as political outreach, misinformation, and entrepreneurship?
6. Trace the history of the internet and its influence on the growth of new media. How have advancements in computer technology shaped digital communication over time?

5.11 Answers to Check Your Progress

Check Your Progress-1

1. **Ans:** Ada Lovelace is considered the world's first computer programmer. She collaborated with Charles Babbage on his Analytical Engine and developed algorithms, making her the first person to write a computer program.
2. **Ans:** The invention of the transistor at Bell Labs in 1947 replaced bulky and unreliable vacuum tubes, making computers smaller, cheaper, more reliable, and energy-efficient.
3. **Ans:** Konrad Zuse's Z1, created in 1936, is considered one of the earliest functional modern computers and marked the beginning of electromechanical computing.
4. **Ans:** The ENIAC, operational in 1946, was the first general-purpose programmable electronic digital computer, revolutionizing

computational speed and complexity.

5. Ans: The IBM System/360, announced in 1964, established IBM's dominance in the mainframe market by introducing a family of compatible computers with scalable performance.

6. Ans: The Intel 4004, released in 1971, was the first commercially available microprocessor, enabling the creation of personal desktop computers and driving innovation.

7. Ans: In 2007, Apple launched the iPhone, transforming smartphones into powerful mobile computing devices. In 2020, major progress in quantum computing by companies like Google and IBM marked significant advancements in computational power.

Check Your Progress-2

1. Ans: The World Wide Web, commonly known as the web, is a system of interconnected documents and resources available on the internet. It allows users to access and share information through web pages, which are linked together via hyperlinks. Created by Tim Berners-Lee in 1989, the web uses browsers like Chrome, Firefox, and Safari to navigate these pages. It revolutionized how we communicate, learn, and conduct business, making vast amounts of information easily accessible to people around the world.

2. Ans: The rise of e-commerce began in the 1990s with the advent of the internet. Companies like Amazon and eBay pioneered online shopping, making it easy for people to buy and sell goods from home. Secure online payment systems and improvements in internet technology boosted consumer confidence. The growth of mobile technology further expanded e-commerce, allowing people to shop from their phones. Today, e-commerce has turned into a massive global industry.

3. Ans: Social media journalism refers to the practice of using social media platforms to report news, share information, and engage with audiences. Journalists utilize social media platforms like Twitter, Facebook, Instagram, and LinkedIn to disseminate breaking news, gather information from eyewitnesses, and interact with their

audience in real-time. This form of journalism enables reporters to reach a broader audience, facilitates rapid news distribution, and encourages audience participation through comments, likes, shares, and retweets.

4. Ans: J.C.R. Licklider of MIT developed the concept of the “Galactic Network” in 1962. It envisioned a globally interconnected network of computers that could share data and communicate over vast distances, laying the foundation for the development of the Internet.

5. Ans: The introduction of smartphones, especially after the launch of the iPhone in 2007, revolutionized Internet access by making it mobile and convenient. It enabled users to connect anytime and anywhere, boosting the growth of social media, apps, and mobile browsing, and expanding the Internet’s role in daily life.

Check Your Progress-3

1. Ans: New Media also known as Digital Media, is the media in which the information is assembled and disseminated with the help of the computer and internet. It refers to forms of communication and content delivery that have emerged with the advancement of digital technology. Unlike traditional media like newspapers, radio, and television, new media is characterized by interactivity, user participation, and accessibility through digital platforms. Examples of new media include websites, social media platforms, blogs, podcasts, streaming services, and mobile apps.

2. Ans: Cybercrime refers to illegal activities conducted through the internet or computer networks. These crimes include hacking, phishing, identity theft, fraud, and spreading malware or viruses. Cybercriminals exploit vulnerabilities in technology to steal sensitive information, disrupt services, or extort money. Targets can be individuals, businesses, or even governments. Now-a-days, cybercrime poses significant risks to cyber security, privacy, and financial security. Law enforcement agencies and cyber security experts work to prevent and combat cybercrime through measures such as cyber security protocols, encryption, and digital forensic investigations.

3.Ans: Three advantages of New Media:

- Increased accessibility and democratization of information.
- Interactivity and user engagement.
- Global reach and connectivity.

4. Ans: Three disadvantages of New Media:

- Information overload and quality control issues.
- Privacy and security concerns.
- Spread of misinformation and fake news.

5. Ans: Social media has influenced content creation and distribution by enabling individuals to bypass traditional media gatekeepers, creating new opportunities for direct audience engagement, and fostering new forms of digital storytelling and activism.

Check Your Progress-4

1. Ans: Mobile phones serve as invaluable tools for field journalism, empowering reporters to capture, create, and share news content on the go. Equipped with high-quality cameras, audio recording capabilities, and video editing apps, journalists can quickly document events, conduct interviews, and gather multimedia materials. Mobile phones also enable live reporting through live streaming platforms like Facebook Live and Periscope, allowing journalists to provide real-time coverage from the scene. Additionally, mobile apps for note-taking, research, and social media management streamline the reporting process, enhancing efficiency and enabling rapid dissemination of news updates to audiences worldwide.

2. Ans: Augmented Reality (AR) blends digital content with the real world, enhancing the user's perception of reality. Unlike virtual reality, which immerses users in a completely digital environment, AR overlays digital elements such as images, videos, or 3D models onto the physical world through devices like smartphones, tablets, or AR glasses. AR technology relies on sensors, cameras, and

computer algorithms to detect and track real-world objects, allowing digital content to interact with them in real-time. Applications of AR range from entertainment and gaming to education, healthcare, and marketing, offering immersive and interactive experiences that bridge the gap between the virtual and physical realms.

3. Ans: Mobile apps have transformed the way we interact with new media by offering specialized tools and services tailored to various interests. These apps allow users to access a wide range of content, from entertainment and news to productivity and shopping. With a "mobile-first" approach, apps have created new digital ecosystems that prioritize portability, touch screens, and camera integration, enhancing how we consume and interact with media on the go.

4. Ans: Mobile technology has impacted advertising and commerce by enabling in-app advertisements, mobile commerce platforms, and targeted ads based on location and user data. Businesses can reach customers more effectively through personalized, location-aware marketing on social media and mobile apps. Mobile wallets and payment services like GooglePay and PayTM further enhance convenience for consumers, making transactions easier and driving mobile-based commercial activity.

5. Ans: Mobile devices have played a key role in the development of citizen journalism and influencer marketing by empowering individuals to create and share high-quality content instantly. With mobile phones equipped with cameras and editing tools, anyone can report news, document events, and share experiences in real-time. This has democratized media creation and given rise to influencers who leverage their mobile devices to build personal brands and engage with large audiences.

Check Your Progress-5

1. Ans: Fake news refers to false or misleading information presented as genuine news. It can be intentionally fabricated or spread without proper verification, often to deceive or manipulate audiences. Fake news can have several harmful effects:

i. Misinformation: False information can mislead people, leading them to make uninformed decisions or hold incorrect beliefs.

ii. Social Division: Fake news can exacerbate social and political

divisions by spreading biased or inflammatory content that pits groups against each other.

iii. Undermining Trust: It erodes trust in media and institutions, making it difficult for people to discern reliable sources of information.

iv. Impact on Democracy: Fake news can influence elections and public opinion, undermining the democratic process by manipulating voters' perceptions.

v. Economic Consequences: Businesses and individuals may suffer financial losses due to false rumours or misinformation impacting stock prices, investments, or consumer behaviour.

2. Ans: New media platforms allow communities to share their art, music, and traditions with global audiences. They help preserve cultural heritage through digital archives, online videos, OTT platforms, and virtual museums. These tools also support regional films, classical performances, and indigenous stories, enabling wider reach and cross-cultural understanding.

3. Ans: New media plays a vital role in development communication by enabling government agencies and civil society groups to reach out to the masses efficiently. Platforms like WhatsApp, social media, and YouTube allow the promotion of health schemes, educational initiatives, and environmental causes. It also helps gather feedback from citizens, involve grassroots communities in decision-making, and ensure participatory development. New media has democratized communication by allowing local voices to be heard and represented.

4. Ans: New media has become a significant tool for political parties and leaders in India to rally support, attack opponents, and shape public narratives. Platforms like Twitter, Facebook Live, and viral videos allow direct communication with voters, bypassing traditional media. However, these tools have also enabled the spread of misinformation, hate speech, and polarizing content. Despite the risks, new media has provided a voice to underrepresented groups and diverse political viewpoints.

5. Ans: Gatekeeping policies in new media are essential for ensuring responsible content moderation and protecting users. Key aspects include verifying the identities of content creators and sources,

curbing hate speech and misinformation, ensuring transparency in political advertising, and protecting user privacy. These policies also address online harassment, prevent the spread of extreme content, and maintain journalistic integrity on digital platforms. Both government regulation and self-governance by media platforms are crucial in upholding these standards.

6. Ans: New media has played a significant role in empowering entrepreneurship in India by providing access to tools for marketing, community building, and gaining insights. Platforms like ShareChat allow entrepreneurs to reach regional language audiences, while e-commerce giants like Flipkart enable small sellers to access national markets. Crowdfunding platforms like Ketto offer alternative funding avenues. Additionally, online courses, tutorials, and virtual mentorship programs have democratized entrepreneurial knowledge and skills, making them accessible to a wider audience.

7. Ans: New media has revolutionized professional networking and remote work in India. LinkedIn has become a vital platform for job seekers and professionals to connect, find job opportunities, and stay updated on industry trends. Sector-specific online communities provide opportunities for networking and upskilling. Platforms like Zoom, Google Meet, and Microsoft Teams have enabled seamless remote work, especially during the Covid-19 pandemic. Additionally, Indian ed-tech startups use new media to offer online courses, webinars, and certifications, enabling professional growth across various fields.

Unit-1

Importance of the Study of Global Media Systems, the Information Rich West and the Information Poverty in the Underdeveloped Countries; Historical Dimension of the International Information, their Closed Situation in the Socialist Countries

Unit Structure:

- 1.1 Objectives**
- 1.2 Introduction**
- 1.3 Importance of the Study of Global Media Systems**
- 1.4 The Information Rich West and the Information Poverty in the Underdeveloped Countries**
- 1.5 Historical Dimension of the International Information**
- 1.6 Their Closed Situation in the Socialist Countries**
- 1.7 Let Us Sum Up**
- 1.8 References and Suggested Readings**
- 1.9 Model Questions**
- 1.10 Answers to Check Your Progress**

1.1 Objectives

After going through this unit, you should be able to---

- Comprehend the diverse aspects of the international media systems and also about the significance of in-depths studies upon them,
- Elaborate the root cause behind the fact that information is branded as a toweringly precious wealth,
- Grasp a perspicaciously fathomable idea upon the veritable concept of imbalance prevailing in the information flow in the transnational arena, especially elucidating upon the blatant lacunae of imbalance in the entire process of information flow between the rich and the developed countries of the Western World and the

poverty stricken underdeveloped countries of the Third World,

- Trace the various dimensions regarding the history and origin of international information and also reflect upon the factors of closed situation existing in the Socialist nations in this context.

1.2 Introduction

In this Unit--1 of the Block-3(Global Media Scenario—Some Key Aspects), we will start with sharing some ideas about the global media/information systems and the related aspects in this context. Because, as students of Mass Communication and Journalism, it's pretty much necessary on the part of you to have a fair enough knowledge on the various mass media outlets operating right across the globe and the related aspects in this regard. We will also have a discussion upon the very concept of information as wealth, followed by some pertinent elaborations on the information flow between the rich and the developed nations of the Western World and the poor and the underdeveloped nations hailing from the Third World. Because, this knowledge on the international information flow, will be of great help for you in case of pursuing further elaborate studies in the future on the global media systems and related branches. The Second World, made up of the then Socialist nations, will too crop up in our discussion. Hence, overall it can be presumed that after going through this unit thoroughly, you will be possessing a fair enough idea upon the various aspects and dimensions of the global media systems and also upon the concepts of international information flow in the contexts of the first world nations, third world nations and the socialist countries and the historical dimensions in this area. So, let us now concentrate upon the sub-sections under this Unit-1(Block-3) as quoted underneath----

Stop to Consider-1

The term global media is also termed as the international media or transnational media which basically stands for all sorts of mass media as well as the digital and social media platforms or outlets whose reach is spread across every nook and corner of the globe. The term global media is used in the context of international communication. It encompasses a wide range of media outlets such as the international newspapers, international magazines, international broadcasters like the international television channels, international radio networks etc., international publication houses, international news agencies, international media conglomerates, various international digital and social media platforms etc. For example, “The New York Times”, “Time Magazine”, “The Washington Post”, “The Wall Street Journal”, “The Sydney Morning Herald”, “The British Broadcasting Corporation(BBC)”, “Cable News Network(CNN)”, “Voice of America(VOA)”, “Visnews”, “Canadian Broadcasting Corporation”, “Australian Broadcasting Corporation”, “Reuters”, “Associated Press(AP)”, “United Press International(UPI)”, “Agence France Presse(AFP)”, “Telegrafnoi Agentsvo Sovetskavo Soyusa(TASS)”, “News Corporation, Australia”, “Walt Disney”, “Time Warner”, “Columbia Broadcasting System(CBS)”, “National Broadcasting Company(NBC)”, “British Sky Broadcasting”, “Sage Publications”, “Palgrave Macmillan”, “Oxford University Press” etc. are some of the renowned and famed global/international/transnational media platforms or outlets of varied genres.

Assignment-1

Before we proceed, let us get engaged in a short activity. Make a few lists separately of some of the renowned international newspapers, international magazines, international broadcasters, international publication houses, international news agencies, international media conglomerates, various international social & digital media platforms etc. Also, study in detail about the diverse aspects

related to these international media outlets, such as their origin and history, organizational structures, current status and any other relevant aspect.
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1.3 Importance of the Study of Global Media Systems

1.3.1. Introduction to Global Media

Communications media have been central to the major developments of modern societies. Their role has been as critical to the emergence of nation-states and conceptions of national identity; ideas of citizenship, democracy and associated human freedoms; the development of political culture and the public sphere; and the growth of capitalist commercial enterprises. They constitute the principal ways by means of which masses around the globe, are apprised and entertained and develop an understanding of their local, national and global/transnational social as well as cultural environments. It has been a historically corroborated fact that the communications media have been integral to the rise and fall of empires, to diplomacy, war, the spread of languages and cultural norms and to the processes which are referred to now-a-days under the umbrella of the terms of globalization and modernity.

The term media is comprehended in a three-fold sense, namely as a technological means of communication which signifies the fact that the process of human communication over the time and distance factors, has perennially required a technical means by means of which a message can be disseminated to others. Technical media that have been prominent through modern human history, have included the print media, broadcast media, telephony and the internet. According to Thompson, mass communication is the institutionalized production and generalized diffusion of symbolic goods via the fixation and transmission of information or symbolic content. In the words of Thompson, the mass communication forms have five characteristics—

- The development of technical and institutional means of production and diffusion, which includes the development of communications infrastructure as well as media industries;
- The commodification of symbolic forms, or the capacity of media to be bought and sold, and to acquire economic as well as symbolic value;
- The existence of a structured break over space as well as time between the production and reception of symbolic forms;
- Extension of the availability and durability forms across space and over time;
- The public circulation of symbolic forms, and their role in ordering public space and public culture through being 'made visible and observable to a multiplicity of individuals who may be, and typically are, scattered across diverse and dispersed contexts'.

The technical media of communications and their supporting infrastructure play a central role in the processes of media globalization through the role played by the globally networked communications infrastructures in enabling not only the international circulation of cultural commodities, texts, images and artefacts, but also their centrality to global commerce, global politics, global war and conflict, the globalization of organizational communication, and the general global circulation of ideas, information and ideologies.

The second sense in which the media are referred to are the institutional and organizational forms through which media content is produced and distributed. In the simplest of terms, it refers to the media industries, and there was a generalization in the course of the 20th century of the corporate form as the dominant institutional arrangement for the management of media production and distribution. Yet the media institutions operate within the circuits of production, distribution and reception. An important and complex role is played by those who generate original creative content, and the workplace and professional values of those involved in the production of media content; such professionals include actors, animators, producers, directors, journalists, photographers and camera persons. There is also the relationship of 'core' media

industries to those who are the providers of content(e.g. the developers of digital content), aggregators of audience(e.g. marketing agencies, audience research analysts), and the industries the media symbiotically depends upon for the provision of regular content(e.g. administrators of major sports)as well as revenue(e.g. companies that use media for advertising). In all of these relationships, the media industries operate in a range of markets. The term ‘market’ is used here to incorporate a variety of forms of transactions between agents—formal and informal, monetized and non-monetized.

The third sense in which the term media needs to be comprehended is the informational and symbolic content that is received and consumed by the readers, audiences and the users. This is the common sense understanding of the term media, as it refers to the content that comes to us through our newspapers, magazines, radios, televisions, personal computers, mobile phones and the other reception devices. Significantly, none of these contents exist independently of the technical infrastructures and institutional forms through which it is produced and distributed.

These three interconnected elements of the media—technical infrastructures, institutional forms and the socio-cultural contexts of reception—draw attention to three further relationships in which media are engaged, although they are certainly not exclusively media-related. First, there is the question of media power. If communications media can be understood as constituting one of the forms of social action that ‘structures culture, politics and economics... and determines how a life may be lived’(Jordan,1999,p.1), then theories of global media need to engage with how media power shapes and is shaped by, the capacity to engage in purposive social action in order to further one’s aims and the interests, and what the distribution of resources is which enable or inhibit the occurrence of such action. Secondly, there is a need to develop an understanding of the media markets. On the one hand, it is frequently argued that the media are ‘not just another business’ (Schultz, 1994), on the basis of their centrality to contemporary public communication. Simultaneously, the predominant role played globally by privately owned commercial media, with their patterns of corporate ownership and reliance upon realizing profits through the sale of media commodities by various means, requires an understanding of both the general nature of

economic markets in which the media industries and the related agents operate, and the distinctive features of both media commodities and media markets as compared to other lines of capitalist commerce and industry. Thirdly, we need to consider the relationship between media and culture. This requires an understanding of the extent to which culture is increasingly 'mediated', that is, the distribution of informational and symbolic content is increasingly distanced over both space and time, and reception increasingly occurs in private and public context, to the point where the public/private distinction is itself increasingly blurred. It also involves recognition of the extent, to which culture, understood here as the deep structure of relations, understandings and symbolic systems of people within communities in particular times and places, can act as a mitigating factor upon the potential for global communication arising from the development of seemingly 'borderless' information and communications technologies (ICTs).

More so, in the contemporary world, international communication 'encompasses political, economic, social, cultural and military concerns' and as it becomes more widespread and multi-layered, the need to study it has acquired an added urgency. Intellectual and research interests in the international aspects of communication, culture and media have grown as a result of the globalization of media and the cultural industries. Communication studies have themselves broadened to include cultural and media studies, and are increasingly being taught in a comparative and international framework.

Stop to Consider-2

The term global media is also termed as the international media or transnational media which basically stands for all sorts of mass media as well as the digital and social media platforms or outlets whose reach is spread across every nook and corner of the globe. The term global media is used in the context of international communication. It encompasses a wide range of media outlets such as the international newspapers, international magazines, international broadcasters like the international television channels, international radio networks etc., international publication houses, international news agencies, international media conglomerates, various international digital and social media platforms etc.

Check Your Progress-1

Notes—i) Use the space below for your answers.
ii) Compare your answers with those given at the end of this unit.

- 1) Write down the full names of five large transnational news agencies.

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- 2) Write down the full forms of
CBS.....

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NBC.....
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- 3) Name two international newspapers operating from the United States of America (USA).

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4. What are the three senses in which the term 'media' is comprehended?

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5. List the five characteristics of mass communication as defined by Thompson.

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6. Who are some of the professionals involved in the production of media content?

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7. What is meant by the commodification of symbolic forms?

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8. How are media industries related to other supporting industries? Mention two examples.

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different theories of the media is because we associate its international circulation with questions of power. Thompson has defined power as 'the ability to act in pursuit of one's aims and interests, the ability to intervene in the course of events and to affect their outcome'. He proposes that communication can be comprehended as a social activity, where communicating agents engage in purposive activity in structured social contexts. If the process of communication is comprehended as a purposive social action, and not simply as the transmission of information, then communication can also be understood as one of the forms through which power can be exercised.

Thompson (1995) has observed that media are associated with forms of cultural power or symbolic power that arise from the capacity to control, use and distribute resources associated with the means of information and communication. Symbolic power matters because it is the principal means by which the actions of others can be shaped through transformation of values, beliefs and ideas, or the practice and institutions of culture. Thompson contrasts symbolic power with economic power, political power and coercive power.

Media are particularly important in terms of Thompson's schema, since they are not only institutional sites through which cultural or symbolic power may be exercised, but also major corporations that invest in resources, employ people and produce goods and services, and therefore, exercise significant economic power. As per observation of Stuart Hall, the synthesis of economic, technical, social and cultural resources held by media organizations means that 'quantitatively and qualitatively'..the media have established a decisive and fundamental leadership in the cultural sphere'(Hall, 1977, p. 341). Consideration of the nature of media power draws attention to two sets of issues. One is the extent to which power is seen as relational, and primarily connected to the nature of influence, or whether it is seen as structural, and connected to the question of ideology. The second is the extent to which media power is largely reflective of the other systems of social power(economic, political and coercive), or has its own internal dynamics. It has been the process of drawing the interconnections between these two dimensions of media power –the cultural-symbolic and the political-economic—that has historically defined the critical media theories. The emergence of mass communication as a field of academic knowledge in the 1950s and 1960s was

strongly connected to the dominance of liberal pluralism in the social sciences during this period, and equated power with influence. In his critical overview of mass communications and the liberal pluralist tradition, Hall argued that it ultimately promoted a functionalist model of society where—The media were held to be largely reflective or expressive of an achieved consensus. The finding that after, the media largely reinforced those values and norms which had already received a wider consensual foundation.(Hall, 1982, p. 61)

The development of critical media theories was in part a reaction to this apparent sanguinity about media power found in the mass communications paradigm. While the critique of the mass communication paradigm was multifaceted, there were two particular critiques of the ways in which the relationship of media to power, and the nature of media power, had been approached. First, the idea that power was equated with influence, and associated primarily with the behavioural effects upon individuals arising from particular media messages, was demonstrated to be inadequate when the point was raised that power operated in a structural as well as a relational sense. As Hall(1982) observed, social and cultural power was about the ‘power to define the rules of the game’ and to determine what was ‘deviant’ behaviour, as well as the capacity to define social reality through the processes of representation, which were never simply the reflection of events, but the active production of meaning. Hall argued that—If the media were not simply reflective or ‘expressive’ of an already achieved consensus, but instead tended to reproduce those very definitions of the situation which favoured and legitimized the existing structure of things, then what had seemed at first as merely a reinforcing role had now to be reconceptualised in terms of the media’s role in consensus formation.(Hall, 1982, pp. 63-4)

In other words, while the mass communications tradition had approached the relationship of media to power in terms of influence, which was behavioural, individualized and empirically measurable in relation to particular media messages, the critical media studies tradition understood the question of media power in terms of ideology, and the complex relationship of dominant ideologies to questions of representation, consent and the social construction of reality, or what Hall termed the ‘reality effect’(Hall, 1982, pp. 74-5)

The second critique of the mass communications tradition concerned its failure to connect media power to other power relations. In particular, while the mass communications tradition tended to approach economic, political, coercive and symbolic-cultural power as relatively discrete in their nature and operations, the critical paradigm saw these as interconnected. For example—relations of structural inequality through which the dominant interests in capitalist societies—particularly dominant class interests—maintained their control or hegemony over subordinate social groupings or on a global scale, how dominant Western interests maintained political and economic power over the ‘less developed’ or ‘Third World’ nations. In doing so, they drew upon the Marxist critique of structural disparity in capitalist societies to argue that ‘property ownership’, economic control and class power were inextricably tied together’ (Murdock and Golding, 1977, p.28). The distinctiveness of the media in such a critical paradigm required an understanding of how the media had increasingly become a central part of the capitalist economy, with two issues being central. First, it involved a mapping of patterns of concentration of media ownership and control, in order to establish both that ‘the media are first and foremost industrial and commercial organizations which produce and distribute commodities’ (Golding and Murdock, 1973, p. 207), and that their economic significance in capitalist economies is both large and increasing over time. Second, it required an analysis of the relationship between these structures of economic control and processes of cultural and distribution, in order to assess the claim made by Murdock and Golding that ‘it is only by situating cultural products within the nexus of material interests which circumscribe their creation and distribution that their range and content can be fully explained’ (Murdock and Golding, 1977, p. 36).

The critical media studies tradition has drawn attention to two issues concerning the nature of media power, and the relationship of media power to other forms of power, that have been central to defining two approaches to understanding global media. The first is the relationship of the economic to the ideological in understanding the nature and significance of cultural or symbolic power as it arises through the media. The political economy approach has tended to attach explanatory primacy to economic factors, seeing these as shaping cultural developments, with varying degrees of direct determination or relative autonomy. By contrast, the cultural studies

approaches have tended to draw attention to the distinctiveness of language and systems of signification, arguing that their articulation to systems of economic or political power is by definition particular, contingent and contested, since the nature of meaning as it is produced and comprehended is rarely the same in complex communications systems. The second issue is the extent to which media power is largely reflective of other forms of power, or possesses its own institutional relations, capacities and dynamics. In an important contribution to these debates, Couldry and Curran(2003) distinguish between the conception of media power as simply a component in a wider and more intense mass, where the power of media only matters in so far as it is connected to other forms of power(economic, political, social, cultural, coercive and so on), and an understanding of media power as an entity in its own right, with its own dynamics of production and distribution that is nonetheless connected to other power sources. The significance of this distinction is that it draws attention to how contestations about the media in itself—how it is produced, distributed, consumed and regulated—can shape other institutional and power relationships, thereby, questioning the implicit hierarchy found in many accounts of media power, where it is in some sense ‘reflective’ of other power relations, such as control over economic resources or governmental authority.

Stop to Consider-3

- One of the reasons because of what we consider the study of global media to be significant/important and a central factor in framing different theories of the media, is because we associate its international circulation with questions of power.
- Thompson proposes that communication can be comprehended as a social activity, where communicating agents engage in purposive activity in structured social contexts. If the process of communication is comprehended as a purposive social action, and not simply as the transmission of information, then communication can also be understood as one of the forms through which power can be exercised.
- Couldry and Curran (2003) distinguish between the conception of media power as simply a component in a wider and more intense mass, where the power of media only matters in so far as

it is connected to other forms of power (economic, political, social, cultural, coercive and so on), and an understanding of media power as an entity in its own right, with its own dynamics of production and distribution that is nonetheless connected to other power sources.

Check Your Progress-2

Notes—i) Use the space below for your answers.

ii) Compare your answers with those given at the end of this unit.

- 1) Quote the definition of power as put forward by Thompson.

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- 2) Enumerate the two issues that the critical media studies tradition has drawn attention to concerning the nature of media power and the relationship of media power to other forms of power, that have been central to defining two approaches to understanding global media.

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- 3) What does Stuart Hall mean by media's 'decisive and fundamental leadership in the cultural sphere'?

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- 4) How does the cultural studies approach differ from the political economy approach in understanding media power?
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- 5) According to Hall, why is media not merely reflective of social consensus?
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1.3.3. Media Organizations and Policy

Analysis of both media power and media markets draws attention to the nature of media institutions, or what occurs within the institutions that solicit, produce, manage and distribute media content. It also points to the importance of media policy as a system of institutionalized governance mechanisms over the structure, conduct and performances of media organizations by, for the most part, national governments.

Large-scale corporate organizations came to dominate the media and the related industries in the 20th century, as they did in most sectors of the economy, as there was both greater concentration of media ownership and the absorption of small-scale commercial media producers and distributors by large corporate conglomerates. The historical process of media concentration and conglomeration within media markets has been well documented. Five factors can be observed that have been both cause and consequence of the

increasing enmeshment of media production and distribution within the corporate institutional form.

- The first is the nature of the corporation as a distinctive legal form of property.
- The second is that the corporate form of enterprise has engendered a tripartite division of power within the corporations between shareholders, company directors and corporate managers, and has raised the question of who controls the corporation.
- Third is the growth in the size and scale of modern corporations has been accompanied by the increasing complexity of managing production, distribution and consumption, and the problem of how to control such processes in order to minimize risk, maximize profits, and manage uncertainty.
- Fourth, the rise of the corporate form gave new significance to the role of legal contracts as a means of managing risk and co-ordinating diverse activities.
- Fifth, the bureaucratic organizational form has presented itself as both a central and yet, deeply problematic, by means of managing creativity in the media industries.

Policy institutions have a central role in regulating the ownership, production and distribution of media in all forms. Two specific factors give policy considerably more silence in relation to media, and central role in understanding global media. First, the corporate form of organization in the media sector has attached to it a series of legal and governance requirements, that include both generalized forms of law and regulation (For example, company law, workplace relations law, competition policy) and specific forms of policy and modes of regulation applied to media corporations as socially and culturally influential institutions. Price(1995), Streeter(1995) and Donald(1998) have observed how, in relation to broadcast media in particular, both the nature of property (the licence to broadcast) and broadcasting markets are artefacts of government policy and the ways in which industry structure and conduct are shaped through law and regulation, so that the institutional forms media institutions take are very much shaped by media policy.

Second, the media have been considered to possess a unique role in the development of national citizenship, and the linking of populations to nation states and forms of national identity through culture. In a historical sense, Anderson linked media as cultural technologies to the emergence of modern nationalism, drawing attention to the rise of print capitalism in the emergence of the modern nation-state. In a similar vein, Schudson (1994) drew attention to the ways in which the modern nation-state self-consciously uses language policy, formal education and collective rituals such as national events, cultural policy and the public exhibition of 'high' culture in the galleries and museums, and the mass media, to promote national cultural integration. In the context of media globalization, national media and communications policies constitute a form of what Schlesinger has termed 'communicative boundary maintenance', regulating and mediating the relationship between global media flows and local cultural impacts (Schlesinger, 1991a, p. 162; cf. Flew and McElhinney, 2005).

Stop to Consider-4

Analysis of both media power and media markets draws attention to the nature of media institutions, or what occurs within the institutions that solicit, produce, manage and distribute media content. Large-scale corporate organizations came to dominate the media and the related industries in the 20th century, as they did in most sectors of the economy. Policy institutions have a central role in regulating the ownership, production and distribution of media in all forms. The media have been considered to possess a unique role in the development of national citizenship, and the linking of populations to nation states and forms of national identity through culture.

Check Your Progress-3

Notes—i) Use the space below for your answers.

ii) Compare your answers with those given at the end of this unit.

- 1) Enumerate two factors that can be observed that have been both cause and consequence of the increasing enmeshment of media production and distribution within the corporate institutional form.

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2) What role do policy institutions play in relation to media ownership, production, and distribution?

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3) How have media been linked to the development of national citizenship and identity?

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1.3.4. Media and Culture

Media are central to the provision of cultural or symbolic resources globally, and therefore, integral to the exercise of cultural or symbolic power. Hall observed that the combination of economic, technical, social and cultural resources held by media organizations had meant the ‘quantitatively and qualitatively..the media have established a decisive and fundamental leadership in the cultural sphere’(Hall, 1977, p. 341). Debates about the cultural impact about global media are at the forefront of current considerations surrounding globalization, and yet the linking of these debates to culture is highly complex. Heartley (2002, p. 51) has observed that culture is multidiscursive, as ‘it can be mobilized in a number of different discourses. The relationship between media and culture can be understood in different theoretical approaches to global media.

1.3.5 New Media Technologies

As their simplest, theories of new media propose that Information and Communications Technology(ICT) revolution that has gained momentum from the 1980s onwards has so transformed the global media environment that are witnessing the twilight of the ‘old’ media of print and broadcasting, and the rise of the ‘new’ media associated with digital technologies, convergence and networking. The global popularization of the internet in the 1990s marks out the critical point in this debate, as it most clearly exemplified the qualitatively distinct properties associated with new media, but a considerable range of digital devices. The claim that these new media would mark the death of television and other forms of broadcast media was always dubious and it has long been apparent that rapid adoption of the Internet Worldwide in no way meant the mass migration of either audiences or advertisers away from mass media. Similarly, the idea that there would be a decline in the power of the traditional media giants, and the rise of a new generation of leaders in the digital content industries, not only overestimated the quality of the business models developed by some of the internet giants, but also underestimated the capacity of the traditional ‘big media’ to respond to media convergence, the scope for strategic partnerships between ‘old’ and ‘new’ media corporations, and the extent to which digital media content is as often recombinant of existing media forms as it is qualitatively new. In all of these cases, there was a lack of awareness of lessons of media history, and the extent to which it reveals an adaptive capacity on the part of those involved in established media in dealing with the challenges of new media; the case of both radio and cinema in relation to the rise of television is one of many cases that reveal the limits of technological determinist readings of media futures.

Lievrouw and Livingstone(2005) have argued that thinking about new media broadens the traditional concerns of media and communication studies by shifting the dominant concerns of the latter with media production, texts and audiences to a focus upon the ‘artefacts or devices used to communicate or convey information; the activities and practices in which people engage in communication or share information; and the social arrangements or organizational forms that develop around those devices and

practices(Lievrouw and Livingstone, 2005, p. 2). Mobile telephony has a significantly greater degree of impact upon the communication activities and practices, with further impacts across the wider society, ranging from family relations to the construction of urban space. It was not until the phenomena such as blogging, ‘open news’ sites and collaborative online news production in the 2000s that it became apparent that Internet was not simply a useful tool for doing traditional journalism better, but was potentially corrosive of a long-established series of activities and practices associated with the ‘gatekeeping’ functions of traditional journalism (Bruns, 2005).

1.3.6. Media in Space: Understanding Global Media

What is less clear, and which becomes an important issue in thinking about global media, is that there has been an equally strong commitment to thinking through the spatial dimensions of media in relation to these environments. One of the recurring themes—indeed, traps—in the literature on globalization generally, and media globalization in particular, is the tendency to assume that we have moved in a relatively seamless fashion over a relatively short time from a system based upon locally or nationally based media to one of global media. The argument is typically grounded primarily in an understanding of the global reach of new media technologies, and secondarily in either the transnational expansion of media corporations or the increased availability of a common repertoire of media images and experiences to more and more people worldwide.

This is not to say that there are not approaches that explicitly foreground the spatial dimensions of media and communications. One of the most notable has been the Canadian tradition of communication studies, which has long linked the cross-border capabilities of communications technologies to questions of sovereignty, dependence, identity and global connectivity. Arguably, the first theorists of global media were the Canadian communications theorists Harold Innis and Marshall McLuhan, who both stressed the importance of the technical properties of different media, particularly in relation to how their ‘bias’ was either towards the durability of information over space(space-bias). Out of a complex and particular reading of the rise and fall of empires through history in relation to their primary systems of

communication, Innis(1951) argued that the formation of empires in modernity was grounded in their capacity to rapidly distribute messages across space, thereby, being able to maintain centralized rule over geographically dispersed spaces. From an Innisian perspective, the rise of media technologies that further deterritorialize global communications, such as satellite television and the Internet, could be seen as the furthering of such a 'project of Empire'(Angus and Shoesmith,1993; Acland and Buxton, 1999). A key counter-proposition in Canadian communications theory was that of Marshall McLuhan, who identified—naively in view of his critics (For example—Stevenson, 1995)—the capacity of mass broadcast media distributed worldwide to contribute to a 'Global Village'(McLuhan and Powers, 1969), with the capacity to appeal to sensory experiences, and hence forms of literacy, that went beyond the place bound and language-specific literacies associated with the written word(Cohen,2000; Marshall,2000). In Wark's analysis, global media vectors draw people around the globe into a greater sense of interconnectedness driven by the technical means of communication, which in turn generates an increasingly significant set of disjunctures from culture as it is experienced locally through non-mediated forms of interaction, to the point where, as Wark puts it, 'we no longer have roots, we have aeriels' (Wark, 1994, p. 64).

The question of whether media are now best understood as operating on a global scale, constituting a qualitative break with the recent past where media were primarily local or national in their scope and operations, is a question that requires close scrutiny from a variety of perspectives. There is no doubt that the technologies of media and communication have created a situation where there is unprecedented capacity for global communication and exposure to global media flows. In order to establish whether this capacity has translated into an epoch of global media, and all that this implies in terms of other social, political, economic and cultural relations, we need to investigate some of the key questions that have emerged such as about what it would mean to say that we are experiencing a transformation towards global media----

- Has there been a fundamental shift in cultural and symbolic power away from those forms which have national frames of references, towards those which circulate through global mediascapes ?

- Are changes in the nature and scale of impact of media power reflected in other forms of power, such as economic, political, and coercive power ? or Has there been a shift in the spatiality of power relations from national institutions and forces(for example—nation-states, national institutions, national military security systems)towards those of an international nature(for example—global governance laws and institutions, transnational corporations, global military and security systems) ?
- Do media markets increasingly operate on a global rather than a local or national scale ?
- Are media organizations increasingly operating according to a global logic of expansion, and is there a trend towards the colonization of national media spaces by global media corporations ?
- Have national forms of law, regulation and governance become increasingly ineffectual in the face of these globalizing forces ?
- Do we see the rise of an increasingly global form of culture, associated with the increasing role of media in the formation of identities and subjectivities ?
- Will the forces of new media, associated with digitization, convergence, networking and globalization, usurp the role and significance of the traditional forms of print and broadcast media as well as cinema ?

Stop to Consider-5

- Media are central to the provision of cultural or symbolic resources globally, and therefore, integral to the exercise of cultural or symbolic power.
- Theories of new media propose that Information and Communications Technology(ICT) revolution that has gained momentum from the 1980s onwards has so transformed the global media environment that are witnessing the twilight of the ‘old’ media of print and broadcasting, and the rise of the ‘new’ media associated with digital technologies, convergence and networking.

- What is less clear, and which becomes an important issue in thinking about global media, is that there has been an equally strong commitment to thinking through the spatial dimensions of media in relation to these environments.

Check Your Progress-4

Notes—i) Use the space below for your answers.

ii) Compare your answers with those given at the end of this unit.

1) The relationship between media and culture can be understood in different approaches to global media.

2)andhave argued that thinking about new media broadens the traditional concerns of media and communication studies.

3) Who did propound the concept of ‘Global Village’ in the arena of mass communication ?

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4) According to Innis, the formation of empires in modernity was grounded in their capacity to rapidly across space.

5) What major technological development in the 1990s most clearly exemplified the rise of new media?

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1.3.7 Globalization and the Media

Globalization and its impacts have constituted one of the hot topics of our time. It is visible on the streets of the world through the

global reach of the Nike running shoes brand or the McDonald's fast food chain, in our everyday media consumption through the global media coverage of diverse events. The development of the internet as an integrated worldwide communications network further animates the capacity of events in distant places to have global resonance. The role played by the organizations such as the World Trade Organization (WTO), the drafting of myriad international free trade agreements, and the 100 plus protests that have taken place against the meetings of global political and economic organizations since the 'Battle of Seattle' that derailed the inaugural meeting of the World Trade Organization (WTO) in 1999, also draw attention to the high political and economic stakes that many identify around questions of globalization. Perhaps the most potent symbol of globalization in the recent history has been the attack on the World Trade Centre in New York and on the Pentagon in Washington on September, 11, 2001. Anthony Giddens has observed that this was a truly global media event, with about 500 million people worldwide witnessing the second plane crash into the second tower of the WTC in real time, an event that took place 30 seconds after the first attack, thereby, maximizing its exposure through the global media (Giddens, 2002).

According to David Held and Anthony McGrew, globalization denotes the expanding scale, growing magnitude, speeding up and deepening impact of transnational flows and patterns of social interaction. It refers to a shift or transformation in the scale of human organization that links distant communities and expands the reach of power relations across the world's regions and continents.(Held and McGraw,2002, p. 1). The term 'globalization' captures a series of inter-related trends that have emerged in the world since the late 1940s and which have accelerated in scale, impact and significance since the 1980s, such as the International communications flows, delivered through telecommunications, information and media technologies such as broadband, cable, satellite and the Internet, which facilitate transnational circulation of cultural commodities, texts, images and artefacts, the global circulation of ideas, ideologies, and the 'keywords' such as the so-called export of 'Western Values', democracy, the 'War on Terror', 'fundamentalism', feminism, environmentalism, the development of the international organizations, including the regional trading blocs such as the European Union(EU), the North American Free Trade

Agreement(NAFTA), the Association of South East Asian Nations(ASEAN), and the Asia Pacific Economic Co-operation grouping(APEC), the emergence of cultural, professional and standards bodies such as UNESCO, the World Trade Organization(WTO), the World Intellectual Property Organization, the European Broadcasting Union, the Asian Broadcasting Union and the International Telecommunication Union(ITU), the increasingly significant roles played by the global NGOs such as the Amnesty International, Greenpeace and the Red Cross in domestic and international politics, the growing significance for international law for national policies, such as the United Nations Convention on Human Rights, or the 'Millennium Round' of the World Trade Organization.

Media have a central place in the processes of globalization for three reasons. First, media corporations have been among those corporations that have been increasingly globalizing their operations. However, it is noteworthy that being a globally large corporation does not itself make a corporation globalized. In order to identify the world's most globalized corporations, the United Nations Commission for Trade, Aid and Development(UNCTAD) has developed a Transnationality Index (TNI), whereby transnational corporations(TNCs) are ranked by the percentage of assets, sales and employees outside of a TNC's home country. Using the TNI, media and entertainment corporations are perhaps not as global in their operations as is commonly assumed, with a small number of quite notable exceptions.

The second element of media globalization in relation to the development of the telegraph in the late 19th century and satellites in the 20th century, is the role played by media organizations in developing the global communications infrastructure that facilitates global information flows and cross-border commercial activity. This role became particularly imperative in the late 20th century as telecommunications companies were at the centre of developing a 'Global Information Infrastructure' (GII) to facilitate globally networked communications and commerce. Moreover, global commercial media are also central to the sale of products and services through their role in advertising and promotion. Some of the world's largest media and entertainment corporations are namely General Electric(US), Microsoft(US), Time Warner(US), Comcast(US), News Corporation(US), Walt Disney(US),

Sony(Japan), Vivendi Universal(France), Viacom(US), Thompson Corporation(Canada),Liberty Media(US), Reed Elsevier(Netherlands/UK), McGraw Hill(US), DirecTV(US), CBS(US), British Sky Broadcasting(UK) and Electronic Arts(US).

Finally, the global media are the principal means through which we make sense of events in distant places, and the information and images that they carry are central to the development of shared systems of meaning and understanding across nations, regions and cultures. In this aspect of global media culture that has most concerned critical media theorists, who have argued that global commercial media can use their ability to transmit information and images across borders as a form of propaganda for their own corporate interests and the interests of global corporations more generally. Critical political economists such as Edward Herman and Robert McChesney have thus described global media as the 'new missionaries' of global capitalism---By their essential nature, the commercial media will integrate well into the global market system and tend to serve its needs. This means greater openness to foreign commerce in media products, channels and ownership. As the media are commercialized and centralized, their self-protective power within each country increases from the growing command over information flows, political influence and ability to set the media-political agenda. It is worth noting that the radical critique of global media has tended to be associated with strong globalization arguments, seeing globalization as the dominant force in media industries today, notwithstanding counter-trends and localized forms of resistance.

1.3.8 Critical Political Economy and Global Media

Critical media theorists have been concerned with tendencies towards concentration of media ownership and their impact upon politics, society and culture, and the impact of media globalization led by the Western transnational media corporations. In the 1970s & 1980s, such radical critiques were associated with theories of cultural imperialism, and associated demands for the international redistribution of control over media and communications resources. Herbert Schiller argued that the current stage of US-dominated global capitalism was one where he termed the entertainment,

communications and information(ECI) industries had achieved economic pre-eminence; their influence was enacted not only in the political-economic sphere but upon global culture and consciousness; and the result was a form of cultural imperialism, whereby the ideas and ideologies of the dominant West(and particularly the US) exerted hegemony over the populations of the rest of the world.

The radical critique of global media associated with critical political economy has experienced a resurgence of interest in recent years. The proposition that media ownership worldwide is subject to growing concentration, leading to reduced competition and increasingly homogeneous media content worldwide, is a commonly cited one. Edward Herman and Robert McChesney have argued that 'The global media system is dominated by three or four dozen large transnational corporations(TNCs) with fewer than ten mostly US-Based media conglomerates towering over the global market'(Herman and McChesney,1997, p.1). This has been widely taken as a given starting point for comprehending the nature of global media today and is routinely repeated by the critics of globalization. Manfred Steger (2003, p.76) argues that 'To a very large extent, the global cultural flows of our times are generated and directed by global media empires that rely on powerful communication technologies to spread their message...During the last two decades, a small group of very large TNCs have come to dominate the global market for entertainment, news, television and film'.

There are three interrelated elements to the contemporary radical critique of global media---

- The tendency towards concentration and centralization of media ownership and control now operates globally and not simply on a national scale.
- This is part of a wider tendency of globalization to shift the balance of political and economic power from nationally based institutions such as governments and trade unions, towards geographically mobile multinational corporations.
- The globalization of media production, as with foreign investment in other sectors, is reinforcing relations of economic and cultural dependency, as seen in new

international division of labour and the new international division of cultural labour.

Herman and McChesney (1997, p.1) argued that 'since the early 1980s, there has been a dramatic restructuring of national media markets, along with the emergence of a genuinely global commercial media market.'

Robert McChesney's work has developed a distinctive focus on the dynamic relationship between media globalization and the concentration and centralization of media ownership, and the interconnected nature of these two processes. McChesney has argued that prior to the 1980s, there was a relatively stable distinction between national media systems that were predominantly domestically controlled, with film, TV, music and print media content imported predominantly from the US, overlaying these domestic systems. The trend towards a global media oligopoly developed in the 1980s and 1990s out of the tendency, on the one hand, for dominant media firms to seek international expansion in order to ensure their presence in a range of media markets and on the other hand, by concentration of ownership within media industries and the expansion of the connections across media industries through the growth of multinational, cross media conglomerates Disney, AOL-Time Warner, News Corporation, Sony and Viacom. For McChesney, the drivers of these conglomerate based global media system have been policies of privatization and deregulation and the symbiotic relationship of media deregulation to the development of the industries that promote the circulation of commodities, most notably the advertising and the marketing communication industries. McChesney argued that the logic of such a global-commercial media system is such that 'Firms must become larger and diversified to reduce risk and enhance profit-making opportunities, and they must straddle the globe so as to never be outflanked by competitors'. Moreover, there is a 'feedback loop' between the concentration and conglomeration of media industries and the regime of monopoly capitalism on a global scale, since 'global media giants are the quintessential multinational firms, with shareholders, headquarters, and operations scattered across the globe'.

The critical political economy paradigm provides a highly integrated approach to comprehending global media. It proposes that power in the global media landscape has shifted inexorably towards the transnational media conglomerates, as the concentration of global media ownership and their global reach have greatly strengthened their capacity to exercise power and influence, as compared to nationally based media corporations (including public broadcasters), national governments and organizations of media professionals such as unions representing journalists, actors or technical personnel. It is argued that global media markets are becoming less competitive over time, as global concentration of media ownership means that these markets operate on increasingly oligopolistic rather than competitive principles. It is argued that national media policies are increasingly serving the interests of these global media corporations, particularly through policies such as privatization, deregulation of media markets and the de-funding of public broadcasters, which allows these corporations to extend their global reach, while transnational policy-makers such as World Trade Organization (WTO) pursue a neo-liberal agenda that further promotes their material and ideological interests. In cultural terms, this is seen as being linked to growing international dominance of Western cultural values and norms worldwide, with the increasingly unfettered movement of US-based media product around the globe promoting Western economic, cultural and ideological values. Critical political economists have been quite clear that the new media technologies such as the internet are not reversing this process of global media concentration.

1.3.9 Questioning Media Globalization: Perspectives from Institutional and Economic Theories

The question of whether the global media have become concentrated to such a point that competition is being eliminated in the media sector has also been subject to some debate. The share of the top 50 media companies over total US media revenues in 1999 was comparable to that in 1986. There has been significant movement within the 'league table' of major media companies in the US. In the US and much of Europe and one could add, most of Asia and Latin America—broadcast media markets are substantially more competitive than was the case two decades before. The internet has

introduced new forms of competition to traditional media giants. The competitive advantages that are associated with conglomeration and globalization need to be weighed up against new forms of risk and possibilities to accrue losses as a result of such expansionary activities. The world's two largest media and entertainment corporations in 2004 were General Electric and Microsoft; these are the companies that find themselves in the media business by virtue of their strategies of merger, acquisition and strategic alliance as they diversify their operations and become business conglomerates. According to Compaine, 'there is only one truly global media corporation' with the other media giants being essentially US, Japanese and European companies that operate internationally. This claim that the extent of corporate globalization and its transformative impact in recent times has been overstated receives considerable support among economists from across the political and ideological spectrum, who have been sceptical about strong claims being made about economic globalization and its purported political impacts. 'Global Media Monopoly', 'Global Media Conglomerates' and 'The Concentration of Global Media Ownership' are a few of the veritable buzzwords these days in the domain of global media landscapes.

1.3.10 Questioning Media Globalization: Findings from the UNCTAD 'Transnationality Index':

When talking about media globalization, there is an important distinction to be made between media corporations which operate on a truly global scale, and those nationally based corporations with overseas operations. Forms of media globalization that revolve around the sale of media and creative products and services in many markets have existed at least since the expansionary strategies of the Hollywood majors into Europe and Latin America in the 1920s. United Nations Commission for Trade, Aid and Development (UNCTAD)'s 2003 data indicated that, on the basis of the TNI, Canada's Thomson Corporation was the world's most globalized corporation, with 98.0% of its combined assets, sales and employees (TNI composite) from outside of its national home base, while News Corporation was the world's third most globalized corporation, with a TNI score of 92.5% (i.e. the combined percentage of its combined assets, sales and employees outside of its

Australian home base). Using the data of the UNCTAD for value of foreign assets, four media or media-related corporations were in the top 100---Vivendi Universal (20), News Corporation (22), Thomson Corporation (65) and Bertelsmann (98). If we take the world's four largest media conglomerates/corporates---Time Warner, Walt Disney, Viacom and News Corporation---only one of these, i.e. the News Corporation could be regarded to have approached the status of a global corporation. By contrast, the companies such as the Time Warner, Walt Disney and Viacom have a small share of their overall asset base outside the periphery of North America. Moreover, even though the News Corporation can be said to have pursued a globalization strategy marked by the significant role played by joint ventures and strategic partnerships in acquiring assets outside of its three home bases of the US, Australia and Britain, its transnationality comes in part from its having been listed until 2004 as an Australian company. In 2004, the News Corporation relocated its corporate head office from Adelaide, Australia to Delaware in the US, thus becoming an American corporation in order to better access US equity markets.

1.3.11 News Corporations Globalization Strategies

Of all the world's major media corporations, News Corporation has the strongest claims to be a truly global media enterprise. It has investment across five continents, in countries and regions as diverse as the US, Britain, Australia, New Zealand, China, Japan, India, Germany, Italy, Brazil, Mexico, Fiji and Papua New Guinea. From his initial involvement in running a daily newspaper in Adelaide, Australia, the Chairman and CEO Rupert Murdoch, has established News Corporation as a complex global cross-media conglomerate, whose interests span newspapers, magazines, film, broadcast television, cable and satellite TV, music, publishing and sports. News Corporation now controls many of the world's most recognizable global media brands. Herman And McChesney have observed that News Corporation 'provides provides the archetype for the 21st century global media firm....and is the best case study for understanding global media'.(Herman and McChesney, 1997, p.70)

1.3.12 Global Media—Some more Perspectives

Many contemporary accounts of global media have worked with a one-sided account of globalization, which stresses the forces of geographical dispersal and deterritorialization, while downplaying the significance of new forms of clustering and locationally specific resources for attracting the international investment and developing global competitive advantage. Moreover, the ongoing legacy of dependency models found in the theories of the new international division of cultural labour (NICL) has led to an overstatement of the significance of cost-based factors driving the expansionary strategies of the MNCs, and the extent to which the recipients of such foreign investment can exercise agency in better capturing new sources of competitive capacity-building in global media markets. There is a need to develop conceptual tools through which we can understand the relations between global forces and institutional responses in terms other than those of how the global media impose themselves upon national societies and cultures. In the context of Latin American media, Straubhaar (1991, 1997) developed the concept of asymmetrical interdependence as an alternative to the 'cultural imperialism' thesis, observing significant counter-trends to a global homogenization of television under US hegemony. Such counter trends have included the localization over time of national broadcasting systems such as those of Brazil, South Korea, Australia and Hong Kong and the 'regionalization of television into multicountry markets linked by geography, language and culture'.

The concept of asymmetrical interdependence accepts the 'impurities' of media systems. It recognizes national media policies as being not so much about the preservation of national culture against global media forms and flows, but more as about engaging in what Philip Schlesinger has termed 'communicative boundary maintenance' or the maintenance of some kind of dynamic equilibrium over time between locally produced media content and material sourced from overseas. The concept of asymmetrical interdependence recognizes that, even in a multichannel and networked media environment where there is growing and seemingly limitless access to imported media content, there remains a strong attachment, which is by no means residual, to locally produced material. What becomes the critical variable here is the adaptiveness of national media organizations as national cultural institutions in the context of globalization. In order to understand

this, we require ways of thinking about culture that do not presume a national culture, yet also do not lose sight of some of the advantages of the national cultural institutions in an ostensibly global mediascape.

The concept of cultural imperialism has long been a central, yet highly problematic, component of critical political economy approaches to global media. The cultural imperialism referred to the ways in which the economic power of the media of the dominant nations combined with the global reach of cultural commodities and media messages. The concept drew attention to the extent to which the influence of global media was never political or economic, since the media and entertainment sectors differed from other branches of commercial enterprise through their direct, though immeasurable impact on human consciousness as well as their capacity to define and present their own role to the public. The cultural imperialism thesis has primarily been critiqued from the perspective of cultural studies, but there are also important criticisms from within political economy. When the thesis was originally developed in the late 1960s, the US overwhelmingly dominated world media and entertainment markets. Thompson argued that the cultural imperialism thesis remained too closely tied to mass society approaches to media reception and that the 'composition, the global flow and the uses of media products are far more complex than a simple equation of US media content and the promotion of Western or consumerist values allow. In a similar vein, and drawing upon the cross-cultural ethnographic research and reception studies, Ien Ang argued that there was a need for closer analysis of how global media content is 'actively and differently responded to and negotiated in concrete local contexts and conditions'. A third critique of the cultural imperialism theories concerns the understanding of local cultures. Implicit in the analysis of cultural domination through global media is an assumption that, in absence of such global media flows, there would be greater congruity between nation-states and a distinctive national or local culture. In our focus upon the global nature of contemporary media, there may be a tendency to systematically underestimate the continuing significance of local advantage. In his well known critique of global television, as being dominated by US product, Tracey(1988) made much of the danger of equating the ubiquitous presence of US content in global broadcasting schedules with the assumption that it is the most

popular content in those countries. The focus upon global media delivery technologies as conduits for economic and cultural globalization downplays the continuing role played by national governments in relation to transnational media flows. With the development of cable and satellite technologies, the internet and the world wide web, far more people are exposed to global media communications in an unprecedented way. Any discussion on globalization needs to give close attentions to global media, since not only is globalization associated with globalizing communications technologies and with media corporations which seek to operate on a global scale, but global media are also the principal bearers of symbolic and informational contents through which people make sense of their world, and their relations to distant others. Post modernist media theory has seen the absorption of culture into global media as the sine qua non of the contemporary global order.

While the Middle East—taken to be those nations between the eastern Mediterranean, the Persian Gulf, the Red Sea and the Indian Ocean—has historically been a site of heavy media consumption, it has been less notable as a site of significant media production. The Arab media landscape changed dramatically from 1990, with the Iraqi invasion of Kuwait, and the Second Gulf War of 1991. The realization that there was a considerable demand in the region for uncensored satellite broadcasting acted as a catalyst for the development of a variety of Pan –Arab satellite channels and services, of which the most internationally famous has been Al-Jazeera, which commenced broadcasting as an all news satellite channel out of Doha, Qatar in 1997.

Stop to Consider-6

- The development of the internet as an integrated worldwide communications network further animates the capacity of events in distant places to have global resonance.
- Media have a central place in the processes of globalization. Media corporations have been among those corporations that have been increasingly globalizing their operations.

- The global media are the principal means through which we make sense of events in distant places, and the information and images that they carry are central to the development of shared systems of meaning and understanding across nations, regions and cultures.
- Critical media theorists have been concerned with tendencies towards concentration of media ownership and their impact upon politics, society and culture, and the impact of media globalization led by the Western transnational media corporations.
- The radical critique of global media associated with critical political economy has experienced a resurgence of interest in recent years.
- The critical political economy paradigm provides a highly integrated approach to comprehending global media.
- The question of whether the global media have become concentrated to such a point that competition is being eliminated in the media sector has also been subject to some debate.
- When talking about media globalization, there is an important distinction to be made between media corporations which operate on a truly global scale, and those nationally based corporations with overseas operations.
- Of all the world's major media corporations, News Corporation has the strongest claims to be a truly global media enterprise.
- Many contemporary accounts of global media have worked with a one-sided account of globalization, which stresses the forces of geographical dispersal and deterritorialization, while downplaying the significance of new forms of clustering and locationally specific resources for attracting the international investment and developing global competitive advantage.

Check Your Progress-5

Notes—i) Use the space below for your answers.

ii) Compare your answers with those given at the end of this unit.

1) According to and , globalization denotes the expanding scale, growing magnitude, speeding up and deepening impact of transnational flows and patterns of social interaction.

2) Enumerate two interrelated elements to the contemporary radical critique of global media.

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3) Write down the full form of UNCTAD.

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4) Name the Media Baron who did establish the “News Corporation”.

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5) Themedia landscape changed dramatically from 1990, with the Iraqi invasion of, and the Second Gulf War of

6) What was the "Battle of Seattle" and what organization's meeting did it disrupt?

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7) According to critical political economists like Edward Herman and Robert McChesney, what role do global media play in relation to global capitalism?

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8) What is the Transnationality Index (TNI) and what three factors does it consider when ranking transnational corporations?

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9) According to Straubhaar, what concept offers an alternative to the 'cultural imperialism' thesis in understanding Latin American media?

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10) Name two of the world's largest media and entertainment corporations mentioned in the text.

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1.4 The Information Rich West and the Information Poverty in the Underdeveloped Countries

1.4.1 Information as Wealth and Power

The term information can be defined as facts about an event, a place, a human being or whatever is communicated or disseminated

to, by a person or persons to another ones. The term information can be considered as a raw material too. As and when this raw material is placed in the proper context with other facts or activities, the human psyche/mind is able to fathom or comprehend and analyze the situation and respond to it. This can be termed as 'knowledge', which is produced by the human minds in interaction with the facts. This knowledge has helped and is helping the human race generation after generation. Knowledge is wealth and when it is utilized properly, and then it brings power. For example—the drive for the purpose of illiteracy eradication. Because, on one hand, illiteracy is a veritable curse on mankind and on the other hand, literacy empowers mankind with tools to analyze their environments and act or react to them with a great degree of rationality. A literate human being has the knack of acquiring diverse pertinent informations about health, agriculture, family planning, deforestations, laws enacted by the parliament etc. at ease. A person empowered with literacy can collect information for creating knowledge for decision-making. Therefore, it can be stated that literacy makes a person able to collect information(wealth) with which he or she acquires power to lead his/her own life. This power and wealth are genuine in economic and monetary terms.

Let us cite another example in this context. Science has given the human civilization the tools to find out whether or not a certain geographical area has oil or some minerals underneath the ground. A human being equipped with such tools will be able to accumulate informations about its existence. If the information is positive, then that particular person, company or country which has employed him or her will be able to benefit from the underground reserves in concrete economic terms and this economical benefit will bring a tremendous amount of power.

In this context, the concept of 'Information Society' does crop up, the origin of which can be traced back to the Japanese who are generally given credit for coining the Japanese term 'Johoka Shakai' in the mid-1960s. The term simply connotes Information Society, in which the primary activity of a majority of workforce is in the areas of information production, processing and distribution. In the Information Society, information basic resource and information workers are the main segment of employees.

In the post-industrial society, the processing of information will be more important than the production of goods. The value of information will be increasingly recognized and the need for information specialists to act as guides to the vast information resources that will exist in the electronic form. The magnitude and diversity of the electronic resources will place trained information workers in great demand. The ascendancy of information as commodity or wealth is becoming apparent even in the developing countries, in that the majority labour force in quite a few of these countries consists of information workers. Informatization is literally turning out to be a global trend. Information is considered not only as a commodity but also as a cultural and social resource or wealth. The contemporary society is at such a point where information and wealth are pragmatically one and the same thing; information is a commodity, rather than a public service.

An Information Society is such a social fabric which is characterized by abundant information in terms of both stock and flow, quick and efficient distribution and transformation of information, and easy and inexpensive access to information for all members of society. According to the Ministry of Posts and Telecommunications in Japan(1985), some of the key features of information are as follows---

- * Public needs for information have been increasingly sophisticated and diversified,
- * New communication media share certain border areas with conventional media such as mail, telecommunication and broadcasting, and
- * Networks (i.e. Data Communications) are being formed on a large scale.

The Third Wave media analysis of Alvin Toffler underlines the diversity and intensity of Information Society wherein entertainment, information and leisure are dominated by the products of Information Technology.

1.4.2 Information-Rich West

The developed countries hailing from the Western hemisphere are the ones of the Western Europe and North America. These developed Western nations ever since the 15th century, undertook various voyages to know the world beyond the seas and the traders from these nations did undertake long expeditions with the objective of expanding their businesses. Kings did conquer other countries for enlarging their kingdoms and bring new nations under their rule. All these activities helped the European countries to accumulate informations, constantly, to create knowledge for their own economical and political benefits. In this context, the example of Great Britain can be put forward. There was a period when it was stated that “The sun never sets on the British Empire.” It was solitarily pretty strong information networks that did enable the British empire to exploit its colonies for centuries. As science progressed, the instruments to collect informations became more sophisticated as a result of which, the West always did remain years ahead of the underdeveloped or the Third World countries in terms of information technology.

You will be for sure provided with a fair idea in the succeeding units, about the networks and operations of the various major transnational news agencies of the world such as the Reuters (U.K.), Agence France Presse (AFP) of France, the United Press International(UPI) & the Associated Press(AP) of the U.S. and the ITAR-TASS of Russia, which have pretty complex networks to accumulate informations and feed the world with hundreds of stories everyday. These top transnational news agencies make money through subscriptions and are sustained by multinational corporations of newspapers, the governments and the corporate sector, with perhaps the sole exception of ITAR-TASS.

Apart from the news agencies, the western nations have information agencies to gather facts or data, and disseminate the same after proper packaging.

Though other major economic blocs, such as the European Union and Japan, and some developing countries, notably India, Brazil and China, have gained from opening up the field of global communication, the biggest beneficiary of a liberalized international communication system is the United States, the world’s information superpower with the most expensive network of communications

satellites, the largest exporter of cultural products and a global leader in electronic commerce.

The USA and the transnational corporations based there, have a major stake in creating and maintaining an international communication system that favours the free market. It can employ its public diplomacy through extensive control of the world's communication hardware and software to promote a vision of a 'borderless' world. The 'emerging infosphere'—and its potential as a giant organic culture processor, democratic empowerer, universal connector, and ultimate communicator' is seen as crucial for US public diplomacy.

In the post-Soviet world, there appears to be a consensus emerging among US policy-makers that in order to retain US hegemony, the preferred option is the deployment of its 'soft power'---its domination of global communication and mediated culture—rather than the force employed by the European empires during the colonial era. The US role should resemble that of the 19th century Great Britain, the global leader of that era. US influence would reflect the appeal of American culture, the strength of the American economy, and the attractiveness of the norms being promoted. Coercion and the use of force would be normally a secondary option.

However, the rhetoric of democracy, prosperity and human rights sits awkwardly with the unmistakable trend towards corporatization and concentration of global information and communication networks among a few Western, mega corporations, making them what US media critic Ben Bagdikian has called a 'private ministry of information'(Bagdikian, 1997). Cross-border mergers in the media and telecommunication industries---most notably the merger of America On-Line with Time Warner, has further concentrated media and telecommunication power among a few conglomerates. However, concerns have also been raised about the adverse effects of such corporatization of international information and entertainment networks on the diversity and plurality of global media cultures, by undermining cultural sovereignty and accentuating the already deep divisions in terms of information resources between and among nations. Crucially, it could also increase the economic and technological dependence of the information-poor South upon the information-rich North.

An analysis of the evolution of international communication reveals a dominance and dependency syndrome—the dominance of a few countries by virtue of their control of both the software and hardware of global communication and the dependence of many nations upon them. To comprehend contemporary international communication, one must look at the historical continuities which have given a headstart to some countries and created information-poverty among others. From the 19th century imperialism to the ‘electronic empires’ of the 21st century, the big powers of the world have dominated the global, military and economic systems as well as information and communication networks. Though the technologies employed for the transmission of messages across national frontiers, have changed from telegraph, telephone, radio, television to the mobile internet—the main actors in international communication have remained the same despite the emergence of some regional players representing different geo-linguistic groups.

1.4.3 Information Poverty in the Underdeveloped Countries

The magnitude of the information network of the transnational news agencies that are utilized by the West, have been a blatant fact for all concerned. An utterly opposite state of information network is in existence in the underdeveloped countries. The flow of information within some of the developing or underdeveloped nations, particularly in Africa, is so weak that it takes days for informations to traverse from the place of origin to other corners of the country. Even the telephone systems are old and dilapidated. The existing news agencies in most of the countries hailing from the Third World, have a very weak network, and work with the old technology left over from the colonial era. Only a few nations such as India, Bangladesh, Malaysia, Indonesia, Brazil, Nigeria and Kenya are able to afford news agencies and are slowly getting into the information business. Above all, qualified and competent people shun away from this business of information. Thus, both in terms of hardware and software, the situation is deplorable. Most of the underdeveloped nations have made some progress in the field of information, but this progress, when compared to the existing situation in the developed countries, looks so small and inadequate.

Thus, quite in contrast to the developed nations, the underdeveloped countries have failed to use information to create knowledge, which, as and when applied, would produce wealth and power. Hence, as far as information is concerned, the West has informations aplenty, while the underdeveloped countries, caught in the vicious cycle of poverty and illiteracy, have not capitalized on information technology.

The information gap between the developed and the lesser developed nations continues to widen incessantly. The planners and the policy-makers throughout the Third World are faced with a dilemma, as to the extent to which new information and communication technologies can be usefully harnessed to solve the problems of underdevelopment. To resolve this dilemma, bold decisions and options will have to be taken, the choice to be made are economic and technological but also political in the first instance. Political decisions must be made in order to avoid some of the unforeseen economic and technological implications.

Stop to Consider-7

- An Information Society is such a social fabric which is characterized by abundant information in terms of both stock and flow, quick and efficient distribution and transformation of information, and easy and inexpensive access to information for all members of society.
- As science progressed, the instruments to collect informations became more sophisticated as a result of which, the West always did remain years ahead of the underdeveloped or the Third World countries in terms of information technology.
- The USA and the transnational corporations based there, have a major stake in creating and maintaining an international communication system that favours the free market.
- In the post-Soviet world, there appears to be a consensus emerging among US policy-makers that in order to retain US hegemony, the preferred option is the deployment of its 'soft power'---its domination of global communication and mediated culture—rather than the force employed by the European empires

during the colonial era.

- An analysis of the evolution of international communication reveals a dominance and dependency syndrome—the dominance of a few countries by virtue of their control of both the software and hardware of global communication and the dependence of many nations upon them.
- As far as information is concerned, the West has informations aplenty, while the underdeveloped countries, caught in the vicious cycle of poverty and illiteracy, have not capitalized on information technology.
- The information gap between the developed and the lesser developed nations continues to widen incessantly

Check Your Progress-6

Notes—i) Use the space below for your answers.

ii) Compare your answers with those given at the end of this unit.

1) The origin of the concept of ‘Information Society’ can be traced back to the..... who are given credit for coining the.....term.....in the mid-1960s.

2) Themedia analysis of underlines the diversity and intensity of Information Society wherein entertainment, information and leisure are dominated by the products of Information Technology.

3) Write down the full forms of-----

AFP.....
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UPI.....
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4) Name a few nations of the Third World who are able to afford news agencies.

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5) What is meant by the dominance and dependency syndrome in international communication?

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(Hint: It refers to the dominance of a few countries by controlling global communication and the dependence of many nations upon them.)

1.4.4 Media Imperialism

The issue of media imperialism resonates with the old phenomenon of colonialism; except that it is more pervasive these days; its nature and scope has changed. Media imperialism has diverse manifestations; monopolization of media, concentration of media industries or domination or control of the media operating from within the periphery of the Third World or the developing countries by the capitalist, western media. Surprisingly, literature on the subject originating from the western nations is quite critical of the phenomenon. The best way to comprehend the issue is to refer to the opinions expressed by leading authors and commentators over a period of time, starting from the MacBride Commission Report which states—‘We can sum up by stating that in the communication industry, there is a relatively small number of predominant corporations which integrate all aspects of production and distribution, which are based in the leading countries and which have become transnational in their operations. The concentration of resources and infrastructures is not just an on the rise trend, but also a pretty worth worrying phenomenon that may adversely affect the freedom and democratization of communication. Concentration and

transnationalization are the consequences, perhaps inevitable of the interdependence of various technologies and various media, the high costs of research and development and the ability of the most powerful firms to penetrate any market.

Now, let us have a brief elaboration upon the two terms 'imperialism' and 'colonialism' in this context. The term 'imperialism' in this context, refers to the ways in which certain industrialized nation states have emerged as world powers, by extending their forms of control and rule over other political, economic and cultural communities and nations for the purposes of commercial advantage, military security, political or ideological 'mission' etc. Whereas, the term 'colonialism' perceived as an early stage in this process, predominantly concerned with economic advantage and exploitation, imperialism is the systematic production of massive disparities in wealth, power and influence, on a worldwide scale. The dominant 'First World'(a term usually referring to North America, Western Europe, Japan and Australia) economies are able to control supply and demand on world markets, and poorer countries are encouraged to import First World goods and commodities in exchange for raw materials or cheap labour.

1.4.5 Information Imperialism

A major chunk of the international news published globally, comes from the big four Western news agencies namely, the United Press International (UPI) (US), Associated Press (AP) (US), Reuter (UK) and Agence France Presse (AFP) (France) and their output is supplemented by the transnational media giants such as Rupert Murdoch's News Corporation, Australia to Times Warner, US to the Cable News Network (CNN), US. Almost all these are Americans as being blatantly visible. The largest global/transnational news agency UPI gets a major chunk of its funding from the US newspapers. A survey in the mid-1980s, found that UPI devoted a hefty percentage of its total coverage to the US and very scanty percentages in this regard to the other continents and regions such as Europe, Asia, Latin America, Middle East and Africa.

'These figures', wrote the Canadian author Don Rojas in 'Third World Resurgence', 'give a clear picture of the phenomenon called

information imperialism. In the total volume of UPI's information, news about the US took up more space than that devoted to the entire African continent, where more than 50 countries are situated.' Former Tanzanian President Julius Nyerere once noted sarcastically, wrote Rojas, that the inhabitants of the developing nations should be allowed to take part in the presidential elections of the US because, they are bombarded with as much information about the candidates as are North American citizens(Third World Resurgence, issue 12, quoted in Pilger,1992).

The most worrying factor is that the forces of media imperialism, media monopoly/media concentration are stronger, entrenched as ever, all protests notwithstanding. They influence the national culture of the affected countries. Although the situation in the developing countries is changing rapidly and television is no longer confined to metropolitan areas, even then it has given rise to the class of people whose tastes, aspirations, fashions and life styles are more westernized than others in the society. Global communications are owned and controlled, almost exclusively, by the First World (US, European, Australian and Japanese) corporate interests and largely by a handful of US transnational conglomerates. In this sense, a worldwide 'McDonalds and Madonna' culture, as promoted by television and the mass media, is seen as powerful and threatening to local identity, creating economic dependence, social pacification and cultural displacement.

1.4.6 Hegemony in the Light of the International Communication—Continuity and Change

In international communication or in the domain of global media, the notion of hegemony is widely used to conceptualize political functions of the mass media, as a key player in propagating and maintaining the dominant ideology and also to explain the process of media and communication production, with dominant ideology shaping production of news and entertainment (Hallin,1994). Thus, though the media are notionally free from direct government control, yet they act as agents of legitimization of the dominant ideology.

One recurring theme in the study of international communication has been the continued domination of the global information and entertainment industries, by a few, predominantly by the Western

nations and the transnational corporations based in these countries. From Marconi to Microsoft, a continuity can be detected in how mainly Western technology has set the agenda of international communication, whether it was cabling the world, broadcasting to an international audience or creating a virtual globe through the internet. The rest of the world, by and large, has followed the dominant ideology promoted by major powers through their control of international channels of communication—telegraph, radio, television and the internet.

The expansion of the European capitalism in the 19th and the 20th centuries could not have been possible without the creation of a global communication infrastructure. The post World War-II US hegemony was built on the use of its ‘soft power’ to supplement its military supremacy. Much of the Cold War was fought over the airwaves, though in the South it was more often hot, claiming over 20 million lives in conflicts related to superpower rivalry for global domination. In the post Cold War era, the international media, especially television, has become a conduit for legitimizing the free market ideology, dominated by corporate capitalism. It would appear that a ‘global feel-good factor’ is being promoted through the myriad of television channels in partnership with the international entertainment industry, which though a fast-growing business, is still in an ‘entrepreneurial stage of development’.

Stop to Consider-8

- The issue of media imperialism resonates with the old phenomenon of colonialism; except that it is more pervasive these days; its nature and scope has changed. Media imperialism has diverse manifestations; monopolization of media, concentration of media industries or domination or control of the media operating from within the periphery of the Third World or the developing countries by the capitalist, western media.
- A major chunk of the international news published globally, comes from the big four Western news agencies namely, the United Press International (UPI)(US), Associated Press(AP)(US), Reuter(UK) and Agence France Presse(AFP)(France) and their output is

supplemented by the transnational media giants such as Rupert Murdoch's News Corporation, Australia to Times Warner, US to the Cable News Network(CNN), US. Almost all these are Americans as being blatantly visible.

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Check Your Progress-7

Notes—i) Use the space below for your answers.

ii) Compare your answers with those given at the end of this unit.

- 1) Enumerate the diverse manifestations of media imperialism.

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- 2) Distinguish between the terms 'imperialism' and 'colonialism'.

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- 3) What is the full form of CNN & it belongs to which country ?

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4) What does the term 'hegemony' signify in the domain of
global media ?

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5) How has the global media infrastructure contributed to
the continuation of Western hegemony?

1.5 Historical Dimension of the International Information

Till now, in this unit, the discussions have been done on the value of information to create knowledge, which, in turn, brings in wealth and power. Here, in this sub-section, let us have a discussion on the historical development of international information in the West, the Communist and the Socialist states, and the newly independent Third World countries. These sorts of overviews will help you to have clarity of understanding regarding how and why the conflict between the West and the Third World nations spilled over into the international arena in the 1970s and 1980s.

In the 1970s, the international debates on communication problems centered around the issues such as media imperialism, imbalance in international news flow and the concentration and monopolies in the communication industry. These issues were stridently discussed and reached points of confrontation in many areas. Whereas, the Third World countries did protest against the dominant flow of news from the industrialized countries; their contentions were countered as attacks on free flow of information. There were differences on the subjects like news values, rights and responsibilities of journalists and the contribution of mass media to national development.

The United Nations Educational, Scientific and Cultural Organization (UNESCO), the lead agency in the UN system became the forum for articulating views on these issues. Therefore, the General Conference of the UNESCO in its 19th session, held at Nairobi in 1976, decided “that highest priority should be given to measures aiming at reducing communication gap existing between the developed and the developing countries and at achieving a freer and more balanced international flow of information” and that “a review should be undertaken of the totality of the problems of communication in modern society.”

In the wake of the UNESCO debate about the proposed New World Information and Communication Order (NWICO), several news agencies and News Exchange Mechanisms (NEMs) were formed throughout the developing world. Some of these were Inter Press Service (IPS), Non-Aligned News Agencies Pool (NANAP), the Pan-African News Agency (PANA) and the Caribbean News Agency (CANA). On behalf of the UNESCO, a study was conducted by Boyd-Barrett and Thussu and the conclusion was---

NEMs do not appear to have a significant impact on the structures of media imperialism over the past two decades. The development and maintenance of local and regional centres of news exchange does not in and of itself indicate a weakening in the global market hold of the major Western transnationals.

Media imperialism continues to operate in the world because of the high cost of broadcasting, especially as Western markets have large advertising revenues and can afford to dump their programmes and films on developing nations.

In the book, “One No, Many Yeses”, Paul Kingsnorth states---‘We are in the midst of a global information revolution which is leading not, as its proponents claim, to more ‘choice’, better quality media and more perspectives on the world, but to an ever-contracting group of earth-encircling corporations mediating the stories that shape our world. We become consumers not just in goods, but in ideas, philosophies, and ideologies. They entertain us, we sit and listen—but not until we’ve paid them. Stories have always defined the way societies and culture sees them. Now, the lens through which we view the world is owned by the CNN and fairytales are told by Disney, which merchandise tie-ins at Burger King.’

Since early 1960s, Information Revolution has been the buzz word. The world has been experiencing, at an accelerating pace, an unprecedented Third Wave—fast forward movement. The Information Revolution is characterized by information becoming the central and the most significant commodity. An interesting offshoot of the Information Revolution is—Informatization of Society on one hand and the Commodification of Information on the other.

The significance of the dawn of Information-Revolution is underlined by the number of information-related terms it has given rise to—‘information Society, Information Technology, Informatics, Information Industries, Informatization, Informatization Indicators and several more. Information has become a veritable catalyst for economic development, a key resource for literacy, education and social development. Of late, there has been a flood of writings about ‘Information Explosion’, ‘Multi-Media Revolution’ and ‘Information Super Highway’, in relation to the developments in Information Technology.

Ever since the launching of the Early Bird Satellite in 1965, the satellite technology has been the prime mover in accelerating developments in the area of communication technologies. The Third World countries find satellite technology particularly pertinent to their development needs as it helps them leapfrog obsolescent technologies.

Satellite technology, together with a whole host of other communications technologies, is making possible quite remarkable levels of global communication of conventional messages and also

the transmission of data. In this respect, the key element is the linking together of computer technologies with information-transmission technologies over vast distances. It has become possible for a message to be transmitted in one location and received in another on the other side of the world virtually simultaneously.

Much like the satellite technology, the development of cable television was also heralded as 'an answer to the need of more diversified content', since cable television offers the possibility of unlimited number of channels for a multiplicity of users and purposes (multiple channels, multiple choices for the viewer) it was trumpeted as 'technology of abundance'. It was, however, not adequately realized that cable television could not be optimally used unless there are a number of stations with a variety of programmes material available to feed those channels. In the absence of sufficient quantity of culturally compatible, civic and community oriented software available, the cable operators have to fall back upon whatever is available in the entertainment supermarket.

The explosive diffusion of computers, telecommunication, broadcast and video media, and the information media is seen in national and global statistics. Almost half of the workers in the industrialized world are employed by the rapidly growing information industries, and in almost every industry there are workers, whose primary tasks are to create, collect, process and distribute information. The global information industry is a hefty one now. The production, processing and distribution of information is a major industry throughout the world.

However, doubts and skepticism sets in almost immediately as to the efficacy of the newly emerging dispensation to the Third World nations. The nagging issues of widening gulf between the information-rich and the information-poor nations as also between the haves and the have-nots start emerging as under----

If there is a growing gap between the production and consumption of information there is, perhaps, an even greater gap between what have come to be known as the information-rich and the information-poor. The gap between the developed and the lesser developed nations continues to widen annually.

In other words, the world is on the threshold of a new industrial revolution. A revolution which promises to be at least as significant

as that which has brought most of the growth of the world's economy in the past two centuries. Idiomatically, with the dawn of the new millennium, global television tracked the rise of the sun across the globe. At the beginning of the 21st century, millions of people can communicate with each other in real time, across national frontiers and time zones, through voice, text and pictures and accordingly, a combination of all three. In a digitally connected world, the flow of data across frontiers, has grown exponentially, thereby, boosting international commerce, more and more of which being conducted through new technologies.

Defined as 'communication that occurs across the international frontiers, the analysis of international communication has been traditionally concerned with government-to-government information exchanges, in which a few powerful states dictated the communication agenda. Advances in communication and information technologies in the late 20th century, have greatly enhanced the scope of international communication—going beyond government-to-government and including business-to-business and people-to-people interactions at a global level and at speeds unimaginable even a decade ago.

Apart from the nation-states, many non-state international actors are increasingly shaping international communication. The growing global importance of international non-government bodies—Public Interest Organizations(PINGOs), such as Amnesty International, Greenpeace and the International Olympic Committee, Business Interest Organizations(BINGOs), such as News Corporation and the AT & T and Intergovernmental organizations such as the European Union(EU), North Atlantic Treaty Organization(NATO), Association of South East Asian Nations(ASEAN)—is indicative of this trend.

In the contemporary world, international communication 'encompasses political, economic, social, cultural and military concerns' and as it becomes more widespread and multi-layered, the need to study it has acquired an added urgency. Intellectual and research interest in international aspects of communication, culture and media has grown as a result of the globalization of the media and cultural industries.

From the beginnings of the human society, communication has taken place over distance and time—from cave paintings in Australia to the mobile Internet—through contact between different cultures via travel and trade, as well as war and colonialism. Such interactions have resulted in the transporting and implanting of ideas, religious beliefs, languages and economic and political systems, from one part of the world to another, by a variety of means that have revolved over millennia—from the oral to being mediated by written language, sound or image (Schramm, 1988). The word ‘communicate’ has its roots in the Latin word ‘communicare’, ‘to share’. International communication, then, is about sharing knowledge, ideas and beliefs among the various people of the world and therefore, it can be a contributing factor in resolving global conflict and promoting mutual understandings among nations. However, more often the channels of international communication have been used not for such lofty ideals, but to promote the economic and political interests of the world’s powerful nations, who control the means of global communication.

The expansion of international communication should be seen within the overall context of the growth of capitalism in the 19th century. The availability of fast and reliable information was crucial for the expansion of European Capital and ‘in a global system, the physical markets have to be replaced by notional markets in which the prices and values are assessed through the distribution of regular and reliable information. Thus, the information network was both the cause and the result of capitalism. If Britain dominated international communication during the 19th and the first half of the 20th century—primarily through its control of the world’s telegraph and cable networks---the United States did emerge as the information superpower in the wake of the World War-II(1939-45).

One key use of international communication has been for public diplomacy, with the aim of influencing the policies of other nations by appeals to its citizens through the means of public communication. During the Cold War years, the propaganda of ideological confrontation dominated the use of international communication channels. Ignoring the complexity of media systems, this bipolar view of the world opposed the ‘free’ US system at the desirable end of a continuum and totalitarian systems at the other, an approach which was ‘a strong ideological weapon in the spread of American media enterprises overseas’.

With the dismantling of the Soviet Union and the retreat of socialism, as well as the marginalization of the global South in international decision making processes, the West, led by the USA, emerged as the key agenda setter in the arena of international communication, as in other forms of global interactions.

The move towards the worldwide privatization of former state-run broadcasting and telecommunication networks, championed by the international organizations such as the World Trade Organization(WTO) and the World Bank, has transformed the landscape of international communication.

‘The world of communications is gradually changing from an economy of scarcity and government-structured controls to a free economy oriented towards abundant supply and diversity. This change quickens the pace of the elimination of monopolies in the delivery and distribution of information, in both telecommunications and the audiovisual field.’(UNESCO,1997: 11)

Communication has always been critical to the establishment and maintenance of power over distance. From the Persian, Greek and Roman empires to the British, efficient networks of communication were essential for the imposition of imperial authority, as well as for the international trade and commerce on which they were based. Indeed, the extent of empire could be used as an ‘indication of the efficiency of communication’. Communications networks and technologies were key to the mechanics of distributed government, military campaigns and trade.

The Greek historian, Diodorus Cronus (4th century BC) recounts how the Persian king, Darius-I(522-486 BC), who extended the Persian Empire from the Danube to the Indus, could send news from the capital to the provinces by means of a line of shouting men positioned on heights. This kind of transmission was 30 times faster than using runners.

While many rulers, including the Greek polis, used inscriptions for public information, writing became a more flexible and efficient means of conveying information over long distances: ‘Rome, Persia and the Great Khan of China al utilized writing in systems of information-gathering and dispersal, creating wide-ranging official

postal and dispatch systems'(Lewis,1996:152). It said that the *Acta Diurna*, founded by Julius Caesar and one of the forerunners of modern news media, was distributed across most of the Roman Empire: 'as communication became more efficient, the possibility of control from the centre became greater' (Lewis, 1996:156).

The Indian Emperor Ashoka's edicts, inscribed on the rock in the third century BC, are found across South Asia, from Afghanistan to Sri Lanka and writ writers had a prominent place in the royal household. During the Mughal period in Indian history, the *waqi-anawis* (newswriters) were employed by the kings to appraise them of the progress in the empire. Both horsemen and dispatch runners transmitted news and reports. In China, the Tang Dynasty(618-907) created a formal hand-written publication, the *ti-pao* or 'official newspaper' which disseminated information to the elite and in the Ching Period (1644-1911), private news bureau sprang up which composed and circulated official news in the printed form known as the *Ching Pao* (Smith, 1979).

In addition to the official systems of communication, there have also always been informal networks of travellers and traders. The technologies of international communication and globalization may be contemporary phenomena but trade and cultural interchanges have existed for more than two millennia between the Graeco-Roman world with Arabia, India and China. Indian merchandise was exported to the Persian Gulf and then overland, through Mesopotamia to the Mediterranean coast, and from there onwards to Western Europe. An extensive trans-Asian trade flourished in ancient times, linking China with India and the Arabic lands. Later, the Silk Route through central Asia linked China, India and Persia with Europe. Information and ideas were communicated across continents, as shown by the spread of Buddhism, Christianity and Islam.

The medium of communication developed from the clay tablet of Mesopotamia, the papyrus roll in ancient Egypt and in ancient Greece, to parchment codex in the Roman empire. By the eighth century, paper introduced from China began to replace parchment in the Islamic world and spread to medieval Europe. Also from China, printing slowly diffused to Europe, aided by the Moors' occupation of Spain, but it was not until the fifteenth century, with the movable

type printing press developed by Johann Gutenberg from Germany, that the means of communication were transformed.

By the beginning of the sixteenth century, the printing presses were turning out thousands of copies of books in all the major European languages. For the first time, the Scriptures were available in a language other than Latin, undermining the authority of the priests, scribes and political and cultural elite. As a consequence, 'the unified Latin culture of Europe was finally dissolved by the rise of the vernacular languages which was consolidated by the printing press' (Febvre and Martin, 1990: 332). Coupled with vernacular translations of the Bible by John Wycliffe in England and Martin Luther in Germany, the printing revolution helped to lay the basis for the Reformation and the foundations of nation-state and of modern capitalism (Tawney, 1937; Eisenstein, 1979).

The new languages, especially Portuguese, Spanish, English and French became the main vehicle of communication for the European colonial powers in many parts of the world. This transplantation of communication systems around the globe resulted in the undermining of local languages and cultures of the conquered territories. The Portuguese Empire was one of the first to grasp the importance of the medium for colonial consolidation, with the kings of Portugal sending books in the cargoes of ships carrying explorers. They opened printing presses in the territories they occupied—the first printing press was opened in Goa in 1557 and in Macao in 1558. Other European powers also used the new technology and the printed book played an important role in the colonization of Asia. European languages—especially Portuguese, Spanish, English and French—became the main vehicles of communication for the colonial powers in many parts of the world. This transplantation of communication systems around the globe created a new hierarchy of language and culture in the conquered territories (Smith, 1980).

The Industrial Revolution in Western Europe, founded on the profits of the growing international commerce encouraged by colonization, gave a huge stimulus to the internalization of communication. Britain's domination of the sea routes of international commerce was to a large extent due to the pre-eminence of its navy and merchant fleet, a result of pioneering work in the mapping out of naval charts by the great eighteenth century explorers, such as James Cook, enabled also by the determination of

longitude based on the Greenwich Meridian. Technological advances such as the development of the iron ship, the steam engine and the electric telegraph all helped to keep Britain ahead of its rivals.

The growth of international trade and investment required a constant source of reliable data about international trade and economic affairs, while the Empire required a constant supply of information essential for maintaining political alliances and military security. Waves of emigration as a result of industrialization and empire helped to create a popular demand for news from relatives at home and abroad, and a general climate of international awareness.(Smith, 1980).

The postal reform in England in 1840, initiated by the well-known author, Anthony Trollope as Post-Master General, with the adoption of a single-rate one penny postage stamp (the Penny Black), irrespective of distance, revolutionized postal systems. This was followed by the establishment of the Universal Postal Union in 1875 in Berne, under the Universal Postal Convention of 1874, created to harmonize international postal rates and to recognize the principle of respect for the secrecy of correspondence. With the innovations in transport of railways and steamships, international links were being established that accelerated the growth of European trade and consolidated colonial empires.

The second half of the 19th century, saw an expanding system of imperial communications made possible by the electric telegraph. Invented by Samuel Morse in 1837, the telegraph enabled the rapid transmission of information, as well as ensuring secrecy and code protection. The business fraternity was the first to make use of this new technology. The speed and reliability of telegraph were seen to offer opportunities for profit and international expansion (Hendrick,1991).

The rapid development of the telegraph was a crucial feature in the unification of the British Empire. The new technology also had significant military implications. The overhead telegraph installed in Algeria in 1842, proved a decisive aid to the French during the occupation and colonization of Algeria (Mattelart, 1994). During the Crimean War(1854-56), the rival imperial powers, Britain and France, trying to prevent Russian westward expansion that

threatened overland routes to their colonial territories in Asia, exchanged military intelligence through an underwater cable in the Black Sea laid by the British during the conflict (The Crimean conflict was notable for the pioneer war reports of Irishman William Howard Russell in *The Times* of London, who was to become the first 'big name' in international journalism.)

Similarly, during the Civil War in the US(1861-65) over 24000 kilometres of cable was laid to send more than 6.5 million telegrams. The American Civil War was not only one of the earliest conflicts to be extensively reported, but also the first example both co-operative news gatherings among the American and European journalists and of the use of photo-journalism.

The first underwater telegraphic cable which linked Britain and France became operational in 1851 and the first transatlantic cable, connecting Britain and the USA, in 1866. Between 1851 and 1868, underwater networks were laid down across the North Atlantic, the Mediterranean, the Indian Ocean and the Persian Gulf. During the 1860s and 1870s, London was linked up by cable to the key areas of the Empire. The first line between Europe and India via Turkey was opened in 1865. By the 1870s, the telegraph lines were operating within most countries in Asia and an international communication network, dominated by Britain, was beginning to emerge. The expansion of cable was marked by the rivalry between British and French empires, which intensified after 1869, with the opening of the Suez Canal.

The decade from 1870 to 1880 saw the successive inaugurations of communications links between the English Coast and the Dutch East Indies(Batavia), the Caribbean network, the line from the British West Indies to Australia and China, the networks in the China and Japanese seas, the cable from Suez to Aden, communication between Aden and British India, the New Zealand cables, communication between the East and the South coasts of Africa and the cable from Hong Kong to Mambila (Read,1992).

The British-sponsored Indo-European landline telegraph between India and the Prussian North Sea coast had gone into operation in 1865. The cable had been extended from British shores to Alexandria by 1869, to Bombay in 1870, and other cables had been extended from Madras to Ceylon and from Singapore to Australia

and New Zealand by 1873 and also to Hong Kong, Shanghai and the Japanese coast. Connections were made in China in 1896 with a spur of the Great Northern Telegraph Company Danish-owned line across Siberia to Russia and other points in Europe. This made a Tokyo-Shanghai-St Petersburg-London communications link possible (Desmond, 1978).

Undersea cables required huge capital investment, which was met by colonial authorities and by banks, businessmen and the fast-growing news paper industry, and the cable networks were largely in the hands of the private sector. To regulate the growing internationalization of information, the International Telegraph Union (ITU) was founded in 1865, with 22 members, all Europeans, except Persia, representing, 'the First international institution of the modern era and the first organization for the international regulation of a technical network'.

Military operations—such as the Japanese-Russian war of 1904-5, were both assisted and reported by the first transpacific cable which had been completed in 1892, joint property of the governments of Australia, New Zealand, Britain and Canada. It ran from Vancouver to Sydney and Brisbane, by way of Fanning Island, Suva and Norfolk Island, with a spur from Norfolk Island to Auckland. A connection already existed, established in 1873, linking Tokyo and London, with spurs to Shanghai, Hong Kong, Singapore, Colombo, Calcutta, Bombay and Alexandria, and with cable and telegraphic spurs by way of Singapore and Batavia to Darwin, Sydney and Auckland, where ties were made to the new transpacific cable to Vancouver.

The outcomes of the two imperial wars—the Spanish-American War(1898) and the Boer War (1899-1902)—strengthened the European and the US positions in the world and led to a rapid expansion in world trade that demanded immediate and vastly improved communications links, as well as more advanced naval capabilities. The new technology of 'wireless' telegraphy (also called radiotelegraphy) promised to meet these needs.

In 1901, Guglielmo Marconi harnessed the new discovery of electromagnetism to make the first wireless transatlantic telegraph transmission, with support from naval armament companies and newspaper groups. The British Empire had a great technological

advantage since the Marconi Wireless Telegraph Company of Great Britain dominated global telegraph traffic and had a virtual monopoly on international telegraph exchanges, as it refused to communicate with any other system other than its own. The operators of a Marconi apparatus were prohibited from responding to radio signals emanating from a non-Marconi transmitter, a policy that had the effect of blocking the exchange of critically important information relating to the safe passage of ships. However, at the Berlin Conference on Wireless Technology in 1906 the first multilateral agreements on radiotelegraphy were signed and the International Radiotelegraph Union was born. By 1907, Marconi's monopoly was being challenged by other European countries as well as the United States.

The dominance of British cable companies, which lasted until the end of the First World War, was based on direct control through ownership, and indirect control by means of diplomatic censorship, which Britain exercised over the messages travelling through its cables. Colonial governments supported the cable companies, either scientifically by research on maps and navigation, or financially by subsidies. Much of the global cabling was done by private companies, with Britain's Eastern Telegraph Company and the US-based Western Union Telegraph Company dominating the cable industry. By 1923, private companies had nearly 75% of the global cabling share, with British accounting for nearly 43%, followed by the American companies which owned 23% (Headrick, 1991). Within a quarter of a century, the world's cable networks had more than doubled in length.

As British companies were losing their share of global cable, the Americans increased their control on international communication channels by leasing cables from British firms. US companies challenged Britain's supremacy in the field of international cables and telegraph traffic, which they claimed, gave unfair advantage to British trade. The American view was that the pre-war cable system had 'been built in order to connect the old world commercial centres with world business' and that now was the time to develop 'a new system with the United States as a centre'.

The cables were the arteries of an international network of information, of intelligence services and of propaganda. Their importance can be gauged from the fact that the day after the first

World War broke out, the British cut both German transatlantic cables. After the war, the debates over who should control the cables, which had been taken over early in the war, one by the British and another by the French, dominated discussions at the 1919 peace talks at Versailles and reflected the rivalry between the British cable companies and the growing US radio interests for ownership and control of global communications networks. The USA proposed that the cables be held jointly under international control or trusteeship and that a world congress be convened to consider international aspects of telegraph, cable and radio communication (Luther, 1988).

Unlike cables, the Americans dominated the new technology of telephones. Following the patenting of the telephone by the Bell Telephone Company, established by the inventor of telephony Alexander Graham Bell in 1877, telephone production increased in the US. In 1885, American Telephone and Telegraph(AT & T), later to become the head office of Bell Systems, was founded and for the next 80 years it succeeded in keeping a near monopoly over US telecommunications networks.

The first international telephone calls were made between Paris and Brussels in 1887. At the end of the 19th century, the USA had the largest number of telephones, largely due to the fact that they were manufactured there. International Western Electric, subsidiary of Western Electric, itself owned by AT & T, was the first multinational network of production and sales, setting up branches in most European countries including Britain, Spain, France and Italy as well as in Japan, China and Australia (Mattelart,1994). However, the area covered by telephone was very limited—telephone networks acquired a global dimension only in 1956, when the first telephone cable was laid under the Atlantic.

1.5.1 Advantageous Position of the First World Countries

Most of the European nations began to expand beyond their shores from the 15th century onwards, for diverse reasons such as political, economic and religious. They reached Africa, Asia and Latin America, the raw materials of which attracted more and more traders from the West. But once these countries were politically subjugated, their control over economic affairs was in absolute

culmination. Thus, the Western countries did maximize their economic gains through the control of political machinery.

The nations such as Britain, France, Spain, Portugal and Netherlands—which built empires in Asia, Africa and Latin America invested all their profits, squeezed out from these colonies in their own countries. Therefore, the capital formation was at a tremendous pace and in unimaginable quantity. Whereas, in these colonies, there was no investment, the capital formation was absolutely nil. This continued for centuries. In the meantime, because of unprecedented capital formation, at the centre, the colonial powers ventured into new areas for economic gains. Education, health, research, technology and other areas got improved in these countries because of the economical advantages that these countries acquired by colonization.

New thinking and research to improve the mode of production got a tremendous boost. These brought a revolution in different fields. We talk about the industrial revolution in Europe. But this revolution did not happen in isolation. The entire socio-economic environment was prepared for and created by that revolution. Many such mini-revolutions were taking place in the European society. An unstoppable momentum of change, evolution and growth did continue there.

Such influence could come about owing to the strong economic base of the West, built from the wealth of the colonies. Information played a crucial role for them to hold on to their advantageous position. They used a huge amount of capital to set up a complex and efficient information network. Today's major communication instruments such as the telephone, telefax and satellite, etc., exist because of the efforts put in for centuries. These efforts were hugely undisturbed and without any resistance. As a result, these countries have radio stations with high-powered transmission facilities, such as the Voice of America (VOA), British Broadcasting Corporation (BBC), Deutch Welle and Radio Japan. The television networks are hooked up with a satellite to cater to the entire world, such as the Cable News Network (CNN), National Broadcasting Company (NBC), British Broadcasting Corporation(BBC) and the Satellite Television Asian Region(STAR)TV. The five giant transnational news agencies namely the United Press International (UPI), Associated Press(AP), Agence France Presse (AFP), ITAR-TASS

and the Reuters have totally wired the world. These historical developments of the infrastructure have given the West a position of dominance and pre-eminence.

The modern times have seen a proliferation and strengthening of international media institutions, news agencies and alternate media organizations. Some of these like the British Broadcasting Corporation(BBC), the Reuters, Agence France Presse (AFP) and the Cable News Network(CNN) have been well established media institutions and news agencies working in the area of news production, dissemination and distribution for several decades, whereas alternate media organizations have come up during the recent years. All these institutions have contributed greatly in terms of disseminating news worldwide with different perspectives.

The BBC programmes have been setting trends and breaking news for decades. The earliest provider of television in the UK, the British Broadcasting Corporation (BBC) began life in 1922 as the broadcasting company. Spanning over a period of more than half a century, BBC has gone ahead from strength to strength in all its activities—online programming, educational broadcasting, world service and programme production. BBC online is one of the leading news sites, competing for global domination with CNN, Yahoo News, Fox.com and the others seeking to establish themselves as online providers of choice for the news hungry.

News agencies in the USA are known as wire services. As it is known that the four major international news agencies/wire services that dominate the world are—Agence France Presse (AFP), Associated Press (AP), United Press International(UPI) and the Reuters. Each of these wire services has offices in a large number of countries throughout the world. These agencies account for a major chunk of the international news. Their services are utilized by the newspapers, major TV networks and the radio stations across the globe. The reliance of the newspapers on wire services is underlined by the fact that news agencies bring them not only national and international news, but also cartoons, crossword puzzles and news features.

1.6 Their Closed Situation in the Socialist Countries

The fall of the Czar and the Bolshevik Revolution in Russia, in 1917, has radically altered the equations among the nations. Armed with the Communist Manifesto of Karl Marx, the revolutionaries, led by Lenin, ushered in a new era for the working class—the proletariat in Russia. The state owned everything, private property was abolished and everything belonged to the commune to be used for the common good. However, the communist regimes established in Eastern Europe before and after World War-II converted their own secluded world. China followed Russia, and under the leadership of Mao-ze-Dong captured power and ushered in communism.

The communist countries centralized all their activities, especially information, which was put under heavy censorship. The secret service agencies, such as KGB, were created to neutralize any non-communist effort to sabotage the effort of the communist regimes. This was largely on the lines of the CIA and the McCarthyist forces, which did launch an anti-communist drive in the USA during the early '50s. The communication and information networks in the socialist nations were all-pervading. The news agencies such as the TASS, the radio networks such as Radio Moscow and Radio Beijing were there to gather information for the decision-makers, and used by them to disseminate any information which they thought would promote communism. These communication networks were also used to propagate communist ideologies and counter the propaganda of the Western capitalist countries. Thus, during the 'cold war' period, 'information' and 'disinformation' had literally turned out to be synonymous in the light of the activities of these two giant polarized camps.

The communist nations did use their information campaigns to have an effective hold on their own population as well as to influence the newly independent nations of the Third World. Actually, the entire period of the Cold War could be termed as the era of 'information war'. To emerge triumphant in this war, both the West as well as the socialist nations did invest a lot of money to develop their information propagating instruments. The latest developments in the satellite technology were a result of this race to win the information war.

The dramatic collapse of the East European nations, and the disintegration of the 'Soviet Union' in 1989-91, did bring an end to

this ever-increasing tension of the undeclared information war. But, then, one can only look back and say that it did help communication technology, and the process of the dissemination of information leap-frogged decades as never before.

1.6.1 The Third World

In the aftermath of the World War-II, there was a dramatic change in the political composition of the nations. Most of the colonized nations did become independent, some through violent means, the rest in a peaceful demeanor. The First and the Second Worlds were waging an undeclared war, and the nations acquiring their independence newly, were caught in between. The Third World had no proper infrastructure, no industry, no food, no medicine and above all, no capital but a huge population to feed, clothe and provide shelter for. Disease, hunger and death were their only companions.

The leaders of these newly independent nations had very bitter experiences of exploitation by the colonial powers. They were aware of the danger of going back to these imperialist powers for the aid to feed their people, to build infrastructure, to set up industries, etc. On the other hand they were suspicious about the communist countries. Thus, the newly independent nations were in a precarious situation. They had to ask for aid from their former colonial masters, on their terms and conditions, or play into the hands of socialists and communist countries. Faced with this choice a few countries succumbed to the temptation and did join one or the other group. Regional and international alliances such as SEATO, NATO, WARSAW PACT and COMECON, came into being.

However, a few of the Third World nations did decide to form their own group called the Non-Aligned Movement (NAM). India, along with Egypt, Yugoslavia (formerly) and Ghana, did play a very important role in this particular movement. The NAM nations, while remaining impartial between the two camps, could gain from both for their economic development.

Sincere efforts were made by many NAM nations to develop their information networks. India stands out in this endeavour. It had the Press Trust of India (PTI) and the United News of India (UNI)---two

major national news agencies. Not many nations were as fortunate. Their political instability, corruption, economic backwardness, ethnic conflicts, religious wars, foreign debt servicing, etc. did hinder the growth in the field of information and communication.

Now, let us first comprehend the position of the media development in the Third World countries of Africa, Middle East, Asia and Latin America.

- Africa---It consists of a total of 51 independent nations with a population of more than 400 million. There are 800 languages and dialects. David Lamb, the Los Angeles Times correspondent in Africa in the late 1970s, did report that the question of newspapers in Africa was whether they would survive at all. Six black African nations had no newspaper at all. The UNESCO's minimum criterion for what it regarded as an 'adequate' communication system was 100 copies per 1,000 people. Africa in the 1980s, at barely one-tenth of that minimum, remained the most newspaper-poor part of the Third World. (Robert Stevenson, 1988, p.108).
- Middle East---The massive oil reserves of the 15 Middle East countries did bring in unprecedented economic development there. 'Despite the rapid infusion of petro-dollars into the Middle East, the area as a whole showed less than spectacular newspaper growth in the 1970s..The number of daily newspapers did increase from 489, in 1965, 607, in 1977. Circulation increased from 4.5 to 4.8 million, but the average circulation per thousand persons dropped from 45 copies to 37. These estimates put the Middle East slightly ahead of Africa in newspaper availability, but not by much'.(Robert Stevenson, 1988, p.110). But according to the BBC, the broadcasting scenario has improved more than five folds. The TV sets per thousand population increased from 6, in 1965, to 894, in 1984.
- Asia---Asia is a very large, both in terms of the land mass and population. Language, culture, ethnicity, and religious practices are as varied as the nations themselves. India, China, Japan, Malaysia, Indonesia

and Singapore as well as many other countries show widespread disparities in the media availability. Some are quite adequate, such as Japan and a few, like Bangladesh, Nepal and Vietnam, are media-poor.

- Latin America---The circulation of newspapers in Latin America did decline from 70 copies per 100 people, in 1970, to 56 copies, in 1980. However, the spread of the radio and TV sets did show a remarkable improvement. In 1984, Latin America had 343 radio sets per 100 people, while the TV sets did grow from 29 per 1000 people to 134 per 1000 people, in 1984.

Stop to Consider-9

- In the 1970s, the international debates on communication problems centred around the issues such as media imperialism, imbalance in international news flow and the concentration and monopolies in the communication industry.
- The United Nations Educational, Scientific and Cultural Organization(UNESCO), the lead agency in the UN system became the forum for articulating views on these issues.
- In the wake of the UNESCO debate about the proposed New World Information and Communication Order(NWICO), several news agencies and News Exchange Mechanisms(NEMs) were formed throughout the developing world.
- Since early 1960s, Information Revolution has been the buzz word. The world has been experiencing, at an accelerating pace, an unprecedented Third Wave—fast forward movement.
- Satellite technology, together with a whole host of other communications technologies, is making possible quite remarkable levels of global communication of conventional messages and also the transmission of data.
- The explosive diffusion of computers, telecommunication, broadcast and video media, and the

information media is seen in national and global statistics.

- The world is on the threshold of a new industrial revolution.
- In the contemporary world, international communication ‘encompasses political, economic, social, cultural and military concerns’ and as it becomes more widespread and multi-layered, the need to study it has acquired an added urgency.
- From the beginnings of the human society, communication has taken place over distance and time—from cave paintings in Australia to the mobile Internet—through contact between different cultures via travel and trade, as well as war and colonialism.
- The Western countries did maximize their economic gains through the control of political machinery and a result of that historically, it has been a corroborated fact that they always have had a advantage over the Third World nations in terms of information network.
- The communist countries centralized all their activities, especially information, which was put under heavy censorship.
- The communist nations did use their information campaigns to have an effective hold on their own population as well as to influence the newly independent nations of the Third World.
- The dramatic collapse of the East European nations, and the disintegration of the ‘Soviet Union’ in 1989-91, did bring an end to this ever-increasing tension of the undeclared information war.
- A few of the Third World nations did decide to form their own group called the Non-Aligned Movement(NAM).
- Sincere efforts were made by many NAM nations to develop their information networks. India stands out in this endeavour. It had the Press Trust of India(PTI) and the United News of India(UNI)---two major national news agencies.

Check Your Progress-8

Notes—i) Use the space below for your answers.
ii) Compare your answers with those given at the end of this unit.

1) Write down the full forms of-----

UNESCO.....
.....

NWICO.....
.....

NEM.....
.....

NAM.....
.....

IPS.....
.....

NATO.....
.....

ASEAN.....
.....

2) Write down the full forms of-----

VOA.....
.....

AP.....
.....

STAR
TV.....
.....

BBC.....
.....

3) The Bolshevik Revolution took place in....., in
the year.....

4) Name two major news agencies of India.

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5) What were the key issues discussed in the international
communication debates of the 1970s and 1980s?

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6) How did satellite technology impact communication in the Third
World countries?

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7) What role did international non-governmental organizations play
in shaping international communication?

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8) How did the colonial powers in the First World use their control
over colonies for economic gain?

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9) What role did information play in maintaining the advantageous

position of the Western countries?

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10) What were the challenges faced by newly independent Third World nations after World War II?

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1.7 Let Us Sum Up

In this unit-1 of Block-3 under Paper-1025, you have been acquainted with the Importance of the Study of Global Media Systems, the Information Rich West and the Information Poverty in the Underdeveloped Countries, Historical Dimension of the International Information and Their Closed Situation in the Socialist Countries. Let us summarize the key points which you can learn by going through this particular unit---

- Communications Media constitute the principal ways by means of which masses around the globe, are apprised and entertained and develop an understanding of their local, national and global/transnational social as well as cultural environments. It has been a historically corroborated fact that the communications media have been integral to the rise and fall of empires, to diplomacy, war, the spread of languages and cultural norms and to the processes which are referred to now-a-days under the umbrella of the terms of globalization and modernity.
- More so, in the contemporary world, international communication ‘encompasses political, economic, social, cultural and military concerns’ and as it becomes more widespread and multi-layered, the need to study it

has acquired an added urgency. Intellectual and research interests in the international aspects of communication, culture and media has grown as a result of the globalization of media and the cultural industries. Communication studies have themselves broadened to include cultural and media studies, and are increasingly being taught in a comparative and international framework.

In this particular unit, we have observed that how the outflow of capital from the Third World countries has created humongous reservoirs of 'wealth' in the West. The power emanating from such wealth has created gargantuan networks of information and communication networks to promote economic interests of the West in the Third World countries.

- The situation did create a tremendous amount of imbalance in the information flow from and to the Third World nations.
- The collapse and the disintegration of the communist and socialist countries, has not made international relations conducive for a dialogue. However, the tension that did exist during the Cold War has been reduced considerably. A new era has to be set in motion to correct the imbalance that persists in information flows between the West and the Third World.
- The information gap between the developed and the lesser developed nations continues to widen incessantly. The planners and the policy-makers throughout the Third World, are faced with a dilemma, as to the extent to which new information and communication technologies can be usefully harnessed to solve the problems of underdevelopment. To resolve this dilemma, bold decisions and options will have to be taken, the choice to be made are economic and technological but also political in the first instance. Political decisions must be made in order to avoid some

of the unforeseen economic and technological implications.

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1.9 Model Questions

- 1) Write in your own words about the concept of Global Media Systems and the role of International Media in highlighting news from the Third World nations.
- 2) Distinguish between Information Rich West and Information Poverty in the Third World. Give suitable examples for your answer.
- 3) Describe the role and importance of Internet in International Communication. Write about the technological, political and economic challenges faced by Internet.
- 4) Elaborate in your own words, about the Historical Dimension of the International Information and their Closed Situation in the Socialist Countries.

1.10 Answers to Check Your Progress

Check Your Progress-1

- 1) Reuters
Associated Press(AP)
United Press International(UPI)
Agence France Presse(AFP)
Telegrafnoi Agentsvo Sovetskavo Soyusa(TASS)
- 2) Columbia Broadcasting System(CBS)
National Broadcasting Company(NBC)
- 3) The New York Times
The Washington Post
4. **Three senses in which the term ‘media’ is comprehended:**
 - As technological means of communication

- As institutional and organizational forms
- As informational and symbolic content received by audiences

5. Five characteristics of mass communication as defined by Thompson:

- Development of technical and institutional means of production and diffusion
- Commodification of symbolic forms
- Structured break over space and time between production and reception
- Extension of availability and durability across space and time
- Public circulation of symbolic forms visible to diverse and dispersed audiences

6. Professionals involved in the production of media content:

- Actors
- Animators
- Producers
- Directors
- Journalists
- Photographers
- Camera persons

7. It refers to the media's ability to be bought and sold, acquiring both economic and symbolic value in the market.

8. Media industries are interdependent with content providers and revenue generators, such as:

- Digital content developers (for content)
- Advertising companies (for revenue)

9.

- Media and power
- Media and markets

- Media and culture

10. Because the distribution of symbolic content is distanced across space and time, and is received in both public and private contexts, often blurring the boundary between the two.
11. Due to the increasing interconnection of political, economic, social, cultural and military concerns in global communication, and the expanded role of media in globalization.

Check Your Progress-2

- 1) Thompson has defined power as ‘the ability to act in pursuit of one’s aims and interests, the ability to intervene in the course of events and to affect their outcome’.
- 2) The critical media studies tradition has drawn attention to two issues concerning the nature of media power, and the relationship of media power to other forms of power, that have been central to defining two approaches to understanding global media. The first is the relationship of the economic to the ideological in understanding the nature and significance of cultural or symbolic power as it arises through the media. The political economy approach has tended to attach explanatory primacy to economic factors, seeing these as shaping cultural developments, with varying degrees of direct determination or relative autonomy. By contrast, the cultural studies approaches have tended to draw attention to the distinctiveness of language and systems of signification, arguing that their articulation to systems of economic or political power is by definition particular, contingent and contested, since the nature of meaning as it is produced and comprehended is rarely the same in complex

communications systems. The second issue is the extent to which media power is largely reflective of other forms of power, or possesses its own institutional relations, capacities and dynamics.

1. *'The ability to act in pursuit of one's aims and interests, the ability to intervene in the course of events and to affect their outcome'.*
2.
 - The relationship of the economic to the ideological in understanding cultural or symbolic power.
 - Whether media power reflects other forms of power or has its own institutional dynamics.
3. Media holds significant cultural influence due to its combined economic, technical, social and cultural resources.
4. Political economy focuses on economic determinism; cultural studies emphasize contested meanings and signification.
5. Media shapes and legitimizes dominant ideologies, not just reflects social consensus.

Check Your Progress-3

- 1) Two factors can be observed that have been both cause and consequence of the increasing enmeshment of media production and distribution within the corporate institutional form.
 - The first is the nature of the corporation as a distinctive legal form of property.
 - The second is that the corporate form of enterprise has engendered a tripartite division of power within the corporations between shareholders, company directors and corporate managers, and has raised the question of who controls the corporation.

2) Policy institutions regulate the ownership, production, and distribution of media by enforcing legal and governance requirements. They shape the structure and conduct of media organizations through general laws (such as company law, workplace relations law, and competition policy) and specific media-related regulations, ensuring media functions as a socially and culturally influential institution.

3) Media have been linked to national citizenship and identity by promoting national cultural integration. Historically, media as cultural technologies helped the rise of modern nationalism through print capitalism. Governments have used language policies, formal education, national events, cultural policies, and mass media to connect populations to the nation-state and foster a shared national identity.

Check Your Progress-4

- 1) Theoretical
- 2) Lievrouw and Livingstone
- 3) Marshall McLuhan
- 4) According to Innis, the formation of empires in modernity was grounded in their capacity to rapidly distribute messages across space.
- 5) The major technological development in the 1990s that most clearly exemplified the rise of new media was the global popularization of the Internet.

Check Your Progress-5

- 1) David Held and Anthony McGrew
- 2) Two interrelated elements to the contemporary radical critique of global media---

The tendency towards concentration and centralization of media ownership and control now operates globally and not simply on a national scale.

This is part of a wider tendency of globalization to shift the balance of political and economic power from nationally based institutions such as governments and trade unions, towards geographically mobile multinational corporations

3) United Nations Commission for Trade, Aid and Development

4) Rupert Murdoch

5) The Arab media landscape changed dramatically from 1990, with the Iraqi invasion of Kuwait, and the Second Gulf War of 1991.

6) The "Battle of Seattle" refers to the large-scale protests that disrupted the World Trade Organization (WTO) meeting held in Seattle in 1999.

7) According to critical political economists like Edward Herman and Robert McChesney, global media serve the interests of global capitalism by promoting consumerism, supporting dominant political ideologies, and marginalizing dissenting voices.

8) The Transnationality Index (TNI) is a ranking measure for transnational corporations. It considers three factors: the proportion of foreign assets, foreign sales, and foreign employment to the corporation's total worldwide operations.

9) According to Straubhaar, the concept of "cultural proximity" offers an alternative to the 'cultural imperialism' thesis in understanding Latin American media.

10) Two of the world's largest media and entertainment corporations mentioned in the text are Time Warner

and Disney.

Check Your Progress-6

- 1) The concept of 'Information Society' does crop up, the origin of which can be traced back to the Japanese who are generally given credit for coining the Japanese term 'Johoka Shakai' in the mid-1960s.
- 2) The Third Wave media analysis of Alvin Toffler underlines the diversity and intensity of Information Society wherein entertainment, information and leisure are dominated by the products of Information Technology.
- 3) Agence France Presse
United Press International
- 4) India, Bangladesh, Malaysia, Indonesia, Brazil, Nigeria and Kenya
- 5) They are faced with the dilemma of the extent to which new information and communication technologies can be usefully harnessed to solve the problems of underdevelopment.

Check

Your

Progress-7

- 1) Media imperialism has diverse manifestations; monopolization of media, concentration of media industries or domination or control of the media operating from within the periphery of the Third World or the developing countries by the capitalist, western media.
- 2) The term 'imperialism' refers to the ways in which certain industrialized nation states have emerged as world powers, by extending their forms of control and rule over other political, economic and cultural communities and nations for the purposes of commercial advantage, military security, political or ideological 'mission' etc. Whereas, the term 'colonialism' perceived as an early stage in this

process, predominantly concerned with economic advantage and exploitation, imperialism is the systematic production of massive disparities in wealth, power and influence, on a worldwide scale.

3) Cable News Network(CNN), U.S.

4) In the domain of global media, the notion of 'hegemony' is widely used to conceptualize political functions of the mass media, as a key player in propagating and maintaining the dominant ideology and also to explain the process of media and communication production, with dominant ideology shaping production of news and entertainment.

5) The global media infrastructure, including technologies like television and the internet, has been largely shaped by Western nations and their transnational corporations. This infrastructure continues to promote Western ideologies and serves to legitimize corporate capitalism, especially through "soft power," contributing to the continued dominance of Western culture, politics, and economic systems worldwide.

Check Your Progress-8

1) United Nations Educational, Scientific and Cultural Organization

New World Information and Communication Order

News Exchange Mechanisms

Non-Aligned Movement

Inter Press Service

North Atlantic Treaty Organization

Association of South East Asian Nations

2) Voice of America

Associated Press

Satellite Television Asian Region Television

British Broadcasting Corporation

- 3) The Bolshevik Revolution took place in Russia in the year 1917.
- 4) Press Trust of India(PTI)
United News of India(UNI)
- 5) The key issues included the imbalance in global communication, Western media dominance, and the need for a New World Information Order for equitable distribution of information.
- 6) Satellite technology allowed Third World countries better access to global communication, overcoming their limited infrastructure, but the technological divide still left many nations disadvantaged.
- 7) NGOs advocated for communication equity, promoted cultural diversity, and challenged the Western-dominated media landscape by supporting alternative communication channels for the developing world.
- 8) Colonial powers extracted resources from colonies, reinvesting profits into their own economies, which led to rapid industrial growth, while colonies saw no investment, hindering their development.
- 9) Information enabled Western countries to control global communication networks, shaping narratives and maintaining political and economic influence through powerful media outlets like the BBC and CNN.
- 10) Newly independent Third World nations faced challenges such as lack of infrastructure, capital, and industry, political instability, and the dilemma of seeking aid from colonial powers or aligning with communist countries.

Unit: 2

Concept of Free Flow of Information and Imbalance, Origin of the Concept of Imbalance, Information Imbalance Between the Developed and Developing countries, the Western Bias in Free Flow of Information , Contemporary trends in the Media and International Relations; NWICO, NIEO, NAMEDIA, NANAP

Unit Structure:

2.1 Objectives

2.2 Introduction

2.3 Concept of Free Flow of Information and Imbalance

2.4 Origin of the Concept of Imbalance

2.5 Information Imbalance between the Developed and the Developing countries

2.6 The Western Bias in Free Flow of Information

2.7 Contemporary trends in the Media and International Relations

2.8 NWICO, NIEO, NAMEDIA, NANAP

2.9 Let Us Sum Up

2.10 References and Suggested Readings

2.11 Model Questions

2.12 Answers to Check Your Progress

2.1 Objectives:

After going through this unit, you should be able to---

- Understand the diverse aspects of the concept of free flow of information and also will be able to grasp a fathomable idea about the concept of imbalance prevailing in the arena of the international information system,

- Trace the origin of the concept of imbalance existing in the international information flow,
- Grasp a perspicaciously fathomable idea upon the veritable concept of imbalance prevailing in the information flow in the transnational arena, especially elucidating upon the blatant lacunae of imbalance in the entire process of information flow between the rich and the developed countries of the Western World and the poverty stricken underdeveloped countries of the Third World,
- Also will be able to reflect upon the blatant aspect of the prevalence of Western bias in the free flow of information in the transnational arena,
- Will be able to acquire some pertinent ideas about the contemporary trends in the media and international relations,
- Also will be able to know in detail about some of the significant information agencies operating in the arena of transnational information flow, such as the NWICO, NIEO, NAMEDIA, NANAP etc.

2.2 Introduction

In this Unit--2 of the Block-3(Global Media Scenario—Some Key Aspects), we will start with sharing some ideas about the diverse aspects of the concept of free flow of information and also a fathomable idea, we will try to provide you about the concept of imbalance prevailing in the arena of the international information system. Because, as students of Mass Communication and Journalism, it's pretty much necessary on the part of you to have a fair enough knowledge on the various aspects of the entire concept of the free flow of information and about the imbalance prevailing in this context. We will also try to elucidate upon the origin of the concept of imbalance existing in the international information flow and also upon the Information Imbalance existing between the rich and the developed nations of the Western world and the poor and the underdeveloped as well as the developing countries hailing from the Third world.

Because, this knowledge on the international information flow, will be of great help for you in case of pursuing further elaborate studies in the future on the global media systems and related branches. The concept of Western bias in the free flow of information will also be a part of our discussion. More so, in this particular unit, we will try to provide you some key ideas about the contemporary trends prevailing in the arena of media and international relations and also we will dwell upon some of the significant information agencies operating in the arena of international information, such as the NWICO, NIEO, NAMEDIA, NANAP etc. Hence, overall it can be presumed that after going through this unit thoroughly, you will be possessing a fair enough idea upon the free flow of information and also on the aspects of imbalance prevailing in this regard. In addition to that the pivotal concept of Western bias prevailing in the arena of international information flow, will be very much infused into your knowledge repertoire for sure apart from enabling you to acquire some of the crucial ideas about the contemporary trends prevailing in the media and international relations and also about the all important information agencies operating in the arena of international information. So, let us now concentrate upon the sub-sections under this Unit-2(Block-3) as quoted underneath----

2.3 Concept of Free Flow of Information and Imbalance

‘The free flow of information’ is a Western concept, by which all the Western nations rationalize the operations of their media and information agencies, both in their own countries and abroad. The term means that any person or persons and/or any organization or organizations can own and operate any media or information agency, accumulate any information, and disseminate the same, if they so desire, to any target audience, wherever and whenever they want. Further, the ownership of the media or information agencies should be restricted to a certain category, the gathering of the news, facts and the information, and their dissemination should be unobstructed. The concept is basic to the history, culture and life of the liberal capitalist Western society. Any challenge to this concept is rejected on the grounds that it is undemocratic, inhuman and even uncivilized.

The philosophy of free flow did result in the consolidation of the centres of information collection and dissemination in the Western nations. The Socialist and the Third World countries could see that they were not being represented objectively in the Western media. Significant happenings in their countries were paid little attention, and whenever done, those were only partial truths coloured by the Western perceptions. Thus, a very awkward situation did develop in the world owing to the concept of the 'free flow' and operations of the transnational networks in the Third World nations. Gradually, this situation got concretised, and the leaders of the Third World countries endured the situation as they were unable to take steps to change the situation. The Third World countries had no infrastructure or active network to make a difference in this context.

From the above discussion, now it is crystal clear that there is the element of imbalance prevailing in the information flow between the developed West and the developing nations hailing from the Third World, which can't have any say on the mechanism of accumulating information as they do not own and control the technology of the gigantic information agencies of the West. Moreover, the Third World nations, knowing utterly well that the information disseminated from these agencies does not represent all the truths about them, consume them, as they do not have any other sources. This imbalance is, in terms of volume of information, flowing into the Third World countries, when compared to the volume of information flowing out from them. There is imbalance also in terms of ownership and control, in terms of areas and items covered by these agencies.

The Third World nations resort to the arguments that their struggle to make the living conditions better for the teeming millions go unnoticed by these transnational news agencies. They are mostly misreported, and never appreciated, whereas the shortcomings, weaknesses, and failures get prominence in the Western media. The argument erupts that the volumes of information about the merit, comfort, and goodness of their life style, their produced and irrelevant items are fed to them through the Western media channels.

Therefore, an information imbalance, biased against the Third World, and tilted towards the West, exists today.

Many observers in the non-aligned nations nevertheless notice the fundamental problem lying in the flow of news as still unresolved. The debate, as they interpret it, is not simply between the proponents of 'free flow' and those arguing for a 'free and balanced flow' of information across frontiers. It is, rather, between radically diverse approaches to news and news flows, which have their roots in distinct social philosophies and cultures.

As the non-aligned countries perceive the situation, the patterns of news flows as they exist today are determined by a 'cartel' of transnational news agencies which embody the political economic and cultural interests of the Western bloc. The 'free flow' of information which they defined is, in fact, uni-directional and vertical, from North to South for the most part. News about the South that is transmitted around the globe presents a distorted picture, for it is collected and processed with a Western audience and readership in mind. What is more responsible is that the nations of the South, which have different communication needs and interests, are fed similarly distorted images.

Furthermore, news about the South is accumulated and processed by Western journalists who have little understanding of the culture and social and political ethos of developing nations. The result is that the 'images' of the developing countries thus disseminated are distorted, with the emphasis on poverty, famines, floods, and other catastrophes—generally presented as 'exceptional' events without a context. Thus, the philosophy of news espoused by the transnationals---news as events and people of exception, as commodity for the market—is alien to the philosophy of non-aligned countries which see news as a developmental process, as fulfilling social, political, economic and cultural needs.

The McBride Commission did make a comprehensive study of the issue of imbalance in international news flow in Part-III of the report: Problems and issues of Common Concern.

Chapter-I---Flaws in Communication Flows, cites a number of studies, opinions and examples throughout the discussion. The sources and the range of opinions are the most diverse. Only one such statement from the lengthy footnote on page 142 will be sufficient to indicate the problem. It says---Recognition of existing imbalances in information flows between unequal partners is no longer a controversial issue. From various view points and sources, the fact is admitted; the following are typical statements by Le Monde Diplomatique, the sharing out of this power(information) which is monopolized in national societies by the dominant classes and elites or the established powers and at international level by governments and private transnational corporations, a few news agencies and publishing companies or telecommunication and data processing industries in industrialized countries—which ensures a one way flow of information to developing countries(January, 1979, Paris).

During the intervening twenty-five years there have been changes in the way information flows. There have been more community radio stations where participation at the programme production is more democratic, regional language press which brings out more news from districts and rural areas and the internet which is providing an alternate source of information dissemination.

In the wake of the World War-II and the establishment of a bi-polar world of free market capitalism and state socialism, theories of international communication did become part of the new Cold War discourse. For the supporters of capitalism, the primary function of international communication was to promote democracy, freedom of expression and markets, while the Marxists did argue that for greater state regulation on communication and media outlets.

The concept of ‘free flow of information’ did reflect Western, and specifically US, antipathy to state regulation and censorship of the media and its use for propaganda by its communist opponents. The ‘free flow’ doctrine was essentially a part of the liberal, free market discourse that

championed the rights of the media proprietors to sell wherever and whatever they did wish. As most of the world's media resources and media-related capital, then as now, were concentrated in the West, it was the media proprietors in Western countries, their governments and national communities that had most to gain.

The concept of 'free flow', therefore, served both economic and political purposes. Media organizations of the media-rich nations could hope to dissuade others from erecting trade barriers to their products or from making it difficult to gather news or make programmes on their territories. Their argument drew on premises of democracy, freedom of expression, the media's role as 'public watchdog' and their assumed global relevance. For their compatriot businessmen, 'free flow' assisted them in advertising and marketing their goods and services in foreign markets, through media vehicles whose information and entertainment products championed the Western way of life and its values of capitalism and individualism.

For Western governments, 'free flow' did help to ensure the continuing and unreciprocated influence of Western media on global markets, strengthening the West in its ideological battle with the Soviet Union. The doctrine also contributed to providing, in generally subtle rather than direct ways, vehicles for communication of US government points of view to international audience (UNESCO, 1982; Mosco, 1996; Mowlana, 1997).

Now, here in this context, mention may be made of the aspect of a 'free flow of information' to 'free flow of commerce'. Technological developments, combined with the liberalization in trade and telecommunications, have acted as catalysts for e-commerce. This has been made possible largely because of the opening up of global markets in telecommunications services and information technology products that are 'the building blocks for electronic commerce' as a result of the WTO agreements.

The interest of the UNESCO in free flow of information can be traced to the developments of the early fifties of the

last century. This interest has been highlighted in the Charter of 1945 of the UNESCO. It highlights the principles of 'free flow of information' and 'pursuit of objective truth.'

In 1953, the UNESCO undertook its first study of news flows. It carried out a study of seven dailies of the world. This study also included the study of the structure and operations of news agencies. In 1956, another study was done. It aimed at identifying the problems of transmitting Press messages. By the early sixties, the UNESCO came to the conclusion that major news agencies of the West had become one of the vital factors in the flow of information.

In 1973, the NAM summit was organized in Algiers. The leaders of the NAM did point out that the changes in the international economic milieu demanded the active cooperation and concerted actions of the members of this movement. The concept of free flow of information among the members of the NAM was emphasized upon. Hence, the NAM nations decided to create a nonaligned news pool. The objective of creation of this pool was the reduction of dependence upon the West for news and information. It was not supposed to challenge the supremacy of the four major transnational news agencies of that period. However, it certainly was the answer of the G-77 to the efforts of the Western media to neo-colonize the field of information exchange. The West treated information as a commodity that could be traded for profit. The NAM view was against this basic commercial thought. The New World Information and Communication Order(NWICO) was deemed a demand for a fair and balanced flow in the arena of international news. Nevertheless, it was also deemed a tool for enhancing the powers of the states to control the free collection and distribution of news. The NAM group did criticize international agencies like the Reuters, the AP, Agence France Presse(AFP) and their TV cousins namely the Visnews and the World Television News. The NAM criticized the lack of fairness and balance in their reports. Hence, it set up its own national and international agencies and news pools. These organizations were censured quite often. Prior to this event, there was a demand for free flow

of information of the press. The nations of Asia, Latin America and Africa had many Imperial Colonies during the last century. The people of these nations did struggle to end the colonial rule. Even during these phases of struggle, the Press made efforts to counter the information supplied by the colonial government.

The Non-Aligned Movement (NAM) aimed at fighting the New International Economic Order (NIEO) that offered unfair and unequal trade advantages to the rich nations of the globe. The NAM did believe that free trade was, in reality, one-way trade, i.e. trade from the North to the South. It also believed that free flow of information was regarded as a one-way flow of news and information, again from the North to the South.

The NAM also contended that political freedom without economic and cultural freedom was of no use. The mass media of the NAM nations were heavily influenced by the news, reports and software of the West. Direct broadcasting of TV channels was perceived as a threat to the cultural domain of a nation. The flow of information was free, but there was no balance in this flow.

Hence, the NAM asked for rewriting the UN Charter which was adopted when most of the nations of Asia and Africa were under the colonial rule. The NAM did want this Charter to be altered because, it felt, it (the Charter) was reflecting the commercial interests of the West.

The MacBride Commission did try to define the issues that formed the bases of the conflict between the eastern and the western nations in the field of transnational communication. The report of this commission considered the complaints of the NAM nations about the defects in the system of international news transfer. For example---General neglect of news of the Summit conferences and other activities of the NAM. The commission also did try to comprehend the intricacies of the apprehensions of the West. The commission also observed that international news agencies give trustworthy news material which may not be available from other sources. Hence, the Report of the MacBride

Commission observed, many of the deficiencies of these news agencies were offset by a growing capacity in the developing nations to make appropriate critical selection of news coming from abroad. Hence, local editors ought to be more responsible because they had not been able to use diverse resources, or they had resorted to the acts of gatekeeping. In this context, the Commission observed in the Report, several steps had been taken to ensure successful two-way news flow.

The MacBride Commission's Report didn't create much flutter. It was not an expression of the official position of the UNESCO. The members of the commission did produce a text, not a consensus on the issue. Further, the general declaration embodying the NWICO, Drummed up by the UNESCO in 1978, could also not find any takers.

The problem of flow of news to the NAM nations was not resolved. There are radically diverse approaches to news and news flows in the developing nations. They have their roots in the social philosophies and cultures of such nations. The commission had tried to address a vital issue—the formation of a cartel of the Western news agencies. This cartel gave distorted pictures about the South to the nations of the North. It was alleged that it is West oriented while collecting and disseminating news.

However, with the advent of the eighties, the IT era did begin and simultaneously, the East and the West did start to cooperate with each other in the fields of news sharing and reporting. The NAM, OAU, OIC and other organizations have imbibed this fact. All nations ought to cooperate with other nations in the process of information exchange. This is because, in the new era, information has become the key commodity of exchange. These days, information management has assumed greater importance than conventional production management. Hence, all news agencies, national or global, must cooperate with one another.

Further, the news agencies of the world did start to cooperate with one another to a greater extent in the wake

of the arrival of the free market system. Information can no longer be hidden, altered and mutilated. That is because, it is cheap, easily available and subject to cross-examination by more than one source. The growth of CATV, Internet, cellular phone technology, and satellite TV supported the IT revolution. Because of this growth, the fields of news reporting and broadcast journalism were strengthened owing to the cooperation of news agencies of a nation or of the entire world. By the end of 1995, the world had become a small e-village. The prophecy of Marshall McLuhan did prove to be true. There was no need to lambast a foreign news agency on the ground that it was trying to change the values of a nation. This process was already being undertaken by CATV and Internet. Every foreign news agency was simply supplying information or calling a spade a spade.

With the advent of the new millennium, the scenario of global communication has changed in which all nations have understood that it is the most important to develop in economic terms. Global communication exercises are linked for developing the global economy. Sharing information is synonymous with peaceful coexistence and economic growth. Thus, relations among the members of the East and also, equations between the East and West have changed in the new millennium. These days, only a few nations are deemed villains by the Western media or by the intelligence agencies of the world. Commercial considerations have also changed the global communication scenario. Some NAM members have put forth the concept of Free and Balanced Flow of Information. It is naturally different from the tenet of Free Flow of Information. The NAM nations contend that free flow of information is unidirectional and vertical from the North to the South. News about the South that is sent to various parts of the globe is distorted. Western editors give wrong sets of information about the South (the developing and the poor nations). These nations are also given wrong sets of information and data by the North, even many NAM experts.

Global communication has witnessed a great revolution in the recent history of communication. During the past decade, many countries became democratic entities. Therefore, the communication needs of such nations changed. They aligned their economic and political strategies with those of the developed nations; in the latter, communication and freedom of expression are an essential part of their social and economic operations. Hence, these newly independent nations or those nations that switched from the communist system to the capitalistic system started exchanging information with elan.

In order to develop in economic and political terms, every nation must exchange information freely with other nations. Most nations have imbibed this tenet. That is why, the new millennium is likely to usher almost all nations of the world into the realm of free information exchange.

Stop to Consider-1

- ‘The free flow of information’ is a Western concept, by which all the Western nations rationalize the operations of their media and information agencies, both in their own countries and abroad.
- The philosophy of free flow did result in the consolidation of the centres of information collection and dissemination in the Western nations. The Socialist and the Third World countries could see that they were not being represented objectively in the Western media.
- Now it is crystal clear that there is the element of imbalance prevailing in the information flow between the developed West and the developing nations hailing from the Third World, which can’t

have any say on the mechanism of accumulating information as they do not own and control the technology of the gigantic information agencies of the West.

- The Third World nations resort to the arguments that their struggles to make the living conditions better for the teeming millions go unnoticed by these transnational news agencies.
- As the non-aligned countries perceive the situation, the patterns of news flows as they exist today are determined by a 'cartel' of transnational news agencies which embody the political economic and cultural interests of the Western bloc. The 'free flow' of information which they defined is, in fact, uni-directional and vertical, from North to South for the most part.
- The McBride Commission did make a comprehensive study of the issue of imbalance in international news flow in Part-III of the report: Problems and issues of Common Concern. Chapter-I---Flaws in Communication Flows, cites a number of studies, opinions and examples throughout the discussion.
- The concept of 'free flow of information' did reflect Western, and specifically US, antipathy to state regulation and censorship of the media and its use for propaganda by its communist opponents.
- The MacBride Commission did try to define the issues that formed the bases of the conflict between the eastern and the western nations in the field of transnational communication.
- With the advent of the new millennium, the scenario of global communication has changed in which all nations have understood that it is the most important

to develop in economic terms.

- Global communication has witnessed a great revolution in the recent history of communication.

Check Your Progress-1

Notes—i) Use the space below for your answers.

ii) Compare your answers with those given at the end of this unit.

- 1) What do you mean by the term ‘Free Flow of Information’?

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- 2) What role did the McBride Commission play in the aspect of the ‘Free Flow of Information’?

- 3) In 1953, the.....undertook its first study of news flows.

- 4) In year..... the NAM summit was organized in.....

- 5) The Non-Aligned Movement(NAM) aimed at fighting the.....
.....that offered unfair and unequal trade advantages to the rich nations of the globe.

2.4 Origin of the Concept of Imbalance

The root of the problem goes back to the late 1950s and 1960s, when the concept of 'Development Communication' came into existence. The communication experts thought that when the socio-economic development projects were aided by communication inputs, such as the radio and television programmes, the underdeveloped and traditional societies could in a speedy way be transformed into the developed, dynamic and modern societies. They had the thinking that whatever was achieved by the West in centuries, the nations hailing from the Third World, could achieve the same in a matter of decades if aided by the mass-media outlets. Two famous Western communication experts namely Daniel Lerner and Wilbur Schramm did suggest this theory of development communication. Daniel Lerner in his famous book--"The Passing of Traditional Society: Modernizing the Middle East", did describe that a tiny isolated village named Balgat in Turkey, was changing as it came in contact with Ankara and he did throw light upon the fact that how this tiny rural belt could be transmogrified with the aid of mass-media, especially radio. It did manage to enhance the literacy rate, promote good health and inculcate new aspirations amongst the masses to work for higher incomes. And also the other communication scholar from the West, named Wilbur Schramm did pen down a book titled "Mass Media and National Development" for the UNESCO in 1964, in which he did put forward the descriptions about two particular families from Central Africa and South Asia and did elaborate in his book about the growth and development of the families and how their aspirations could be fulfilled with the aid of mass-media, especially through radio.

Hence, these two Western communication scholars namely Daniel Lerner and Wilbur Schramm were accepted as the prophets of the new age and their theories of development

communication were tried and implemented vigorously in many Third World nations.

The very term development during this period, did indicate the creation of a stable and sustainable democratic nation, and replacing the authoritarian regimes with democratic governments, and implementing projects and programmes to uplift the living conditions of the common folks in the society and it was assumed that the mass-media, used for these purposes, would be transforming the developing societies into modern, vibrant and stable societies.

However, a decade later, it was discovered that inspite of all these efforts, most of the social problems did remain unsolved. Instead, more problems were created as a result of the rising aspirations and expectations of the millions. Thus, political instability, poverty, illiteracy, unemployment and corruption did become the salient features of a developing society. These negative developments were heavily focused by the Western media outlets. Some other communication experts and scholars did opine that the focus of development communication was very limited. It did focus on persons without taking the social, political and economic situations into consideration. And thus, development communication did not bring about the expected results. On the contrary, it did create more problems than solutions.

In such a scenario, an American author, Herbert Schiller did articulate something pretty new, who did argue that the 'American Information Empire', through Multinational Corporations (MNCs) and Transnational Corporations(TNCs), were serving the American economy. The old colonialism did remain intact, but was operating with more refined instruments and thus, the colonial centres did remain as they were previously--the outflow of capital was also in the same direction as earlier. The demands for the economical and cultural produce were created, in the periphery, through the forces of MNCs and TNCs. Herbert Schiller did write---'Unavailable to expansionists of earlier times, modern mass communication perform a double service for their present day controllers---abroad, the

antagonism to a renewed though perhaps less apparent servitude, has been quite successfully deflected and confused by the images and messages which did originate in the media--expanding across all the continents, the sphere(of American investment and trade) grows significantly larger year by year. A powerful communication system exists to secure, not grudging submission by an open-armed allegiance in the penetrated areas, but by identifying the American presence with freedom--freedom of trade, freedom of speech and freedom of enterprise'(Herbert Schiller, 1971, pp.2-3).

Hence, it can be seen from Schiller's statement, that the free flow of information was essentially meant to safeguard the economic growth of the West and any endeavour to regulate the flow of information beyond frontiers is seen as a threat to the Western economies. Thus, it is termed as interference with the basic human right. Here, the concept of 'imbalance' is an economic issue and the international flow of information is just another fact of this issue.

Now, in this context, we can have a discussion on the concept of the modernization theory. Complementary to the doctrine of 'free flow' of information in the post-war years was the view that international communication was the key to the process of modernization and development for the so called 'Third World'. Modernization theory did arise from the notion that international mass communication could be used to spread the message of modernity and transfer the economic and political models of the West to the newly independent nations of the South. Communications research on what came to be known as 'modernization' or 'development theory' was based on the belief that the mass media would help transform traditional societies. This pro-media bias was very influential support from the international organizations such as UNESCO and by the governments in the developing countries.

One of the earliest exponents of this modernization theory was Daniel Lerner, whose classic work in the field, 'The Passing of Traditional Society'(1958)--the product of research conducted in the early 1950s in Turkey, Lebanon,

Egypt, Syria, Jordan and Iran--examined the degree to which people in the Middle East were exposed to national and international media, especially radio. In this first major comparative survey, Lerner did propose that the contact with the media did help the process of transition from a 'traditional' to a 'modernized' state, characterizing the mass media as a 'mobility multiplier', which enables individuals to experience events in far-off places, forcing them to reassess their traditional way of life. According to Lerner, exposure to the media, made traditional societies less bound by traditions and made them aspire to a new and modern way of life.

According to Lerner, 'the Western model of modernization exhibits certain components and sequences whose relevance is global. Everywhere for example, increasing urbanization has tended to raise literacy; rising literacy has tended to increase media exposure; increasing media exposure has gone with wider economic participation and political participation.(Lerner, 1958: 46).

Western society, Lerner argued, provided 'the most developed model of social attributes(power, wealth, skill, rationality)', and 'from the West came the stimuli which did undermine traditional society that will operate efficiently in the world today, the West is still a useful model'.

Another key modernization theorist Wilbur Schramm, whose influential book, 'Mass Media and National Development', was published in 1964, in conjunction with UNESCO, saw the mass media as a 'bridge to a wider world', as the vehicle for transferring new ideas and models from the North to the South and, within the South, from urban to rural areas. Schramm, at the time of the Director of the Institute for Communication Research at Stanford University, California, noted----'the task of the mass media of information and the 'new media' of education is to speed and ease the long, slow social transformation required for economic development, and in particular, to speed and smooth the task of modernizing human resources behind the national effort.(Schramm, 1964: 27).

Schramm did endorse Lerner's view that mass media can raise the aspirations and the people in the developing countries. The United Nations(UN) had proclaimed the 1960s as 'the Decade of Development' and the UN agencies and the Western governments, led by the USA, were generously funding research, often in conjunction with private companies, through universities and development bureaucracy, notably the newly established United States Agency for International Development(USAID), the United States Information Agency(USIA), and the Peace Corps, to harness the power of the mass media to 'modernize' the newly independent countries of the South.

In the 1970s, modernization theorists did start to use the level of media developments as an indicator of general societal development. Leading theorists of the 'development as modernization' school, such as Everett Rogers, did see a key role for the mass media in international communication and development (Rogers, 1962; Pye, 1963). Such research benefitted from the surveys undertaken by various US-government-funded agencies and educational foundations, especially Asia and Latin America for what Rogers called 'disseminating innovations'.

Stop to Consider-2

- The root of the problem of 'Imbalance' goes back to the late 1950s and 1960s, when the concept of 'Development Communication' came to into the existence.
- Two Western communication scholars namely Daniel Lerner and Wilbur Schramm were accepted as the prophets of the new age and their theories of development communication were tried and implemented vigorously in many Third World nations.
- Complementary to the doctrine of 'free flow' of information in the post-war years was the view that

international communication was the key to the process of modernization and development for the so called 'Third World'.

- Western society, Lerner argued, provided 'the most developed model of social attributes(power, wealth, skill, rationality)', and 'from the West came the stimuli which did undermine traditional society that will operate efficiently in the world today, the West is still a useful model'.
- Schramm did endorse Lerner's view that mass media can raise the aspirations and the people in the developing countries.
- In the 1970s, modernization theorists did start to use the level of media developments as an indicator of general societal development.

Check Your Progress-2

Notes—i) Use the space below for your answers.

ii) Compare your answers with those given at the end of this unit.

- 1) When did the concept of 'Development Communication' come into existence?

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.....

- 2) Who is the author of the famous book --"The Passing of Traditional Society: Modernizing the Middle East" ?

.....
.....

- 3) Name the two Western Communication Scholars whose theories of development communication were tried and implemented vigorously in many Third World nations.

-
.....
- 4) According to..... 'the Western model of modernization, exhibits certain components and sequences whose relevance is global.
-
.....

- 5) Who argued that the 'American Information Empire' was serving the American economy through MNCs and TNCs?
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.....

2.5 Information Imbalance between the Developed and the Developing countries:

Together with Herbert Schiller, there were quite a few who did take up the issue of the international news flow in diverse international platforms. Schiller's early work did speak about the Dependency Model, a Marxist approach to analyze the international information flow and the state of imbalance emanating from it. His dependency theories did state that the imperial powers of the West would like to have economic centres in their own country, and control all the economic activities in the periphery through the modern instruments of mass communication.

Mustapha Masmoudi, Secretary of Information of Tunisia, and later on its ambassador to the UN, did attack the West with such strength that his counterparts of the West were baffled and puzzled. He did argue in various international fora on the following lines---

- a) The Western countries had literally monopolized the international information flow. They decided on what news items/information must be consumed by the people of the developing countries.

b) Through these international information networks, the West had retained their hegemonic power over the Third World. Even after decades of independence, they still dominate and rule over the Third World countries indirectly.

c) The information set up in the international arena, reflects a very strong political, economic and cultural colonialism opposed to the aspirations of the people of the developing countries.

d) The mass media have replaced the armies of the colonial powers in this era.

There were other arguments too in this context. One of such arguments was that at the East-West Centre, Hawaii, that the leaders of the Third World nations could not make the West responsible so long as they copied the Western model of development. He also accused the leaders of not finding a genuine definition and model of development for the Third World.

There have been so many debates and discussions regarding the imbalance prevailing in the arena of international information between the developed and the developing countries and one of the major topics of deliberation in this context was the monopolization of news and information flow by a handful of transnational news agencies and media giants such as the Associated Press (AP), Reuters, United Press International (UPI), ITAR-TASS, VISNEWS etc. The international organizations and regulatory bodies such as the International Telecommunications Union (ITU); and the imbalances in news and information flow arising out of the monopoly by the transnational media conglomerates and the guiding principles of 'free flow' of information. A major consequence of the monopoly of news and information flow was the 'one-way flow' of news and information, generally from the developed to the developing world. The nature of flow was 'imbalanced, sometimes biased and West oriented' to the needs of the developing world. As it was detrimental to their interest in more than one way, the developing nations did attack the free-flow concept and its

concomitant--the transnational media empires. For they did believe that the monopolistic media empires hailing from the so-called developed nations of the West, did create and sustain distorted pictures of the world which were far away from the reality. Thereafter, these developing countries did campaign for a 'new order and balanced flow' of information capable of penetrating through the stereotypes created and nurtured over 50 years by the Western media empires. The new order, they maintained would create a new international information climate that would foster a closer and better understanding among the nations and individuals.

The ensuing debates in the international forum did endure for nearly a decade, starting from the early 1970s. This period is reckoned as a watershed in the history of international information flow. Firstly, the developing nations, under the non-aligned umbrella, did resolve to address themselves to the international communication issues. Secondly, to offset the ill-effects of one-way flow, alternative means of exchange for meaningful and pertinent news and information among the non-aligned nations, did take roots. The most important step taken in this regard, was the setting up of the Non-Aligned News Agencies Pool(NANAP) in the year 1975, followed by the establishment of many other news distribution systems at the national, regional and international levels. Thirdly, notable revisions also did occur in the concepts and thoughts governing international communication. The 'free-flow' concept was amended to the 'free and balanced flow', when a declaration on the role of the media in the promotion of international understanding and peace(generally referred to as the mass media development) was approved by the UNESCO, in 1978. Commensurately, the corollary doctrine, the 'right to know' was transformed into the 'right to communicate'. Fourthly, the new order debates did lead to the setting up of an International Commission for the study of the communication problems better known as the 'MacBride Commission', whose report was accepted by the UNESCO, in 1980. Fifthly, the resolution 4.19 of the 21 UNESCO General Assembly, held

in 1981, did outline the basic character and content of the 'new order'. Sixthly, in the same year, the International Programme for the development of Communication (IPDC) was set up to provide assistance for the development of the communication infrastructure in the developing countries.

Now, one more aspect is mention worthy in this context and that is while deliberating upon the issue of information imbalance between the developed and the developing nations, one has to be familiar or acquainted with the basic concepts which are central to the broad theme of international communication.

In the simplest of terms, international communication can be conceptualized as a communication process between two or more national and cultural systems. The very status of given nation and its media outlets in the international news flow system is determined by the role a national media system is destined to play: the role of a producer-distributor or that of a consumer-buyer. Economic determines the ability of a nation to establish its own infrastructures and for newsgathering and transmission. The importance of the technology factor hardly needs any emphasis. The UNESCO was made a willing tool in promoting the interests of the 'producer-distributors' of the media products and technology. In the year 1961, the UNESCO did propose that for each 100 inhabitants of a country, the minimum standard be, at least, 10 copies of daily newspapers, 5 radio-receivers and 2 television sets. Lacking the financial resources, manpower and technology, the new nations had no other option but to be 'consumer-buyers' of what the Western media produced and distributed worldwide in terms of hardware and technology, and software programmes. The major implications of such a domination are---

- a) These agencies determine the very nature of the news flow in the world,
- b) The news consumers everywhere view the world as these agencies report it,

c) The news flow, by and large, is one-way from the developed nations to the developing nations,

d) In the one-way flow, the developing countries are under-reported and when reported, they are presented in a bad light.

These being the consequences of the spread of the Western media, in general, and the US media, in particular, it was not surprising that by the early 1970s a large number of new nations did begin to complain about the ill effects of the monopoly of international communication. In the pre-eminent position of the US and a few of her allies, a threat to 'national sovereignty' was visible; in the US export of cultural products such as books, films, the television programmes and magazines, a growth of a new sort of imperialism, 'cultural imperialism', was perceived, and the free-flow doctrine was accused of having promoted one-way flow, from the US to the rest of the world.

Now, in this context, one more very pertinent aspect can be elucidated upon and that is the measures to be adopted by the developed and the developing countries of the globe. The so-called developed nations hailing from the West, should be more open to redress the ever-increasing asymmetrical economic relations between them and the poor countries from the Third World. This calls for hastening the pace for the establishment of the New International Economic Order (NIEO) as it is linked with the New World Information and Communication Order (NWICO).

As funds for the media development in the developing countries are scanty, the developed world could, either through bilateral agreements or through the organizations such as the IPDC, make available more resources for communication specific projects in the poor regions of the globe.

In the area of technology transfer and sharing, more action is needed. New technologies need to be viewed as resources for the benefit of the mankind, and not as a new tool for exploitation of the disadvantaged.

The media in the developed countries need to take steps in establishing a balance in the information flow by developing more space and time to news and issues concerning the developing countries.

Especially, the media professionals need to handle the problems emanating from the developing nations, with comprehending and concern, and in reporting, increased attention to the developmental activities, problems and achievements also needs to be given.

The so-called developed nations from the Western World, should resort to joining hands with the developing countries in making the telecommunications tariff more suitable for a better use of the existing systems and thereby, enhance the flow of communication material from the developing world to the developed regions.

The developing world, on the other hand, needs to formulate communication policies, keeping in view the sweeping changes making the external as well as their own regions. Without clear-cut policies, the media development would get hampered, and this would make the media restrictive in its research and out of step with the needs and interests of a vast majority of people. Particularly in the Third World nations, the press must make conscious efforts to free itself from the attitudes fostered by the Western news criteria. In this direction, the professional organizations and institutes such as the Asian Mass Communication Research and Information Centre(AMIC), Singapore, the Press Institute of India(PII), New Delhi, the Indian Institute of Mass Communication(IIMC), New Delhi, and the International Press Institute etc. can play a pivotal role by conducting refresher orientation course for the working journalists. The IPDC can contribute in a big way by providing the necessary inputs in this regard.

In the crucial context of the information imbalance debate between the developed and the developing countries, one more very significant aspect can be deliberated upon and that is the North-South Dialogue on Economy, Aid, Trade and Information. Prior to giving you some ideas about the

North-South Dialogue, let us make you know about some ideas upon the South-South Dialogue and Cooperation. In many international forums, especially in the UNESCO, the leaders of the Third World nations criticize the West. Their rhetorics on 'imperialism', 'neo-colonialism', and 'cultural domination' will not bear fruit unless they cooperate and help each other to achieve economic growth. Non-Aligned nations speak about disengagement from the oppressive global system of the West and creating a new one for themselves. They speak about interdependence and cooperation among the Third World nations. But, all these efforts have remained only world till date. There is enough evidence to corroborate the fact the fact that, instead, there is greater dependence on two cold war super powers that were the USA and the erstwhile USSR. In the wake of the break up of the USSR, only the USA is left on the global scenario in this regard.

However, the quest for alternative models for development is on particularly in the sphere of economy, trade, culture and information. In the year 1973, at Algiers, the Non-Aligned nations did focus their attention on the alternate paths of news flow, which was a major action against the dominance of the Western information news agencies. Subsequent Non Aligned Movement(NAM) Conferences, after long deliberations, did decide to pool their resources together to form the Non-Aligned News Agencies Pool(NANAP) along with other regional news pools. Thus, these days, we have the newspool of the Association of South East Asian Nations (ASEAN); the Arab countries did create ABNA; the Latin American nations did form their own pool called ASIN; the African News Agencies did create the PANA (Pan African News Agency). In the year 1983, the Non-Aligned Media (NAMEDIA) Conference did give a strong boost to the formation of these pools for news and information.

The United Nations (UN) through the UNESCO has demonstrated great support to the demands of the Third World Countries, especially in the area of information and communication.

The International Telecommunications Union (ITU) has also exhibited a certain amount of flexibility towards the commitment of the UNESCO, and was concretised in the formation of the Inter-Governmental Programme for Development of Communication (IPDC). This was established with the objective of providing all sorts of assistance to the Third World Nations, to improve their information and communication networks. But the West did retaliate by refusing to contribute to the IPDC fund, fearing that the IPDC might be used to strengthen the government's hold on the media infrastructure of the Third World nations. The IPDC's General Conferences approved 100 million dollars for the IPDC, but only 5 million dollars were pledged as the USA contributing not even a single dollar. However, the US government did allow mammoth funding for the Agency for International Development (AID) for the use of communication facilities in the Third World countries, realizing that only then they would be able to control operations on these poorer nations. In international diplomacy, trade and economy, there is no charity. The West, till today has not and will not offer advanced communication technology or modern information instruments, or allocate and transfer resources on a silver platter. Issues of any kind will be linked to the business, trade and economic advantages of the West. The so-called NGOs and other international institutions pretend to act as neutral mediators, but they too depend on the West for funds and resources. Thus, the entire situation is imbalanced, heavily tilted towards the West and in a big way discriminatory towards the Third World or the developing world. In spite of the recent developments in the developed West and the emerging democracies of East Europe, the consolidation of the European community and rejuvenation of Germany and Japan, there is no breakthrough for easing of the problems of the developing nations.

Now, you, as students of mass communication and journalism, should be aware of one more fact in the context of the prevailing information imbalance between the

developed and the developing nations of the world, and that is the aspect of South-South Cooperation.

Whatever may be the Third World's criticism on the West for the latter's dominance in the field of information, simultaneously, one has to comprehend the underlying reality. On the news collection and dissemination front, the threat from transnational agencies is of a qualitative nature. Hence, improving the quality and enhancing professionalism of the indigenous media systems in the developing nations is pretty much pivotal, which needs cooperation and a spirit of sacrifice.

One of the most significant recommendations made to remedy the situation is to develop infrastructures. Elaborate infrastructural facilities such as telecommunication network with reduced tariff structure, proper news-gathering facilities, sharing satellite time, etc. should be developed. The editors have to persuade of the significance of expanding the news network abroad. For example, it is ironic that most of the major Indian newspapers are able to afford to have correspondents in the Western capitals, but do not have their own men in the neighbouring nations. As a result, the two neighbouring countries have to know each other through the eyes of a biased Western press.

It has also been suggested that inter-regional cooperation should not confine to just the governmental level, but, such an exchange and cooperation should be encouraged at the media-to-media level, between the newspapers, journalists, editors etc. Efforts are to be intensified to foster mutual confidence by providing easy access at the people-to-people level. All the artificial hindrances prevailing in the way of the free movement of the journalists should be bridged. Proper training should be provided to the journalists of the Third World, including the ones hailing from the Asian countries. Finally, while these efforts are going on, what we need to see is that the editors and decision-makers in the different media are 'educated' on the need for such cooperation at the South-South level by removing their firm belief that the 'West is the best'. These steps would lead to the establishment of an alternate news and information

system suited to the needs of the developing nations and pertinent to the conditions prevailing in these countries.

The top-down approach to communications, a one-way flow of information from government or international development agencies via the mass media to Southern peasantry at the bottom, was generally seen as a panacea for the development of the newly independent nations of the Asian and the African continents. But it was predicted on a definition of development that did follow the model of Western industrialization and 'modernization', measured primarily by the rate of economic growth of output or Gross National Product (GNP).

Moreover, the mass media were assumed to be a neutral force in the process of development, ignoring how the media are themselves products of social, economic, political and cultural conditions. In many developing countries, economic and political power was and remains restricted to a minuscule, often unrepresentative, elite and the mass media play a key role in legitimizing the political establishment. Since the media had and continue to have close propinquity to the ruling elites, they tend to reflect this view of development in the news.

It is pertinent to comprehend the Cold War context in which modernization theory did emerge, a time it was politically expedient for the West to use the notion of modernization to bring the newly independent nations of Asia, the Middle East and Africa into the sphere of capitalism. In the words of Vincent Moscow, 'The theory of modernization meant a reconstruction of the international division of labour amalgamating the non-Western world into the international structural hierarchy'(1996: 121).

Despite its enormous influence in the field of international communication, Daniel Lerner's research had more to do with East-West ideological contest of those days of Cold War, when in the Middle East radical voices were demanding decolonization.

In the Latin American belt most communication research, often funded by the US government, was led by proponents

of the modernization thesis. However, since the gap between the rich and the poor was on the rise, as elsewhere in the developing world, critics did start to question the validity of the developmental project and did raise questions about what is left out--the relationship between communication, power and knowledge and the ideological role of international organizational and institutional structures. This led to a critique of modernization in Latin America, most notably from Brazil's Paulo Freire, whose 'Pedagogy of the Oppressed'(1970) had a major influence on international development discourse, though how far his views were adopted in devising international communication strategies remains an open question.

Southern scholars, especially those from Latin America, did argue that the chief beneficiaries of modernization programmes were not the 'traditional' rural poor in the South but Western media and communication companies, which had expanded into the Third World, ostensibly in the name of modernization and development, but in fact in quest of new consumers for their products. They did argue that modernization programmes were exacerbating the already deep social and economic disparities in the developing nations and making them reliant upon the Western models of communication development.

Partly as a result of the work of Latin American scholars, the proponents of modernization in the West, did acknowledge that the theory needed reformulation. Despite decades of 'modernization', the vast majority of the masses in the South did continue to live in an impoverished state, and by the mid 1970s, the talk was of the 'passing of the dominant paradigm'(Rogers, 1976). In a revised version of the modernization theory, a shift has been detectable from support for the mass media to an almost blind faith in the potential of the new information and communication technologies--in what has been called 'a neo-developmental view' (Mosco, 1996: 130). Also noticeable is the acceptance of a greater role for local elites in the modernization process. However, the significance of Western technology remains crucial in the revised version too. According to this, modernization requires advanced

telecommunication and computer infrastructures, preferably through the efficient private corporations, thus integrating the South into a globalized information economy.

Stop to Consider-3

- The information set up in the international arena, reflects a very strong political, economic and cultural colonialism opposed to the aspirations of the people of the developing countries.
- The Western countries had literally monopolized the international information flow. They decided on what news items/information must be consumed by the people of the developing countries.
- Through these international information networks, the West had retained their hegemonic power over the Third World. Even after decades of independence, they still dominate and rule over the Third World countries indirectly.
- There have been so many debates and discussions regarding the imbalance prevailing in the arena of international information between the developed and the developing countries and one of the major topics of deliberation in this context was the monopolization of news and information flow by a handful of transnational news agencies and media giants such as the Associated Press(AP), Reuters, United Press International(UPI), ITAR-TASS, VISNEWS etc.
- As funds for the media development in the developing countries are scanty, the developed world could, either through bilateral agreements or through the organizations such as the IPDC, make available more resources for communication specific projects in the poor regions of the globe.

- In the crucial context of the information imbalance debate between the developed and the developing countries, one more very significant aspect can be deliberated upon and that is the North-South Dialogue on Economy, Aid, Trade and Information.
- However, the quest for alternative models for development is on particularly in the sphere of economy, trade, culture and information. In the year 1973, at Algiers, the Non-Aligned nations did focus their attention on the alternate paths of news flow, which was a major action against the dominance of the Western information news agencies.
- The United Nations(UN) through the UNESCO, has demonstrated great support to the demands of the Third World Countries, especially in the area of information and communication.
- The International Telecommunications Union(ITU) has also exhibited a certain amount of flexibility towards the commitment of the UNESCO, and was concretised in the formation of the Inter-Governmental Programme for Development of Communication(IPDC).

Check Your Progress-3

Notes—i) Use the space below for your answers.

ii) Compare your answers with those given at the end of this unit.

- 1) Quote any two arguments put forward by Mustapha Masmoudi on the aspect of 'Imbalance Debate' in the arena of international information flow between the developed and the developing/underdeveloped nations.

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- 2) Write down the full forms of NANAP.....
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NIEO.....
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AID.....
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IPDC.....
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- 3) In which year the NANAP was set-up ?

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- 4) Write down the full forms of

PANA.....
.....

NAMEDIA.....
.....

5) What was Mustapha Masmoudi's main argument regarding international information flow?

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6) What role did the MacBride Commission play in addressing communication problems?

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7) What is meant by the 'one-way flow' of news and why was it criticized?

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8) Mention any two steps taken by the developing countries to address the information imbalance.

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9) How did the developed countries react to the IPDC funding and why?

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10) What is the significance of South-South cooperation in the context of information flow?

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2.6 The Western Bias in Free Flow of Information

Most of the scholars trace the origin of the demand for new international information and communication order in the cold war era, and the emergence of the Third World consciousness in the 1950s. Some of the contentions and problems aired by the Third World that a handful of media rich countries hailing from the West/Western World, determined the nature and kind of news and information flow between the nations, that the international news and information business operations benefitted only the media rich countries, and that such operations are detrimental to the interest of media-poor nations, were fundamental to the media controversies of the early decades of the 20th century as to the 1970s new order debates.

Ever since the inception of the transnational news agencies, the monopolistic practices of the developed Western countries in the international news business have been in evidence. Firstly, their home regions did come under their monopoly. Subsequently, through the cartel agreements of the 1870s, the European agencies did extend their monopoly in regions under the influence of their home countries.

But, in several aspects, the relationship among the cartel members was unequal. In terms of territory, Britain's Reuters had an area as vast as the British empire, spread across Africa, Asia, America, Australia and Europe, covering almost one-fifth of the globe. In terms of influence too, it was the Reuters that did matter. Its extensive network supported by Britain's control of the world's transoceanic cables, did help it to become the most powerful agency in the globe.

However, the monopoly of the international news business by the European triumvirate was not to continue unchallenged in the rapidly changing political climate of the 20th century. Much of the resistance to the European agencies did come from the US, which, by the end of the World War-I, was switching its role from an international debtor to that of a major creditor. Its increasing control over transoceanic cables and an

expanding media at home did provide the much needed muscle power to its agencies to challenge the European cartel. Many in the US did come to realize the advantage that would accrue out of the international news business. At this juncture, the Associated Press(AP) did synthesize its commercial interest with diplomatic interest of the US by stressing how the Reuters, through European news cartels, controlled all foreign news sent into the US, and all American news to the rest of the world, and how such practices did promote Britain's interests while affecting the interests of both the US and the AP.

Eventually, the Associated Press(AP) ceded from the cartel, in 1934, and independently went into the business of news collection and distribution around the globe, heralding the impending domination of the US in the coming years.

Now, in this context, let us give you an idea upon the concept of free flow ideas. A major factor that did help the growth of US agencies was the wireless transmission technology, perfected at home, which did reverse the world communication imbalance to the overall advantage of the American interest. Yet another factor responsible for the growth of the US communication network abroad was a general realization in the US of the advantages that world communication control did bestow on foreign trade and commerce.

Following such realizations, ideas on unrestricted flow of communication between nations did begin to crystallize in the US. First, the American Society of Newspaper Editors did adopt a resolution urging the political parties to support freedom of information and unrestricted flow of communication throughout the world. Subsequently, with the Democrats and Republicans adopting these aims, the free flow doctrine did become an integral part of the US political ideology and foreign policy. The United Nations(UN) too did come under its influence. Its declaration on Freedom of

Information (United Nations General Assembly Resolution 59.1), issued in 1946, made the first reference to the free flow of information---

"All states should proclaim policies under which the free flow of information, within countries and across frontiers, will be protected. The right to sell and transmit information should be insured in order to enable the public to ascertain facts and appraise events."

The US was also successful in incorporating some of its viewpoints in the Universal Declaration of Human Rights, which was passed by the UN General Assembly in the year 1948. Article of the declaration reflects the American concept of free flow. It reads--"Every one has the right to freedom of opinion and expressions; this right includes freedom to hold opinions and to seek, receive and impart information and ideas through any media regardless of frontiers." With its lead in communication technology, the US had everything to gain from the free flow doctrine. In about two decades, the grip of the US on international communication was complete.

Now, in this context of the Western bias in the free flow of information, let us acquaint you about the concept of dominance syndrome. It has been a blatant fact that over the years, in the arena of international information, the so-called developed countries hailing from the West/Western world, have continued to exercise considerable political, economic and technological control on information flows. Now, while throwing some light upon the quantitative dimension of the concept of dominance and dependence, it is clearly noticeable that the continents of Asia, Africa and Latin America, where a major chunk of the global population do reside, account for only a scanty percentage of the world television sets and newspapers. The Western hegemony in the arena of international information is also exercised through the publication of encyclopedia and other reference books, which do interpret the experience and the history of the Third World nations in

a deliberately biased and distorted fashion so that it serves the interests of the richer and the technologically advanced nations of the West.

More so, the dominance syndrome or the hegemony of the West over the transnational information arena and the bias emerging out of that can be corroborated from the fact that an idiomatic lion's share of the information disseminated in the world, originates from the five largest transnational news agencies of hailing from the developed Western world, namely the Associated Press(AP) & United Press International(UPI) of the US, Reuters of the UK, Agence France Presse (AFP) of France and the ITAR-TASS of Russia. You will learn about the extent and significance of the operations of these news agencies in detail in the subsequent units of this block of this Paper-1025.

About 15 great media corporations dominate the production of the radio sets, television sets and printing equipments including printing devices, radio, and television communication satellites, paper, inks and other elements of mass media technological infrastructure, ten of these corporations belong to the United States of America(USA).

It is noteworthy that the statistical details cited above might have changed a bit, but one should try to perceive the truth beyond the facts. These figures are noted to provide you a feeling of the extent of the disparities that exist in the arena of transnational information and the dominance of the West in the field of international information, thus making the Third World countries to be heavily reliant upon the West for informations in the international paradise and without even a tiny fraction of dubiety, the element of bias is pretty much visible and prevalent in the transnational information arena, blatantly being dominated by the developed nations of the West.

Now, let us acquaint you about the consequences of the dominance of the transnational information flow by the

West and also about the heavy dependence of the Third World nations upon the West for the purpose of news and information accumulation. Quite often it may be a pensive proposition on the part of you while pondering over the question regarding what happens if there is Western dominance in the international information flow and in this context, some might state that anyhow, we are receiving news and information, which otherwise we, the inhabitants of the Third World nations, could not aspire to, taking into consideration the limited capacity of our media systems. Of course, that could be true if we did not comprehend the polemics behind this fact. Owing to our reliance upon the media delivery systems of the West, we also did become dependent upon the West for the purpose of accumulating news and informations from diverse nooks and corners of the globe. With the objective of comprehending this aspect, we will now have a discussion upon the diverse forms of Western dominance in the international information flow with a couple of concrete examples. You may study on your own about so many similar instances of Western dominance and bias in the transnational news flow in the midst of your daily exposure to foreign news.

Example-1—During the British war with Argentina over their claim on the Falklands Islands, several developing nations from the Third World, did support the Argentine claim, but their newspapers were receiving the stories put out by the transnational news agencies, which were biased in favour of Britain. The newspapers in these developing countries could not afford to disseminate their own correspondents for the coverage of the Falklands War.

Example-2—The Gulf War provides a classic example of how dependence on the West for news and information can distort the news content of the Third World media.

During the Gulf War, India's language dailies had no capacity to cover the war events through their own

correspondents. Almost all the newspapers did depend upon the news originating from the Western news agencies. Interestingly, the usage of words in the news dispatches did become a form of psychological warfare during the so-called 'Gulf-War'. To build up the image of the US-led multinational forces, the label 'Allied Forces' was used, as a reminder of the World War-II. The Indian dailies did publish all these news items. The control over news flow in the Indian print media could be shown by citing the example of the news of several Iraqi soldiers, buried under the sand by the tanks of the Allied Forces, which was suppressed by the Western media. No Indian newspaper did carry the news item.

How the massive information and news agencies take the Third World press for granted can be comprehended by having a look at the coverage of the incidents at Tiananmen Square in China. Even in the coverage of the incidents in a neighbouring country and on the issues the coverage of which in all possibility might be distorted by the Western agencies, the Indian Press did not take an independent stand in this context, but instead, did toe the line of the Western monopolistic agencies. It is mention worthy in this regard that a study once conducted by the Bangladesh Press Institute of Newspapers of six South Asian nations, did reveal that the newspapers in the Asian nations did publish a staggering over 76% of the news on the Third World supplied by the top four transnational news agencies operating from the territories of the West/Western World. Similar studies conducted elsewhere in other developing countries of the Third World, also did reveal that the media of these nations were still toweringly reliant on the foreign especially the Western news agencies for news and information about the other countries including their own neighbours. By now, you have acquired a fairly good idea about the concept of dominance and dependence in news and information distribution.

Now, in this context, the aspect of the Dependency theory can be elaborated so that you can have a better

grasp over the concept of the perennially prevailing Western bias in the free flow of information in the international arena.

The dependency theory did emerge in Latin America in the late 1960s and 1970s, partly as a consequence of the political situation in the continent, with increasing US support for right-wing authoritarian governments, and partly with the realization among the educated elite that the developmentalist approach to international communication had failed to deliver. Though grounded in the neo-Marxist political-economy approach, dependency theorists did aim to provide an alternative framework to analyze international communication. Central to the dependency theory was the view that the transnational media corporations and conglomerates based in the West, did exercise control, with the support from their respective governments, over the developing countries of the Third World, in terms of the dissemination of news and informations. The cultural aspects of the dependency theory, examined by the scholars interested in the production, distribution and consumption of media and cultural products, were particularly pertinent to the study of international communication. The dependency theorists aimed to show the links between discourses of 'modernization' and the policies of transnational media and communication corporations and their backers among the Western governments. Herbert Schiller did analyze regarding how in the pursuit of commercial interests, huge US-based transnational corporations, often in league with Western(predominantly US) military and political interests, were undermining the cultural autonomy of the Third World countries and creating a dependency on both hardware and software of communication and media in the developing countries.

In the words of Schiller, dependence on US communications technology and investment coupled with the new demand for media products necessitated large-scale imports of US media products, notably television programmes. Since media exports are

eventually reliant on sponsors for advertising, they endeavour not only advertise Western goods and services, but also promote, albeit indirectly, a capitalist 'American way of life', through mediated consumer lifestyles. The result was an 'electronic invasion', especially in the Third World, which literally did threaten to undermine traditional cultures and emphasize consumerism at the expense of community values. The US dominance of global communication was on the rise during the 1990s with the end of the Cold War and the failure of the UNESCO-supported demands for the New World Information and Communication Order (NWICO). In a review on the US role in international communication, Schiller did see the US state still playing a decisive role in promoting the ever-expanding communication sector, a central pillar of the US economy to US support for the promotion of electronic based media and communication hardware and software in the new information age of the 21st century. Schiller found 'historical continuities in its quest for systematic power and control' of global communication.

One prominent aspect of dependency in international communication was identified in the 1970s by Oliver Boyd-Barrett as 'media imperialism', examining information and media disparities between the developed and the developing nations and how these reflect the broader issues of dependency and analyzing the hegemonic power of mainly the US-dominated international media—notably news agencies, magazines, films, radio and television. There was also a view that cultural imperialism thesis did assume a 'hypodermic needle model' of media effects and did ignore the complexities of the Third World cultures.

Despite its share of criticism, the cultural imperialism thesis was very influential in international communication research in the 1970s and 1980s, particularly it was important in the heated NWICO debates in UNESCO and the international fora in the 1970s.

Now, in this context, the concept of Western Hegemony in the free flow of international information can be put forward. In the arena of international communication, the notion of hegemony is widely used to conceptualize political functions of the mass media, as a key player in propagating and maintaining the dominant ideology and also to explain the process of media and communication production, with dominant ideology shaping production of news and entertainment (Hallin, 1994). Thus, though the media are notionally free from direct government control, yet they act as agents of legitimization of the of the dominant ideology.

It is also worth citing that the dominant Western view of the Third World is profoundly influenced by Eurocentricism, defined by an Egyptian theorist as constituting ‘one dimension of the culture and ideology of the modern capitalist world’. Many scholars from the Third World have argued that the contemporary representation of the developing nations in the Western media have been affected by the way the orient has been historically constructed in Western thinking, thereby, contributing to a continuity of subordination of non-European masses in the Western media.

- **Stop to Consider-4**

- Some of the contentions and problems aired by the Third World that a handful of media rich countries hailing from the West/Western World, determined the nature and kind of news and information flow between the nations, that the international news and information business operations benefitted only the media rich countries, and that such operations are detrimental to the interest of media-poor nations, were fundamental to the media controversies of the early decades of the 20th century as to the 1970s new order debates.
- Ever since the inception of the transnational news agencies, the monopolistic practices of the

developed Western countries in the international news business have been in evidence.

- It has been a blatant fact that over the years, in the arena of international information, the so-called developed countries hailing from the West/Western world, have continued to exercise considerable political, economic and technological control on information flows.
- The dominance syndrome or the hegemony of the West over the transnational information arena and the bias emerging out of that can be corroborated from the fact that an idiomatic lion's share of the information disseminated in the world, originates from the five largest transnational news agencies of hailing from the developed Western world.
- One prominent aspect of dependency in international communication was identified in the 1970s by Oliver Boyd-Barrett as 'media imperialism', examining information and media disparities between the developed and the developing nations and how these reflect the broader issues of dependency and analyzing the hegemonic power of mainly the US-dominated international media—notably news agencies, magazines, films, radio and television. There was also a view that cultural imperialism thesis did assume a 'hypodermic needle model' of media effects and did ignore the complexities of the Third World cultures.

Check Your Progress-4

Notes—i) Use the space below for your answers.
ii) Compare your answers with those given at the end of this unit.

1) What is Eurocentricism ?

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2) What is Western Hegemony in the free flow of international information?

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3) How did the Associated Press (AP) change its role in the international news business after 1934?

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4) What role did the US wireless transmission technology play in world communication?

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5) What is meant by the term "dominance syndrome" in the context of international information flow?

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- 6) Give one example showing Western bias in war reporting in the Third World media.

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- 7) What does the Dependency Theory state regarding the international communication system?

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2.7 Contemporary trends in the Media and International Relations

With the end of the Cold War between the erstwhile Soviet Union and the United States of America (USA), there seems to be a new, more relaxed and more cooperative environments prevailing in the world politics. However, this situation is very deceptive. Developments in the US, on the domestic front, and their balance of payment position, and in Russia, on the political and economic front, have dampened the dominant outlook presented at the beginning of the current decade. The fight to influence the developing countries has come to an end. Most of the communist nations are now desperately making attempts to get the best of aids and cooperation possible for restructuring their own countries.

In India, the new economic policy of Liberalization, Privatization and Globalization (LPG) was formulated and implemented in the 1990s which later on did open up for the participation of the foreign companies. But this is not shaping up

as planned and already there are misgivings, internally and fears expressed about the stability of the country by the foreign investors. Ironically, under such a fluid situation, the experts from the West and the Third World nations, like India of environment protection, NPT, AIDS etc. with the objective of salvaging mankind from being wiped off from the face of the earth. This contradiction needs to be resolved prior to any meaningful effort could made to reverse the trend in the Third World.

All these issues are reflected in the television and radio programmes. Satellite communication has wired the entire earth. People sitting in any town in any country can hook their TV sets to the satellite and watch programmes of their choice. Owing to the speed with which things are happening, decades or even centuries could be compressed in a few years time.

With changes in debates on international communication reflecting the rhetoric of privatization and liberalization in the 1990s, theories of media and cultural dependency have become less prominent. However, Boyd Barrett has argued that while media imperialism theory, in its original formulation, did not take into account intra-national media relations, gender and ethnic issues, it is still a useful analytical tool to make sense of what he terms as the 'colonization of communications space'(Boyd-Barrett, 1998: 157).

One of the limits of the cultural and media imperialism approach is that it did not fully take into account the role of the national elites, especially in the developing world. However, though its influence has dwindled, the theory of structural imperialism developed by the Norweigan sociologist Johan Galtung, also offers an explanation of the role of international communication in maintaining structures of economic and political power.

In an international context, the idea of 'mass culture' and media and cultural industries has influenced debates about the flow of information between countries. The issue of commodification of culture is present in many analyses of the operation of book publishing, film and popular music industries. One indication of this was the 1982 UNESCO report which did argue that cultural industries in the world, were greatly influenced by the major

media and communication companies and were being continually corporatized. The expansion of mainly Western-based cultural products globally had resulted, it did argue, in the gradual 'marginalization of cultural messages that do not take the form of goods, primarily of values as marketable commodities'(UNESCO, 1982:10).

Starting from the 20th century, the growing power of information management and manipulation through public relations and lobbying firms has contributed to making contemporary debates a 'faked version' of a genuine public sphere(Habermas, 1989: 195). In this 'refeudalization' of the public sphere, public affairs have become occasions for 'displays' of power in the style of medieval feudal courts rather than a space for debate on socio-economic issues.

German Sociologist Jurgen Habermas also detects refeudalization in the changes within the mass media systems, which have become monopoly capitalist organizations, promoting capitalist interests and thus, affecting their role as disseminators of information for the public sphere. In market-driven environment, the overriding concern for media corporations is to produce an artefact which will appeal to the widest possible variety of audiences and thus, generate maximum advertising revenue. It is essential, therefore, that the product is diluted in content to meet the lowest common denominator--sex, scandal, celebrity lifestyle, action adventure and sensationalism. Despite their negligible informational quality such media products reinforce the audience's acceptance of 'the soft compulsion of constant consumption training'(Habermas, 1989:192).

Though the idealized version of the public sphere has been criticized for its very male, Eurocentric and bourgeois limitations, the public sphere provides a useful concept in understanding democratic potential for communication processes. In recent years, with the globalization of the media and communication, there has been talk about the evolution of a 'global public sphere' where issues of international significance, environment, human rights, gender and ethnic equality--can be articulated through the mass media, though the validity of such a concept is also contested(Sparks, 1998).

Now, in the context of the contemporary trends in the media and international relations, let us give you some ideas about the cultural studies perspectives on international communication. While much of the debates on international communication post-1945 and during the Cold War emphasized a structural analysis of its role in political and economic power relationships, there has been a discernible shift in research emphasis in the 1990s in parallel with the 'depolicitization' of politics towards the cultural dimensions of communication and media. The cultural analysis of communication also has a well established theoretical tradition to draw upon, from Gramsci's theory of hegemony to the works of the critical theorists of the Frankfurt School.

The cultural studies approach to international communication has become increasingly significant, especially in the USA and Australia and with its new-found interest in 'global popular', the trend is towards the internationalization of cultural studies.

Now, in this context, let us give you some ideas about the theories of information society. Spectacular innovations in information and communication technologies, especially computing, and their rapid global expansion did lead to claims that this is the age of the information society. Breakthroughs in the speed, volume and cost of information processing, storage and transmission have undoubtedly contributed to the power of information technology to shape many aspects of Western, and increasingly, global society. The convergence of telecommunications and computing technologies and the continued reductions in the costs of computing and international telephony have made the case for the existence of the information society even stronger.

An international information society has come into being which has digitally linked all homes via the internet--the network of networks. These networks have literally corroborated to be the veritable information superhighways, providing the infrastructure for a global information society. However, the critics have raised objections to this version of society, arguing that these changes are technologically determined and ignore the social, economic and political dimensions of technological innovation.(Webster, 1995).

The technologically-determinist view of communication was promoted by the Canadian media theorist Marshall McLuhan, one of the first thinkers to analyze the impact of media technology on society. Arguing that 'the medium is the message', he did maintain that viewed in a historical context, media technology had more social effect on different societies and cultures than media content (McLuhan, 1964). The impact of international television, as foreseen by McLuhan and as suggested by him during his era, the new information and communication technologies have literally shrunk the entire globe into a small village, which has been termed as the 'global village'. The rapid changes in the international communication, spurred on by the expansion of direct satellite broadcasting in the 1980s and the internet in the 1990s seem to have made the world shrink, thereby, generating renewed interest in McLuhan's concept of 'global village'.

In the words of an expert named Bell, the US society has moved from an industrial to post-industrial one, a society characterized by the domination of information and information-related industries. Bell contended that not only was more information being used, but also a qualitatively different type of information was available. Bell's ideas were keenly adopted by the scholars who wanted to pronounce the arrival of 'the information age.' Another key figure, Alvin Toffler was very influential in propagating the idea of an information society, calling it the third wave--after the agricultural and industrial eras--on human civilization (Toffler, 1980).

The 'third wave' has literally been characterized by increasing 'interconnectedness', contributing to the 'evolution of a universal interconnected network of audio, video and electronic text communication', which has promoted intellectual pluralism and personalized control over communication (Neuman, 1991: 21).

In this version of the information society, the democratic potential of new technologies is constantly stressed. However, critics such as Frank Webster emphasize 'historical antecedents', arguing that 'there is no novel', 'post-industrial society: the growth of service occupations and associated developments highlight the continuities of the present with the past' (Webster, 1995: 50). These continuities need to be

underlined, especially in the global context, as the transnationalization of media and communication industries has been greatly facilitated by the expansion of new international communication networks, for example, among non-governmental organizations(Frederick, 1992). The resultant 'time-space compression' is implicated in what has been called, taking up Marshall McLuhan's phrase, the phenomenon of 'global villagization' (Harasim, 1994).

With the growing commodification, information has come to occupy a central role as a 'key strategic resource' in the international economy, the distribution, regulation, marketing and management of which are becoming increasingly significant. Real-time trading has become a part of contemporary corporate culture, through digital networking, which has made it possible to transmit information on stock markets, patent listings, currency fluctuations, commodity prices, futures, portfolios, at an unprecedented speed and volume across the globe.

The growing 'informatization' of the economy is facilitating the integration of national and regional economies and creating a global economy, which continues to be dominated by a few mega corporations, increasingly global in the production, distribution and consumption of their goods and services. The growth of internet-based trading, the so-called E-commerce(Electronic Commerce) has given a boost to what has been called 'digital capitalism'(Schiller, 1999).

In the analysis of global information society, the most significant input has come from the Spanish theorist Manuel Castells, who gives an extensively researched and detailed analysis of the emerging trends in global condition. In the first volume of his trilogy, "The Information Age", Castell focuses upon the new social structures at work in what he calls the 'network society'; the second volume examines the social and political processes within the context of such a society, while the third volume includes the integration and information-based polarization in the 'international informational economy' in which communication becomes both global and customized.

Castell argues that informational capitalism is increasingly operating on a global basis, through exchanges between electronic circuits linking up international information systems. This bypasses the power of the state and creates regional and supranational units. In this 'networked' globe, he contends, flows of electronic images are fundamental to social processes and political activity, which has been progressively affected by mediated reality (Castells, 1996, 1997, 1998).

It has been claimed that new technologies have contributed to the decline of ideology. For example--a visually based medium such as television has shifted ideology from 'conceptual to iconic symbolism' (Gouldner, 1976). The growing use of computer-mediated communication could further reduce the impact of ideology in daily life, though the empowering potential of internet could, on the other hand, create new forms of transnational ideological alliances. However, the possibilities of the internet creating new communicative space, have been opposed with questions about its access to the new technologies, within and between nations (Golding, 1998).

Now, let us elucidate upon the discourses of globalization in this context. Despite the disputed nature of the utility of globalization as a concept in comprehending international communication, there is little doubt that new information and communication technologies have made global interconnectivity a reality. It has been argued that 'globalization may be the concept of the 1990s, a key idea by which we understand the transition of human society into the third millennium (Waters, 1995:1). The term has also been used more generally to describe contemporary developments in communication and culture.

In its most liberal interpretation, globalization is seen as fostering international economic integration and as a mechanism for promoting global liberal capitalism. In this dominant view of globalization, the expansion of information and communication technologies coupled with market-led liberal democracies are contributing to the creation of what has been called a global civil society, though others have identified tensions between globalization and fragmentation. It is beyond dispute, however, that in the post-Cold War world, transnational corporations have become extremely powerful actors, dominating the globalized

economy. They must compete internationally and will, if necessary, sever the links to the nations where they originally operated, a trend which has been described as reflection of the 'global foot looseness of corporate capitalism' (Sassen, 1996: 6).

In sociological interpretations of globalization, the notion of culture is of primary importance. British sociologist Anthony Giddens (1990) sees globalization as the spread of modernity, which he defines as the extension of the nation-state system, the world capitalist economy, the world military order and the international division of labour. Waters argues that globalization is the direct consequence of the expansion of European culture across the planet via settlement, colonization and all.

Enthusiasts talk of a new 'global consciousness' as well as physical compression of the world, in which cultures become 'relativized' to each other, not unified or centralized, asserting that globalization involves 'the development of something like a global culture'(Robertson, 1992). Others have been more cautious, arguing that globalizing cultural forces, such as international media and communication networks, produce more complex interactions between different cultures. Global homogenizing forces such as standardized communication networks--both hardware and software, media forms and formats--influence cultural consciousness across the world.

Some critics see globalization as a new version of Western cultural imperialism, given the concentration of international communication hardware and software power among a few dominant actors in the global arena who want an 'open' international order, created by their own national power and by the power of transnational media and commercialization corporations. A fear of what the US sociologist George Ritzer called the McDonaldization of society, is also expressed by scholars. Ritzer says he prefers the term 'Americanization' to globalization, since the latter implies more of a 'multidimensional relationship among many nations'(Ritzer, 1999: 44).

While conceding the pre-eminence of Western media and cultural products in international communication, scholars influenced by post-structuralism dispute whether the global flow

of media and cultural products is necessarily a form of domination or a strictly one-way traffic, arguing that there is a contra-flow from the periphery to the centre and the between the geo-cultural markets, especially in the area of television and films (Jacka et al, 1996).

Scholars broadly following this line of argument also question the assumptions about the process of homogenization as a result of the diffusion of the Western media and cultural products globally, arguing that the forces of fragmentation and hybridity are equally strong and they affect all societies. The apparent growth of alternative media and the possibilities opened up by the internet are also seen to be a trend towards the disruption of the one-way flow of information. Robertson adopts the concept of 'glocalization', a term whose origins are in the discipline of marketing, to express the global production of the local and the localization of the global.

The increased level of transnational information flows, made possible by the new technologies of communication and shifts in the institutional organization---economic, political and legal--on the means of communication, have profoundly affected global media industries. Increasingly, the emphasis is shifting from the traditional approach of considering the role of media in the vertical integration of national societies, to studying information flows, which show patterns of transnational horizontal integration of media and communication structures, processes and audiences. This has become necessary because of the harmonization of international regulatory and legal frameworks and the globalization of ownership and control in telecommunication and media sectors--including television, films and online media.

The horizontal communication is facilitating transnational patterns of marketing and political communication, where people are increasingly being addressed across national frontiers on the basis of their purchasing power. Transnational communication is also used by the international NGOs whose politics and actions are being affected by the use of internet. The increasingly complex relations between local, regional and international production, distribution and consumption of media

texts in a global context further complicate the globalization discourse.

Accompanying the dramatic expansion of capitalism and new transnational political organizations is a new global culture emerging as a result of computer and communication technology, a consumer society with a wide range of products and services consumed internationally. Global culture includes the proliferation of media technologies, especially satellite and cable television that veritably create Marshall McLuhan's dream of a global village in which people all over the world watch spectacles like war, major sports events, entertainment programmes and advertisements which relentlessly promote free market capitalism.

With the expansion of internet access, more and more people are entering into the global computer networks that instantaneously circulate ideas, information and images throughout the globe, overcoming boundaries of space and time.

The intellectual uncertainty that the end of the Cold War produced in the West and the dismantling of the last vestiges of progressive ideology in the former socialist camp, are reflected in an increasing blurring of boundaries between various strands of international communication theory. In this postmodern landscape, there appears to be a fragmentation of theories, with an emphasis on the personal and the local while macro issues affecting international communication are often ignored.

- **Stop to Consider-5**
- With the end of the Cold War between the erstwhile Soviet Union and the United States of America(USA), there seems to be a new, more relaxed and more cooperative environments prevailing in the world politics.
- In India, the new economic policy of Liberalization, Privatization and Globalization(LPG) was formulated and implemented in the 1990s which later on did open up for the participation of the foreign companies.
- With changes in debates on international communication

reflecting the rhetoric of privatization and liberalization in the 1990s, theories of media and cultural dependency have become less prominent.

- In an international context, the idea of 'mass culture' and media and cultural industries has influenced debates about the flow of information between countries.
- The increased level of transnational information flows, made possible by the new technologies of communication and shifts in the institutional organization---economic, political and legal--on the means of communication, have profoundly affected global media industries.
- With the expansion of internet access, more and more people are entering into the global computer networks that instantaneously circulate ideas, information and images throughout the globe, overcoming boundaries of space and time.

Check Your Progress-5

Notes—i) Use the space below for your answers.

ii) Compare your answers with those given at the end of this unit.

1) With the end of the.....between the.....and the United States of America(USA), there seems to be a new, more relaxed and more cooperative environments prevailing in the world politics.

2) What is the full form of LPG in the context of International Communication ?

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3)Sociologist.....also detects

refeudalization in the changes within the mass media systems.

- 4) Who did propound the phenomenon of 'global villagization' ?

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- 5) What is the main impact of globalization on media?

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- 6) Define the term 'information society.'

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- 7) What role does technology play in global communication?

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- 8) How does soft power influence international relations?

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- 9) Name two areas where media affects diplomatic relations.

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- 10) What are transnational media corporations, and give one example.

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2.8 NWICO, NIEO, NAMEIA, NANAP

(A) New World Information and Communication Order (NWICO): The concept of the New World Information and Communication Order(NWICO) was born out of the strong conviction regarding imbalance, bias and disequilibrium inherent in the ownership and working of information and

communication resources between the developed countries of the West and the developing countries of the Third World.

The determined efforts put up by the non-aligned nations to take remedial measures to correct the aforesaid imbalance and disequilibrium, so as to usher in a more equitable and balanced information and communication order constitutes the backdrop of the demand in which the NWICO issue was raised. While deliberating upon the working of news agencies, 'A Manual for News Agency Reporters'(1980), brought out by the Indian Institute of Mass Communication(IIMC) states---Among the results of the prevailing pattern of information flow with which developing countries are most concerned are---

- Despite the size of their populace and territory, developing nations get hardly any notice in the world media. Whatever is reported is lopsided and projects a distorted picture.
- The values that foreign media force down on developing nations, have tended to undermine the self-confidence of these people.
- Even for information about each other, developing nations have had to rely upon Western media. This leads to inadequate understanding and sometimes needless apprehensions.

Now, in this context of the NWICO, let us give you an idea on the concept of decolonization of information. This concept of decolonization of information was for the first time used in the report from a symposium on the mass-media in the non-aligned nations in Tunis in the month of March, 1976. This symposium was the manifestation of the cooperation which had developed among the non-aligned countries regarding news transmission and information development. At the fourth summit of the non-aligned countries in Algiers in September, 1973, a programme of action was adopted which did encourage the member states to work for the,'reorganization of the existing communication channels, which are the legacy of the colonial past and which have hampered free, direct and fast communication between them.' On a more pragmatic level the programme did propose revision of cable tariffs, agreements on joint use of and guidelines for communication satellites, and increased contact

and exchange of experience between the media institutions in the non-aligned countries. Subsequently, the symposium on mass-media in the non-aligned countries, held in March, 1976, in Tunis, endorsed this programme. It was in the report of this symposium that for the first time, the concept of the New World Information and Communication Order(NWICO) was used. "Since information in the world symposium shows disequilibrium in favouring some and ignoring others", said a resolution adopted by the symposium, "It is the duty of the non-aligned to change this situation and obtain the decolonization of information and initiate a new international order in information."

The call for the 'New Order', gathered momentum during the 1970s even though its beginning can be traced to the history of 'decolonization' or freedom movement in the Third World nations. The dissolution of the new colonial empires in the wake of the World War-II, was also the beginning of a new awareness in the Third World countries. The Bandung Conference in 1956 was the first forum at which information and cultural imperialism practised by a few western big powers was questioned by several member nations. At this conference, it was pointed out that the western media--all powerful, pervasive and dominant--were highly biased against the interests and needs of the people residing in the developing countries hailing from the Third World, whether independent or still struggling against the colonial rule. It was very strongly felt that the reporting in the western media was negative and devoid of compassionate verve to the aspirations of the masses coming from the countries which were newly liberated or struggling for liberation. There were resentments against the private ownership of the western media, which were used both to support the commercial interests of the media organizations and the global political and economic interests to the big powers.

In 1976, the first ever conference of the information ministers and representatives of news agencies from the non-aligned countries, was held in New Delhi, in which the concept of the much anticipated NWICO was developed further. The conference expressed its determination to rectify the imbalance and concretise arrangements for effective cooperation in all fields of information, mass-media, social and cultural

information. A linkage was also sought to be established, perhaps for the first time, between economic and political dependence on the one hand and the information monopoly, on the other was sought to be established. The declaration adopted at the conference, stated that the present global flow of information was characterized by serious deficiencies and disparities. The great majority of countries are reduced to passive recipients of information which is transmitted from a few centres. In a situation in which the means of information are dominated and monopolized by a few agencies to spread information as they wish, at the same time that the rest are denied the right to inform and to be informed objectively and accurately. The declaration did state that the major international news agencies had ignored or distorted the foreign policy efforts of the non-aligned nations and that these nations had a few possibilities of getting to know about each other through other channels.

The conference, attended by 59 countries as participants and seven countries or international organizations as observers, reaffirmed that the determination of the non-aligned countries not to continue to suffer individually or collectively because of the present inequitable global situation. It was clear that it could be rectified by encouraging constructive and wide-ranging cooperation among themselves for achieving greater collective self-reliance. They expressed commitment to the improving of the flow of direct information and fast communication between each other, thereby, promoting greater mutual beneficial cooperation in the social and cultural fields. They stressed that the decolonization of information was essential for these purposes and that the establishment of a new international information order was necessary. This new concept was mentioned for the first time in a United Nations (UN) resolution at the 33rd session of the General Assembly in 1978. The resolution included a paragraph on the need of establishing a new information and communication order in the world.

Since the early 1960s, the United Nations Educational, Scientific and Cultural Organization (UNESCO) became a forum where developing countries did raise the above issues concerning the inequitable and imbalance in information and communication

resources between the western countries and the Third World nations.

Now, let us give you an idea about the demand for the New World Information and Communication Order (NWICO). The following overlapping and mutually complementing factors are at the base of the demand for a new order in the field of information---

- The emergence of new nations following the dissolution of the colonial empires after the World War-II.
- The asymmetrical economic relationship between the new nations and the Western industrialized nations which, while strengthening the latter's wealth and power, perpetuated the new nations' dependency, not merely economic but political and cultural as well.
- The coming together of the new nations under the umbrella of non-alignment in the wake of aggressive bloc-building by the US and the erstwhile USSR.
- The new nations' realization that their under-development was related to their dependence on rich nations followed by a firm resolve to assertive actions to correct imbalances in world trade and commerce, and cultural exchanges.
- Their gaining in strength in international organizations such as the UN & the UNESCO.

Four stages can be easily identified in the history of the NWICO. The first stage, from 1973-76, marked the evolution of a new order. The second stage, from 1976-79, saw the accumulation of data and empirical evidences to give credence to the new order demand. The third stage followed the publication of the MacBride report in 1980. The fourth stage is the period following the adoption of the NWICO Resolution in the UNESCO, and the setting up of the International Programme for the Development of Communication (IPDC).

The MacBride Report discussed the issue of imbalances and disparities in the communication sector in information flow from the developed to the developing countries. It observed--Such imbalances are today not only limited to news flows in the usual sense. They also affect, to an increasingly serious extent, the

collection and diffusion of data necessary for scientific purposes, technological innovations, commercial needs, trade development, exploitation of natural resources, meteorological forecastings, military purposes etc. The gap between the fully informed and the under-informed continues to widen as the imbalance between those imparting information and those receiving information becomes accentuated. The attendant distortions and imbalances reflect in some way the dominant interests of the societies from which they emanate.

The observations, by and large, sum up the issues raised in the NWICO debated. The commission also took note of the imbalances in the flow of news through technology. The western nations, because of supremacy of technology, were primarily responsible for promoting alien values across cultural frontiers. Thus, they were practising cultural imperialism through their control of communication infrastructure, news circulation, cultural and entertainment products, educational software, etc.

The commission concluded that the primary factor in imbalance and inequalities was an enormous one. The report said that one-way flow in communication is basically a reflection of world's dominant political and economic structures.

The final report of the MacBride Commission was approved at the General Conference of UNESCO held at Belgrade in 1980. The resolution accepted on the New World Information and Communication Order(NWICO) covered a wide range of issues such as-----

- elimination of the imbalances in information flow,
- elimination of negative effects of monopolies,
- removal of internal and external obstacles to free and wider flow of information,
- freedom and responsibilities of journalists, and
- Improving the capacity of developing countries to improve their own infrastructures.

Generally, the evolution of the NWICO is credited to the Non-Aligned Movement (NAM). However, the contribution of the UNESCO cannot be ignored in this context. The UNESCO in its early years did propagate the doctrine of the free flow of information because of its domination by the West. But the

continual addition of the newly freed status to the UN in the 1960s and the 1970s, the UNESCO did undergo changes not only in its structural make-up, but also in its concerns, policies and programmes in several areas including communication.

Much of the credit for enlarging communication agenda of the UNESCO in the 1970s goes to the Non-Aligned Movement(NAM), which saw communication, at least in the early 1970s, as a means to an end, the end being economic development of the poor nations. It was in this context, that it laboured at the international level for the formulation of the UN Anti-Colonial Declaration (1960), for the launching of the UN development decade in 1964, for the creation of the UNCTAD in 1964, the UNDP in 1965 and the UNIDO in 1976, and also adopted Western development models in which development was to be achieved through modernization and industrialization. Very soon, it realized that the development was not forthcoming; most of the newly independent nations did remain where they were. This failure, which did lead to a process of re-examination, eventually culminated in the demand for a New International Economic Order (NIEO). Soon followed its natural corollary, new order in the field of International Information and Communication, the NWICO.

In other words, the proposals for a 'New World Information and Communication Order'(NWICO), during the late 1970s and early 1980s, stirred up a hornets' nest of controversy in the United Nations Educational Scientific and Cultural Organization(UNESCO). On the one side it was seen as a demand for a fair and balanced flow in international news. On the other, fears were expressed that it was an invitation to States to control the 'free' collection and distribution of news. At the centre of the turmoil were the transnational news agencies, such as Reuters, Associated Press (AP), Agence France Presse (AFP), and their television counterparts, Visnews and World Television News. Criticizing them for the lack of fairness and balance, the non-aligned nations established their own national and international agencies and news pools, which often were attacked, in turn, as government-controlled. The demand for a more just and more equitable 'flow' of information and news across international borders had its roots in the struggle of the nations of Asia, Africa, Latin America and later on Eastern

Europe to break free of colonial chains. Already, early in the freedom movements, defiant efforts were made to counter the information disseminated by colonial governments through news agencies, the press and other media. The development of the vernacular press and 'alternative' forms of news distribution such as small magazines, pamphlets, letters (often handwritten), street plays and public meetings, played a vital role in spreading the message of independence. Several leading nationalist leaders were active journalists. Once independence was won, the struggle became part of the effort to follow the path of non-alignment and self-reliant development. Indeed, information was valued, from the beginning, as a public resource and as a 'social good' linked to development. The transnational agencies were, therefore, replaced by the national agencies; not all of them under direct government control, though in most cases subsidized by the new governments. The transnationals did not go gracefully. Reuters, for instance, refused to let go of its profitable market in India until the then Prime Minister did himself force to withdraw. In some other countries such as Nigeria, Ghana and the Caribbean, Reuters' managers were retained to help establish the national news agencies. Furthermore, journalists of some developing countries were sent to the West for training. Others were offered 'attachments' at the British Broadcasting Corporation (BBC) and other Western broadcasting organizations. These efforts resulted in the entrenchment of Western and transnational news values in the press of the developing countries, helping to extend the dominance of the transnational news agencies long after the hold over managers and experts had been replaced by native journalists.

Now, coming to the context of India and the New World Information and Communication Order (NWICO), it has been a blatant fact that India has been the leading light and inspiration in strengthening the concept and cause of the NWICO. India has steadfastly pursued the policy of advancing the cause of NWICO in the UNESCO and in the non-aligned movement. It may, however, be pointed out that there had been a degree of hostility to the demand of the non-aligned countries for a fair and balanced flow of international news, information and data. The hostility led to the withdrawal of the United States (US) from the

UNESCO, subsequently followed by Britain and Singapore. Since then, the New World Information and Communication Order (NWICO) has been off the agenda for the Western media. In fact, India has played a significant role in the development of the very concept of the NWICO, and in the realization of its objectives and goals. Both within the Non-aligned Movement (NAM) in the international fora, such as the UNESCO, India has persistently pursued the policy of advancing, defending and reshaping the NWICO tenets and aims. The Indian delegation to the 20th General Conference of the 1978 played an important role along with the Sri Lankan representatives in defusing the tension and reconciling the East and West on the text of the Mass Media Declaration. India's involvement was of value in ensuring incorporation of several aspects of the NWICO in more than one article of the MMD. Of bigger significance is India's contribution to the realization of the NWICO goals. One of the primary aims of the NWICO was an increased flow of news among the developing world. The NANAP, established as a means to ensure mutually pertinent news flow among the non-aligned nations, has had India's support in multifarious ways. The Press Trust of India (PTI), the premier news agency of India, has been one of the seven redistribution centres of the NANAP news ever since 1976.

In a nutshell, it can be stated that the international information system, the New World Information and Communication Order (NWICO) protagonists argued, perpetuated and strengthened inequality in development, with serious implications for the countries of the South, which were heavily dependent on the North for both software and hardware in the information sector. It was argued by the Third World leaders that through their control of major international information channels, the Western media gave an exploitative and distorted view of their countries to the rest of the world.

The existing order they contended, had, because of its structural logic, created a model of dependence, with negative effects on the policy, economy and society of the developing nations. The chief complaints from the long list of Third World demands in this regard, were as follows---

- owing to the socio-technological imbalance there was a one-way flow of information from the 'centre' to the 'periphery', which created a wide gap between the 'haves' and the 'have nots';
- the information rich were in a position to dictate terms to the information poor, thus, creating a structure of dependency with widespread economic, political and social ramifications for the poor societies;
- this vertical flow (as opposed to a desirable horizontal flow of global information) was dominated by the Western based transnational corporations;
- information was treated by the international media as a 'commodity' and subjected to the rules of the market;
- the entire information and communication order was a part of and in turn propped up international inequality that created and sustained mechanisms of the neo-colonialism.

The structural problems were also echoed by other scholars who viewed the Western-dominated, international information system, with its origins in the international news media network, as geared to Western economic and political interests and projecting their version of reality through these global networks to the rest of the world (Harris, 1981: 357-8).

The demands and the proposals for the New World Information and Communication Order (NWICO) did emerge from a series of meetings of the Non-Aligned Movement (NAM), most notably Algiers in 1973 and Tunis in 1976. A landmark was reached with the Mass Media Declaration by the UNESCO General Conference in 1978, which recognized the role of the mass media played in development and in December of that year, the 33rd session of the United Nations General Assembly adopted a resolution on the New World Information and Communication Order (NWICO) as a result of which, in the year 1979, the International Commission for the Study of Communication Problems, was set up. The MacBride Commission did submit its final report to the UNESCO in 1980, a document, which for the first time, brought information and communication related issues on the global agenda.

Now, while deliberating upon the character and content of the NWICO, it can be stated that the MacBride Commission's recommendations and the resolution adopted in the 21st General Conference of the UNESCO, held in Belgrade in 1980, are of normative character only. In brief, the establishment of the New World Information and Communication Order(NWICO) depended upon five major factors—a) the will of the developed and the developing countries to bring about changes in all areas of communication within their respective regions; b) cooperation between the developed and the developing nations for removing all obstacles to a two-way and balanced flow of news and information among nations; c) sharing of communication resources, including technologies, for countering monopoly of the international news flow by a few; d) cooperation among the developing countries to correct imbalances with their own regions by increasing horizontal flows and e) cooperation between the media-rich and media-poor for mobilization of resources to strengthen communication infrastructure in the latter's region.

Now, while elucidating upon the problems and prospects of the NWICO, it can be stated that the withdrawal of the US on December, 31, 1984, and Britain and Singapore a year later, from the UNESCO, was not a deterrent to the objectives of the NWICO. Today, the evolving goals of the NWICO rest with not just the UNESCO, but a large number of international organizations such as the Organization for Economic Cooperation and Development(OECD), the International Telecommunications Union(ITU), the IPDC and the Third World and its organizations for moving the aims of the NWICO to a higher plain. The prospects are not bleak. The Third World has demonstrated through the Non-Aligned News Agencies Pool(NANAP) that it is serious about increasing news-flow within its own region. The IPDC, which commenced work in the year 1982, has done its best to help develop communication capabilities of the media-poor regions. The various news agencies and news exchange arrangements operating within the developing nations, no matter how inadequate they are, indicate that the NWICO has set itself on its evolutionary path, with more to be achieved in this regard. Imbalances in the flow of news and information at the international level, have not ceased

to exist. Most of the news flowing through the transnational agencies into the developing regions veritably concern the developing world. The giant transnational news agencies continue to view the developing world's events and issues from their own perspectives. As a result, the news everywhere is seen through the prisms of the West, i.e. the developed world and the Western media giants literally continue to set the world's news agenda. The Western centric bias in international news flow becomes apparent in the sense that the developments in the West, both in the US and Europe, including the erstwhile Soviet Union, dominate news everywhere, but the problems of the poor regions of Africa, Asia and Latin America receive scanty importance in this context. The issue of cultural imperialism is also in vogue. Viewed against these realities, the need for the establishment of the NWICO can be undermined. In fact, in the apparently unipolar world of today, the pertinence of the NWICO stands enhanced. The geopolitical and economic uncertainties arising out of the developments in Europe and the erstwhile Soviet Union, and the strife between the newly emerging republics are bound to affect the progress in realizing the goals of the New International Economic Order (NIEO) as well as the New World Information and Communication Order (NWICO).

However, there has been opposition to the very idea of the NWICO, undoubtedly from various quarters. The West, led by the USA, saw in the new order a 'Soviet-Inspired' Third World design to control the mass media through state regulation. As a concept, NWICO was viewed by the opponents and detractors as one fundamentally in conflict with the liberal Western values and the principle of the 'free flow of information'. The Western response was affected by the Cold War assumptions which did make them place the issues regarding the problems of global news flow in the context of East-West rivalry. The opponents of the NWICO argue that the demand for NWICO was a pretext for the Third World dictators to stifle media freedom, to impose censorship and keep away foreign journalists. Many Western observers claimed that the UNESCO, the site of all the heated debates, was neglecting its true objectives by sponsoring this Third World encroachment on international information and communication. Even the MacBride Commission, which had

members from both the developed and the developing countries, was criticized for providing an intellectual justification for the reform of international communication. The Western media viewed the NWICO demands of 'national communication policies', 'national sovereignty over information' and 'democratization of communications' as entailing too interventionist a role for the state and also as likely to result in the exclusion of foreign journalists, with consequent restriction of information flows. A closer scrutiny of the arguments against the NWICO put forward by the Western governments and the media, reveals that the entire debate was seen only in terms of the threat to the 'freedom of the press', posed by the Third World governments under the new order.

(B) New International Economic Order (NIEO): The non-aligned nations had drawn up a charter for creating a 'New International Economic Order'(NIEO), which was approved at a special session of the United Nations(UN) General Assembly in the month of May, 1974. The NWICO was seen by them as integral to the NIEO. The Non-Aligned Movement(NAM) Summit Conference, held at Algiers in the year 1973, made it clear that the transformation of the international economic system required that the non-aligned nations 'take concerted action in the field of mass communication..in order to promote a greater interchange of ideas among themselves'. Thus, it was at the Algiers meeting that the issue first did surface as one of the major international concerns; however, the thrust of the resolution adopted at Algiers was towards achieving a freer flow of information among the non-aligned nations. Thus, was born the idea of Non-Aligned News Agencies Pool (NANAP), that was not conceived of as a rival or a supplanter of the four big transnational news agencies namely the Reuters, the Associated Press (AP), the Agence France Presse (AFP) and the ITAR-TASS. Only later was the pool felt to be a potential threat by the big transnational news agencies. The non-aligned group of 77 felt that the Western news and information agencies were using their vast resources to carry on a propaganda war against the just demands embodied in the New International Economic Order(NIEO) along with the NWICO. Western attitudes towards 'free trade', which the non-aligned labelled pure 'neo-colonialism', were exacerbated when the West persisted in

regarding information as just another commodity, to be traded for the profit without regard to its cultural implications. In other words, the leaders of the NAM pointed out that the changes in the international economic milieu demanded the active cooperation and concerted actions of the members of this movement. The concept of the free flow of information among the members of the NAM was emphasized upon and as a result, the NAM nations decided to create the NANAP, with the objective of reducing the dependence on the West for news and information. It was not supposed to challenge the supremacy of the four major transnational news agencies of the globe of that period. However, it certainly was the answer of the G-77 Nations to the efforts of the Western media to neo-colonize the field of information exchange. The NAM View was against the basic commercial thought of the West to treat information as a commodity that could be traded for profit. The NAM stated that news is a developmental process which fulfills social, political, economic and cultural needs of a nation. By imposing distorted content on the members of NAM nations, the news agencies of the West were effecting dangerous changes in the traditions, beliefs and value systems of such nations, NAM members did allege.

The journalists of the North collect news from the nations of the South, but they do not know much about the cultural norms of the South. They report the news to the North without taking into account the *raison de etre* of the news. The coverage of news in NAM nations was a major issue.

(C) Non-Aligned Media(NAMEDIA)

NAMEDIA Conference in New Delhi : An interesting debate on the new order took place at the non-aligned conference on the media—NAMEDIA—which was held in New Delhi in December, 1983. This meeting was attended by practising journalists, media researchers and information authorities from the non-aligned nations. It was for the first time practising press professionals from these countries were actively drawn into the discussion on the contents of the demands for a new information and communication order.

The NAMEDIA debate produced concrete and radically new points of view. The resolutions from the conference stressed the fact that developing countries must create their own communication technology, suited to local needs and economic possibilities. An important requirement for this technology is that it can be made available to the local community and engage local resources.

For the first time, feminist perspectives were included in a non-aligned resolution on the new order. An active group of women at the conference did propose a text which stated that the new order would be just as much a distortion as the old one unless all oppressed groups—and particularly women—were granted full access to the media. The male majority was not willing to go that far. But the women were responsible for the inclusion in the resolution of unambiguous demands for the participation of both sexes in communication and for the presentation by the media of a realistic picture of the conditions determining the lives of women. Thus, they did contribute to adding a new and significant dimension to the concept of a new information and communication order.

The participants at the NAMEDIA Conference in New Delhi, did not limit themselves to criticizing the Western media, but also undertook a critical evaluation of media practices within the non-aligned countries. Attention was directed to the obstacles which inhibit the flow of information within the countries of the Third World. The declaration adopted by NAMEDIA did state that media professionals in the non-aligned nations, were not only engaged in surmounting international inequalities but also strived to extend the domain of freedom in their own countries (NAMEDIA, 1983). This is an illustration of the fact that the call for a new information order did contain possibilities for freeing creative forces.

It was at the 21st session of General Conference in Belgrade in the year 1980 that the UNESCO began to work earnestly on the content of the new concept. The MacBride Commission had already established the framework. While elaborating the concept, the General Conference, in paragraph 14, stated the considerations on which the New World Information and Communication Order (NWICO) could be based---

- a)
 - i) Elimination of the imbalances and inequalities which characterize the present situation;
 - ii) Elimination of the negative effects of certain monopolies, public or private, and excessive concentrations;
 - iii) Removal of the internal and external obstacles to a free flow and wider and better balanced dissemination of information and ideas;
 - iv) Plurality of sources and channels of information;
 - v) Freedom of the press and information;
 - vi) The freedom of journalists and all professionals in the communication media, a freedom inseparable from responsibility;
 - vii) The capacity of developing countries to achieve improvement of their own situations, notably by providing their own equipment, by training their personnel, by improving their infrastructures and by making their information and communication media suitable to their needs and aspirations;
 - viii) The sincere will of developed countries to help them attain these objectives;
 - ix) Respect for each people's cultural identity and for the right of each nation to inform the world public about its interests, its aspirations and its social and cultural values;
 - x) Respect for the right of all people to participate in international exchanges of information on the basis of equality, justice and mutual benefit; and
 - xi) Respect for the right of the public, of ethnic and social groups and of individuals to have access to information sources and to participate actively in the communication process;
- b) This new world information and communication order should be based on the fundamental principles of international law, as laid down in the Charter of the United Nations(UN);
- c) Diverse solutions to information and communication problems are required because social, political, cultural and economic problems differ from one country to another, and within a given country, from one group to another.

(D) Non-Aligned News Agencies' Pool (NANAP): The Non-Aligned News Agencies' Pool (NANAP) is an arrangement for exchange of news among the agencies of the non-aligned countries that were for long victims of imbalances and bias in the flow of news. The pool did come into existence in the year 1976, with India as its first chairman (1976-79). The pool, i.e. NANAP is a worldwide operation, embracing four continents---Asia, Europe, Africa and Latin America and the pool news is exchanged in four languages namely English, French, Spanish and Arabic. NANAP was primarily an outcome of the efforts of the Non-Aligned Movement (NAM) nations to exchange news without any bias or distortion. The NAM nations had alleged that the West was giving such news to its media as were hurting their cultural and democratic edifices. In order to get a free and fair treatment on the news collection front, the NANAP was formed. As per the directives of the UNESCO to establish a news pool or consortium of news agencies, i.e. the Non-Aligned News Agencies' Pool (NANAP), the 'Pool' of news agencies of the non-aligned countries, was formally launched in July, 1976, at the New Delhi Conference of Information Ministers and Representatives of the news agencies of the non-aligned countries. According to a statement of the Conference, the objective of the Pool is to expand the mutual exchange of information among the non-aligned countries in a spirit of collective self-reliance. The former Prime Minister of India, late Mrs. Indira Gandhi, in her address to the conference, called upon the non-aligned nations to know one another directly, not through the eyes and ears of the Western media.

The activities of the NANAP are coordinated by an elected body known as the Coordinating Committee with a chairman as its head. The Chairman and the members of the Coordinating Committee are elected by a General Conference, which is the top decision making body. Since the inception of the pool, six General Conferences, 17 regular meetings and one special meeting of the Coordinating Committee have taken place.

The Non-Aligned News Agencies' Pool (NANAP) is not a transnational news agency, but a system of exchange of agency information, based upon the cooperation and coordination among the individual news agencies taking part in these activities. There are over eight participatory news agencies. The

Pool is not based on any formal membership. The national news agencies can join in its activities by forming one of the Pool's distribution centres. They send news to it and from there it is distributed to the other participants. The Pool has no single directing centre or staff or employee, nor does it have its own budget. Each of the national news agencies pays the cost linked to the transmission of its own news to the centre and the service received from it.

India has played a pivotal role in the creation and expansion of the Pool. The Press Trust of India (PTI) operates the India News Pool Desk. The agency receives news copy from the Pool partners and in turn, contributes Indian news into the exchange arrangement. The news is exchanged through a network of E-mail, satellite and terrestrial communication with links with other news agencies including Antara (Indonesia), Bernama (Malaysia), BSS (Bangladesh) and ZANA (Zambia).

Besides the creation of optimum possibilities for the exchange of information, the tasks of the Pool, as formulated at its General Conference in Belgrade, Serbia, in the year 1979, were predominantly a programme for training the journalists working in this service, and also the creation of bilateral regional and multi-national communications systems and their link-up to the overall communication systems of the non-aligned countries. The Conference did stress that the creation of a communication network of the non-aligned nations is one of the main long term aims of the Pool.

Now, let us give you some ideas about the restraints on the growth of the NANAP. The biggest hurdle to the broad development of information and news exchanges among the non-aligned countries through the Pool have been---

a) Communication Restraints: Many of the developing countries do not have an extensive and elaborate telecommunication network. For some other nations, the high tariffs are major barriers. Hence, it is clear that the development of the communication systems in the non-aligned nations is imperative to their overall development. It should also be comprehended that the maximum information exchange also depends on the level of development

communication systems in the individual non-aligned nations. It is worth quoting here the statement of the former Director General of the UNESCO, Arthur M'Bow, who did state—"The creation of the widespread communication system of the non-aligned countries is intrinsically linked to the overall development of these states".

- b) **News Flow:** According to a study, at one point of time, majority of the news items received by the Press Trust of India (PTI) from the Pool partners were spiked. The reasons for these were put forward as delay in news reception, poor quality, low news value or propaganda material.
- c) **Lack of Training:** The lack of proper training among the non-aligned journalists and their inability to match the professional standards of the journalists of the transnational news-agencies, are the reasons for the poor quality of material put out by the Non-Aligned News Agencies' Pool (NANAP).
- d) **Political Constraints:** Owing to the totalitarian and despotic governments in many non-aligned nations, the news-agencies are under the strict control of the governments in these nations. The first casualty of such a solution is the objectivity of the news and information put out by their agencies.
- e) **The Media's Lukewarm Attitude:** The editors of private-owned newspapers in the democratic countries like India, either are not persuaded of the need for such an inter-regional cooperation or they do not respect the news coverage of several agencies, which are participants of the pool.

Stop to Consider-6

- The concept of the New World Information and Communication Order(NWICO) was born out of the strong conviction regarding imbalance, bias and disequilibrium inherent in the ownership and working of information and communication resources between

the developed countries of the West and the developing countries of the Third World.

- The non-aligned nations had drawn up a charter for creating a 'New International Economic Order'(NIEO), which was approved at a special session of the United Nations(UN) General Assembly in the month of May, 1974.
- An interesting debate on the new order took place at the non-aligned conference on the media—NAMEDIA—which was held in New Delhi in December, 1983. This meeting was attended by practising journalists, media researchers and information authorities from the non-aligned nations. It was for the first time practising press professionals from these countries were actively drawn into the discussion on the contents of the demands for a new information and communication order.
- The Non-Aligned News Agencies' Pool(NANAP) is an arrangement for exchange of news among the agencies of the non-aligned countries who were for long victims of imbalances and bias in the flow of news. The pool did come into existence in the year 1976, with India as its first chairman (1976-79). The pool, i.e. NANAP is a worldwide operation, embracing four continents---Asia, Europe, Africa and Latin America and the pool news is exchanged in four languages namely English, French, Spanish and Arabic. NANAP was primarily an outcome of the efforts of the Non-Aligned Movement (NAM) nations to exchange news without any bias or distortion.

Check Your Progress-6

Notes—i) Use the space below for your answers.

ii) Compare your answers with those given at the end of this unit.

- 1) This concept of.....of information was for the first time used in the report from a symposium on the mass-media in

the.....nations in.....in the
month of March,.....

2) The NAM Summit Conference was
held at.....in the year.....

3) The NAMEDIA Conference was held
in the year.....
at.....

4) Name four news agencies of
Indonesia, Malaysia, Bangladesh and
Zambia (One from each country).

5) What is the full form of NWICO?
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.....
.....

6) Why was the concept of NWICO
born?
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7) What charter did the non-aligned
nations draw up related to the
economy?
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8) In which year and month was the
NIEO approved by the UN General
Assembly?
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9) What was significant about the
NAMEDIA conference in New Delhi?
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10) Who were actively involved for the

first time in NAMEDIA discussions?

11) What is the full form of NANAP?

12) When was NANAP established and who was its first chairman?

13) What was the tenure of India's chairmanship in NANAP?

14) ☐ How many continents does NANAP operate across?

15) In which languages is the pool news of NANAP exchanged?

2.9
Let
Us
Sum
Up

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inted with the Concept of Free Flow of Information and Imbalance, Origin of the Concept of Imbalance, Information Imbalance Between the Developed and the Developing countries, The Western Bias in Free Flow of Information, Contemporary trends in the Media and International Relations, NWICO, NIEO, NAMEDIA and NANAP. Let us summarize the key points which you can learn by going through this particular unit---

- 'The free flow of information' is a Western concept, by which all the Western nations rationalize the operations of their media and information agencies, both in their own countries and abroad.

- Now it is crystal clear that there is the element of imbalance prevailing in the information flow between the developed West and the developing nations hailing from the Third World.
- The concept of 'free flow of information' did reflect Western, and specifically US, antipathy to state regulation and censorship of the media and its use for propaganda by its communist opponents.
- The root of the problem of 'Imbalance' goes back to the late 1950s and 1960s, when the concept of 'Development Communication' came to into the existence.
- The Western countries had literally monopolized the international information flow. They decided on what news items/information must be consumed by the people of the developing countries.
- Ever since the inception of the transnational news agencies, the monopolistic practices of the developed Western countries in the international news business have been in evidence.
- The increased level of transnational information flows, made possible by the new technologies of communication and shifts in the institutional organization---economic, political and legal--on the means of communication, have profoundly affected global media industries.
- With the expansion of internet access, more and more people are entering into the global computer networks that instantaneously circulate ideas, information and images throughout the globe, overcoming boundaries of space and time.
- NWICO, NIEO, NAMEDIA and NANAP all did play pretty crucial roles in the entire process of tackling the issue of 'Information Imbalance' prevailing between the developed Western nations and the developing/underdeveloped nations of the Third World and also were instrumental in finding out alternate news outlets as a counter to the giant transnational news outlets operating from the West.

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2.11 Model Questions

- 1) ‘The increasing neo-liberal globalization of media under the control of a few Western media industries raises concerns about global democracy.’ Critically examine the statement in

relation to the impact of monopolies and concentration in global media.

- 2) Do you believe that there still exists a big bias in the flow of news or information between the developed and underdeveloped world ? Give a few examples and suggest ways of overcoming this. Do you think that a similar bias also exists within our own country ? How ?
- 3) Write about the Western bias in the free flow of information to the developing and the underdeveloped nations in the world. Cite suitable examples for your answer.
- 4) What is US Hegemony in the global media scenario ? How this is affecting the balanced flow of information across the world ? Give suitable examples for your answer.

2.12 Answers to Check Your Progress

Check Your Progress-1

- 1) 'The free flow of information' is a Western concept, by which all the Western nations rationalize the operations of their media and information agencies, both in their own countries and abroad. The term means that any person or persons and/or any organization or organizations can own and operate any media or information agency, accumulate any information, and disseminate the same, if they so desire, to any target audience, wherever and whenever they want.
- 2) The McBride Commission did make a comprehensive study of the issue of imbalance in international news flow in Part-III of the report: Problems and issues of Common Concern. Chapter-I--Flaws in Communication Flows, cites a number of studies, opinions and examples throughout the

discussion.

- 3) UNESCO
- 4) 1973; Algiers
- 5) New International Economic Order(NIEO)

Check Your Progress-2

- 1) Late 1950s and 1960s
- 2) Daniel Lerner
- 3) Daniel Lerner and Wilbur Schramm
- 4) Lerner
- 5) Herbert Schiller

Check Your Progress-3

- 1) a) The Western countries had literally monopolized the international information flow. They decided on what news items/information must be consumed by the people of the developing countries.

b) Through these international information networks, the West had retained their hegemonic power over the Third World. Even after decades of independence, they still dominate and rule over the Third World countries indirectly.

2)

Non-Aligned News Agencies Pool
New International Economic Order
Agency for International Development
Inter-Governmental Programme for
Development of Communication

3) 1975

4) Pan African News Agency
Non-Aligned Media

- 5) Mustapha Masmoudi argued that international communication was dominated by developed countries, resulting in an imbalance that marginalized the voices and cultures of developing nations.
- 6) The MacBride Commission, established by UNESCO, examined global communication inequalities and proposed reforms to create a more balanced and democratic information flow.
- 7) The 'one-way flow' of news described a pattern where information mainly moved from developed to developing nations, which was criticized for presenting biased perspectives and ignoring the issues of the Global South.
- 8) Developing countries took initiatives like forming their own news agencies, such as the NAM News Network, and fostering South-South cooperation to strengthen independent and balanced information exchange.
- 9) Developed countries largely declined to fund the IPDC, viewing it as a politically driven attempt to challenge the existing global media order and limit press freedom.
- 10) South-South cooperation enabled developing nations to communicate their own realities, share development experiences, and build independent media systems free from Western dominance.

Check Your Progress-4

- 1) It is also worth citing that the dominant Western view

of the Third World is profoundly influenced by Eurocentricism, defined by an Egyptian theorist as constituting 'one dimension of the culture and ideology of the modern capitalist world'.

- 2) The concept of Western Hegemony in the free flow of international information can be put forward. In the arena of international communication, the notion of hegemony is widely used to conceptualize political functions of the mass media, as a key player in propagating and maintaining the dominant ideology and also to explain the process of media and communication production, with dominant ideology shaping production of news and entertainment.
- 3) After 1934, the Associated Press began selling news to non-members worldwide, turning into a global news supplier.
- 4) It helped the US reverse the communication imbalance and dominate global information flow.
- 5) It refers to the Western countries' tendency to control and manipulate international news and information flow.
- 6) During the Gulf War, Third World media used Western news sources that suppressed key events like Iraqi soldiers being buried alive.
- 7) It says that the international communication system makes developing nations dependent on Western media and erodes their culture.

Check Your Progress-5

- 1) Cold War; Erstwhile Soviet Union
- 2) Liberalization, Privatization and Globalization
- 3) German; Jurgen Habermas

- 4) Marshall McLuhan
- 5) Globalization has expanded the reach of media, allowing information, culture, and communication to move across national borders easily.
- 6) An information society is one where information creation, distribution, and manipulation are significant economic, political, and cultural activities.
- 7) Technology facilitates faster, wider, and more interactive global communication through advancements like the internet, satellite television, and mobile networks.
- 8) Soft power shapes international relations by influencing others through cultural appeal, political values, and diplomacy rather than coercion or force.
- 9) Media affects diplomatic relations through public diplomacy and the management of international images and narratives.
- 10) Transnational media corporations play a major role in shaping global news, entertainment, and cultural exchanges.

Check Your Progress-6

- 1) Decolonization of information; non-aligned nations; Tunis; 1976.
- 2) Algiers; 1973
- 3) 1983; New Delhi
- 4) Antara (Indonesia),
Bernama (Malaysia)

BSS (Bangladesh)

ZANA (Zambia).

- 5) Full form of NWICO is New World Information and Communication Order.
- 6) The concept of NWICO was born out of the conviction regarding imbalance, bias, and disequilibrium in the ownership and working of information and communication resources between the developed West and the developing Third World.
- 7) The non-aligned nations drew up a charter for creating a New International Economic Order (NIEO).
- 8) The NIEO was approved by the UN General Assembly in May 1974.
- 9) The NAMEDIA conference was significant because, for the first time, practising press professionals from non-aligned countries were actively involved in discussions on demands for a new information and communication order.
- 10) Practising journalists, media researchers, and information authorities from non-aligned nations were actively involved in NAMEDIA discussions.
- 11) Full form of NANAP is Non-Aligned News Agencies' Pool.
- 12) NANAP was established in 1976, and India was its first chairman.
- 13) India's chairmanship in NANAP lasted from 1976 to 1979.
- 14) NANAP operates across four continents: Asia, Europe, Africa, and Latin America.
- 15) The pool news of NANAP is exchanged in English, French, Spanish, and Arabic.

Unit: 3

MacBride Commission Report, the Algiers Summit; UNESCO, UNO, G-20, G-10, ITU

Unit Structure:

- 3.1 Objectives**
- 3.2 Introduction**
- 3.3 MacBride Commission Report**
- 3.4 The Algiers Summit**
- 3.5 UNESCO**
- 3.6 ITU**
- 3.7 UNO**
- 3.8 G-10**
- 3.9 G-20**
- 3.10 Let Us Sum Up**
- 3.11 References and Suggested Readings**
- 3.12 Model Questions**
- 3.13 Answers to Check Your Progress**

3.1 Objectives

After going through this unit, you should be able to---

- comprehend the key aspects of the MacBride Commission Report and its analysis of the character and content of the NWICO in the context of the international information flow,
- understand the key aspects of the Algiers Summit in the context of the international information flow,
- Grasp a perspicaciously fathomable idea upon the UNESCO, UNO, G-20, G-10 and ITU and their role in the various aspects of the international information flow.

3.2 Introduction

In this Unit--3 of the Block-3(Global Media Scenario—Some Key Aspects), we will start with sharing some key ideas about the MacBride Commission Report in the context of the international information flow and also will elucidate upon the analysis put forward by it about the character and content of the NWICO in the context of the information flow in the transnational arena. Because, as students of Mass Communication and Journalism, it's pretty much necessary on the part of you to have a fair enough knowledge on the key role played by the MacBride Commission in the analysis of the imbalance prevailing in the international information flow between the developed and the developing countries. We will also have a discussion upon the Algiers Summit which also did play a crucial and significant role in the analysis of the significant aspects of the transnational information flow. More so, by means of this unit, we will try to acquaint you about the crucial and significant roles played by the UNESCO, UNO, G-20, G-10 and ITU in connection to the diverse aspects of the transnational information flow. So, let us now concentrate upon the sub-sections under this Unit-3(Block-3)as quoted underneath----

3.3 MacBride Commission Report

The strengthening voice of the non-aligned nations in the United Nations (UN) led to the establishment of an International Commission for the Study of Communication Problems by UNESCO, in the year 1977, under the leadership of the Irish diplomat, Sean MacBride. Its mission was to do a thorough analysis of world communication problems, with special stress on the international implications of the modern media. The 'MacBride Report' was published under the title, *Many Voices, One World*, in the year 1980. Since the early 1960s, the United Nations Educational, Scientific and Cultural Organization (UNESCO) became a forum where the developing countries did raise the crucial issues concerning the inequitable and imbalance in the information and communication resources between the Western countries and the Third World nations.

The General Conference of UNESCO, at its 19th session held in Nairobi in 1976, instructed the then Director-General 'to undertake review of all the problems of communication in the contemporary society, seen against the background of technological progress and recent developments in international relations, with due regard to their complexity and magnitude'. In 1977, the then Director-General of the UNESCO, did set up a 'brain trust', the International Commission for the Study of the Communication Problems under the presidency of Mr. Sean MacBride. The MacBride Report, as it came to be called, was sent to the UNESCO then Director-General in 1980, although its Interim Report had been submitted in the year 1978.

The MacBride Report, also popularly known as *Many Voices, One World*, Communication and Society: Today and Tomorrow, is one of the best, most well-known, widely referred and useful documents in the discipline of communication and media. It has been produced by an international group of prominent persons drawn from different countries of the world which included journalists and authors, broadcasters, academics, public men and scholars. Mr. B.G. Verghese, former editor of the *Hindustan Times* and an eminent author and thinker, who later headed the Working Group on Autonomy of Akashvani and Doordarshan (1977) and produced the well-known Verghese Committee Report represented India.

The MacBride Report discussed the issue of imbalances and inequalities in the communication sector in information flow from the developed to the developing countries. It observed : Such imbalances are not only limited to news flows in the usual sense. They also affect, to an increasingly serious extent, the collection and diffusion of data necessary for scientific purposes, technological innovations, commercial needs, trade development, exploitation of natural resources, meteorological forecastings, military purposes etc.

Although not an expression of the UNESCO's official position, the report served to define the issues of underlying the debate. The commission members—prominent media personages from varying national and ideological backgrounds—produced a text, but not a consensus, and the report's uneven style reflects its 'mosaic' character.

The 'new world' of the NWICO is one that is brought into being by the newly gained independence of more than eighty nations since the end of the World War-II. Although other designations were already in use, such as the New International Economic Order(NIEO), the 1978 UNESCO and UN General Assembly resolutions agreed that the goal they envisaged was a 'new, more just and more efficient world information and communication order'.

The MacBride Report gives a full airing to many complaints of the non-aligned nations about the defects in the prevailing system of international news flow, such as the general neglect of news of the summit conferences and other activities of the Non-Aligned Movement (NAM). On the other hand, it does not neglect to present legitimate Western fears, warning in several places, for example, that declarations defining the 'responsibilities' of journalists, calling for their licensing, or even saying that their rights and freedom should be given special consideration, all contain the danger of placing undue restrictions on their work. While seeing some problems in the kinds of news distributed by the transnational news agencies, the MacBride Report also notes that they provide reliable news which cannot be obtained from other sources, and many of their deficiencies are offset by a 'growing capacity in developing countries to make appropriate critical selection of news coming from abroad'. Much responsibility, both for failure to use diverse sources and for distorting acts of 'gatekeeping', lies with local editors; and many efforts to establish a truly 'two-way' flow of news are acknowledged to have been made in recent years.

Neither the MacBride Report nor the general declaration embodying NWICO, drawn up by the UNESCO in 1978, fully pleased anyone. But even the minimal unity manifested in these unsatisfactory compromises was a relief, in view of the heated debate which had preceded them.

Although, many disparities between the developed and the non-aligned countries still exist, and many basic issues in the debate have not been resolved, other authorities claim that it promoted some improvements in the coverage of non-aligned countries by

Western media. Now, in this context, the debate of the 'Free Flow' and 'Free and Balanced Flow' can be quoted. Many observers in the non-aligned nations nevertheless see that the fundamental problem in news flow as unresolved. The debate as they interpret is not simply between the proponents of 'free flow' and those arguing for a 'free and balanced flow' of information across borders. It is rather, between radically diverse approaches to news and news flows, which have their roots in distinct cultures and philosophies.

As the non-aligned nations perceive the scenario, the patterns of news flows as they exist to today are determined by a 'cartel' of transnational news agencies which embody the political economic and cultural interests of the Western bloc. The 'free flow' of information which they defined is in fact, uni-directional and vertical, from North to South for most part. News about the South that is transmitted around the world presents a distorted picture, for it is collected and processed with a Western audience and readership in mind. What is more reprehensible is that the nations of the South, which have different communication needs and interests, are fed similarly distorted images. Furthermore, the news about the South is gathered and processed by Western journalists who have little understanding of the culture and social and political ethos of developing countries. The result is that the 'images' of the developing world thus disseminated are distorted, with the emphasis on poverty, famines, floods and other catastrophes, generally presented as 'exceptional' events without a context. Thus, the philosophy of news espoused by the transnationals—news as events and people of exception, as commodity for the market—is alien to the philosophy of the non-aligned countries which see news as a developmental process, as fulfilling social, political, economic and cultural needs.

The gap between the fully informed and the under-informed continues to widen as the imbalance between those imparting and those receiving information becomes accentuated. The attendant distortions and imbalances reflect in some way the dominant interests of the societies from which they emanate.

The observations, by and large, sum up the issues raised in the NWICO debated. The MacBride Commission also took note of the imbalances in the flow of news through technology. The Western nations, owing to the supremacy of technology, were primarily responsible for promoting alien values across cultural and entertainment products, educational software, etc.

The commission concluded that the primary factor in imbalance and inequalities was an economic one. The report (MacBride Report) said that the one-way flow in communication is basically a reflection of world's dominant political and economic structures.

The final report of the MacBride Commission was approved at the General Conference of the UNESCO held at Belgrade in the year 1980. The Resolution accepted on NWICO covered a wide range of issues such as----

- elimination of the imbalances in information flow,
- elimination of negative effects of monopolies,
- removal of internal and external obstacles to free and wider flow of information,
- freedom and responsibilities of journalists and
- Improving the capacity of developing countries to improve their own infrastructures.

In other words, the MacBride Commission Report titled as—*Many Voices, One World*, was the outcome of the hard work and deliberations of the 'brain trust' composed of highly competent, prominent figures drawn from diverse backgrounds. Apart from the meetings held at the UNESCO headquarters in Paris, a large number of seminars and consultations were organized during the tenure of the commission. The commission also had the benefit of hundreds of individual, institutional and governmental comments on the interim report of the commission submitted in the year 1978.

The President of the Commission, Sean MacBride in his Preface says—'While our report represents the Commission's collective vision of the communication scene it has been based on a virtually worldwide survey of opinions, both individual and

institutional and a mountain of documentation from myriad sources. This wealth of information covered the widest possible spectrum of ideological, political, socio-economic and cultural colourings.’

The MacBride Report indeed makes a very wide survey of almost all the issues associated with communication. It discusses the historical, contemporary and international dimensions of the issues. It also discusses means, infrastructures and concentrations and transnationalization of communication industry. Part-III of the Problems and Issues of Common Concern deal with the topics such as market dominance, cultural alienation, violation of human rights and equal rights of women and discusses communication policies, research contribution and rights and responsibilities of journalists.

In a nutshell, there is absolutely no doubt that the MacBride Commission Report presents a comprehensive, inclusive, analytical study of all issues concerning communication and society. Most of its conclusions and recommendations are as valid today as at the time when these were made. The Commission did lay the framework for the New World Information and Communication Order (NWICO) and the International Programme for the Development of Communication (IPDC). However, it’s a different matter that some of the Western nations particularly the United States of America (USA) and the United Kingdom (UK) thought it fit to withdraw from the UNESCO itself (The USA did return to the UNESCO only in the year 2004). Some of the problems—particularly those of control and domination of media institutions and infrastructures by the Multi National Companies/Corporations (MNCs) and the Western countries—continue unabated.

To sum up, the MacBride Commission Report had the following components predominantly---

- It tried to analyze the problems related to world communication.
- It tried to define the issues that formed the bases of conflict between the eastern and the western nations in the field of transnational communication.

- The report is not a consensus but only a text.
- The report considered the complaints of the Non-Aligned Movement (NAM) nations about the defects in the system of international news transfer. For example- General neglect of news of the summit conferences and other activities of the NAM.
- It also tried to comprehend the intricacies of the apprehensions of the West.
- The commission observed that international news agencies give trustworthy news material which may not be available from other sources. Hence, the Report observed that many of the deficiencies of these news agencies were offset by a growing capacity in the developing nations to make appropriate critical selection of news coming from abroad. Hence, local editors ought to be more responsible because they had not been able to use diverse resources, or they had resorted to the acts of gatekeeping. In this context, the commission observed in the report several steps had been taken to ensure successful two-way news flow.

Stop to Consider-1

- The strengthening voice of the non-aligned nations in the United Nations (UN) led to the establishment of an International Commission for the Study of Communication Problems by UNESCO, in the year 1977, under the leadership of the Irish diplomat, Sean MacBride. Its mission was to do a thorough analysis of world communication problems, with special stress on the international implications of the modern media.
- The 'MacBride Report' was published under the title, *Many Voices, One World*, in the year 1980.
- The MacBride Report, also popularly known as *Many Voices, One World*, Communication and Society: Today and Tomorrow, is one of the best, most well-

known, widely referred and useful documents in the discipline of communication and media.

- The MacBride Report discussed the issue of imbalances and inequalities in the communication sector in information flow from the developed to the developing countries.
- In a nutshell, there is absolutely no doubt that the MacBride Commission Report presents a comprehensive, inclusive, analytical study of all issues concerning communication and society. Most of its conclusions and recommendations are as valid today as at the time when these were made.

Check Your Progress-1

Notes—i) Use the space below for your answers.

ii) Compare your answers with those given at the end of this unit.

- 1) The 'MacBride Report' was published under the title,..... in the year.....
- 2) The MacBride Commission was formed under whose leadership ?

.....
.....
- 3) The final report of the MacBride Commission was approved at the General Conference of the.....held at.....in the year.....
- 4) Enumerate any four components of the MacBride Commission Report.

.....
.....
.....

.....
.....

5) What was the mission of the International Commission for the Study of Communication Problems, established in 1977?
.....
.....
.....
.....
.....

6) In which year was the MacBride Report's interim report submitted?
.....
.....
.....
.....
.....

7) What does the MacBride Report suggest as the primary factor in the imbalance and inequalities in the communication sector?
.....
.....
.....

3.4 The Algiers Summit

From the viewpoint of the NWICO History, the Algiers Summit of the non-aligned countries, held in the year 1973, is a major milestone, for it was here that communication concerns were addressed directly in more than one paper in the context of their economic development programmes. Around this time, the UNESCO was amidst a crisis situation, which had arisen out of a resolution moved by the then Soviet Union, with the support of the Third World, at the 17th General Conference of the UNESCO, held in the 1970s, calling upon the UNESCO Director General to prepare a declaration on the Fundamental Principles Governing the Use of the Mass Media, with a view to strengthening of peace and understanding, and combating War, Propaganda, Racialism and

Apartheid, hereafter referred to as the Mass Media Declaration(MMD). This resolution was to influence significantly the tone and tenor of the information flow debates. While it did provide an opportunity for the Third World to bring forth its views on the free-flow concept and its consequences of inadequacies and imbalances in international news and information flow, it did open a new chapter in the East-West struggle, which was to last until 1978.

With the objective of averting any further deepening of the crisis, the 19th UNESCO General Conference postponed the consideration of the draft on the MMD to its next session that was to be held in the year 1978 and did adopt a resolution inviting the then Director General to undertake a review of the problems of communication in modern society. In response to this, the then Director General of the UNESCO did constitute a 16 member Commission for the study of Communication Problems under the chairmanship of Sean MacBride, a distinguished diplomat and winner of both Nobel Peace Prize and Lenin Peace Prize. The Commission's work, a major landmark in the international communication history, is one of the major outcomes of the NWICO debates.

The 20th UNESCO General Conference, held in 1978, was marked by a spirit of compromise. The behind the scene negotiations for the purpose of reconciliation did bear dividends: the new MMD text later on titled as the 'Declaration on Fundamental Principles Governing the Contribution of the Mass Media in Strengthening Peace and International Understanding and in Combating war Propaganda, Racism and Apartheid' was approved. The six-year long controversy finally did end. The new text did corroborate to be gratifying for all.

It must, however, be made clear that though the declaration called for a free-flow and better-balanced dissemination of information, it did not define the new order, and in that way, in reality, the issue did remain unresolved. Nonetheless, the Third World was pretty clear about the meaning of the NWICO. Answers to several key questions in relation to the existing system of information flow and the new order, could be found in Mustapha Masmoudi's paper, 'New World Information Order', submitted to the MacBride Commission, which presents a complete catalogue of the Third World complaints against the Western countries and their media empires, and also outlines the

measures needed in the political, legal and technical-financial spheres for the realization of the new order.

Masmoudi's indictment of the international communication system and exposition of the essentials of the new order did not go unquestioned in the West. For many, Masmoudi's new order was restrictive in character and content. Professor Elie Abel, a member of the MacBride Commission, while agreeing to the presence of the gross imbalances in the international communication system, attributed those to the historical process resulting in an uneven spread of development. Denying Masmoudi's allegation that foreign news agencies imposed unsuitable western values and perspectives on the less developed countries, he did point out that, in most developing nations, the subscriber is the government or government controlled agencies, since newspapers or broadcasting stations are not allowed to subscribe directly to the foreign agency services. Professor Abel also did oppose Masmoudi's suggestion that restrictions be placed on rights such as the right of free circulation of information and of access to information so as to eliminate imbalances. The solitary constructive approach, according to him, was a 'massive international effort to increase the capacity for communication at every level—the individual, the community, the nation and among nations'.

Stop to Consider-2

- From the viewpoint of the NWICO History, the Algiers Summit of the non-aligned countries, held in the year 1973, is a major milestone, for it was here that communication concerns were addressed directly in more than one paper in the context of their economic development programmes.
- With the objective of averting any further deepening of the crisis, the 19th UNESCO General Conference postponed the consideration of the draft on the MMD to its next session that was to be held in the year 1978 and did adopt a resolution inviting the then Director General to undertake a review of the problems of communication in modern society.

Check Your Progress-2

Notes—i) Use the space below for your answers.

ii) Compare your answers with those given at the end of this unit.

1) Algiers Summit of the.....countries, held in the year.....

2) What is the full form of MMD ?

.....
.....

3)indictment of
the.....communication system and exposition of
the essentials of the new order did not go unquestioned
in the.....

3.5 UNESCO

The United Nations Educational Scientific and Cultural Organization (UNESCO) is an agency of the United Nations (UN). All UN member states have a right to belong to it. The UNESCO describes itself as both an ideal as well as an organization. Adapting itself to the altering world, UNESCO's field of specialization runs into dozens. In the month of November, 1945, representatives of 41 nations met in 'war scarred' London in a quest of peace. The then Prime Minister of UK and an American poet together did coin the message— 'Since wars begin in the minds of men, it is in the minds of men that the defences of peace must be constructed'. This is the forefront of UNESCO's constitution and is also the key to UNESCO's activities since its early days. UNESCO has been perennially concerned with the development of the media and also the problems such a development brings with it. UNESCO has always been alert to find how the media and development work in the Third World countries. For UNESCO, it is required to comprehend that the purpose of the organization is to contribute to peace and security by promoting collaboration among the nations through education, science and culture. To realize this purpose, UNESCO has sought to 'collaborate in the work of advancing mutual knowledge and understanding of

people, through all means of mass communications, and to that end recommend such international agreements as may be necessary to promote the free flow of ideas by word and image’.

Realizing that qualified personnels were needed to man the media in the ‘decolonized’ parts of the globe, which today constitute the bulk of the Third World countries, it did publish its first study on the professional training of journalists. Based on this study, it did set up training institutions in diverse parts of the globe. UNESCO also did realize that only a few of the developing nations had any newspapers and more so, news agencies, which could provide the media with news.

Herbert Schiller contends that the US advocacy of the ‘free flow of information’ was necessitated by imperialistic designs, corporate needs of business and trade, and the Cold War atmosphere. He argues that the historical coincidence of the ‘imperial ascendancy’ of the US and its advocacy of the policy of ‘free flow of information’ is not fortuitous. He suggests that ‘the genesis and extension’ of the doctrine are roughly coterminous with the ‘brief and hectic interval of US global hegemony’. It was also seen as needed to maintain the Cold War environment. As early as 1948, the United States (US) and its allies had the major influence in drawing up the UN Declaration of Human Rights. Article 19 of the Declaration stated that ‘everyone has the right to freedom of opinion and expression and to seek, receive and impart information and ideas through any medium and regardless of frontiers.’ In reality, the right could only be exercised by the transnational news agencies, for they alone had the resources, the technology and the trained personnels to do so.

The interest of the UNESCO in free flow of information can be traced back to the developments of the early 1950s. This interest has been highlighted in the charter of 1945 of the UNESCO. It highlights the principles of ‘free flow of information’ and ‘the pursuit of objective truth’.

In 1953, the UNESCO undertook its first study of ‘news flows’, a comparative study of seven major dailies of the globe. This study also included the study of the structure and operations of

news agencies. In 1956, another study was done. It aimed at identifying the problems of transmitting Press messages. Thus, by the early 1960s, the UNESCO came to the conclusion that the major news agencies of the West (Western News Agencies) had become one of the vital factors in the flow of informations.

UNESCO did step up its communication activities with sponsorship of regional news agencies. A UNESCO sponsored conference in Bangkok in the year 1961, did lead to the creation of the Organization of Asian News Agencies (OANA). In 1962, a similar conference in Santiago did recommend the establishment of a news agency for Latin American countries. A conference in Tunis in 1963, did propose the creation of a Union of African News Agencies (UANA). These activities did attract little attention or controversy in the West, at that time.

In 1970, however, the general conference of the UNESCO issued a call to 'examine communication policies'. This drew severe criticism from the United States (US) and its allies in Europe. The spectre of direct satellite broadcasting seemed, to some governments, to pose the ultimate threat to cultural independence. In the year 1972, a Soviet sponsored resolution, 'A Declaration of Guiding Principles for the use of Satellite Broadcasting for the Free Flow of Information, the Extension of Education and the Development of Culture Exchanges', was adopted by UNESCO members, and a related General Assembly resolution to formulate principles governing direct satellite broadcasting also did receive overwhelming approval. Only the United States (US) consistently did oppose these resolutions.

The role of the UNESCO did become more significant in the context of the demand by many developing nations for a better deal from the developed nations. The first step in this direction was a call for the establishment of a New International Economic Order (NIEO). It was realized that the NIEO can't be independent from socio-cultural factors, apart from political and economic factors. The Fifth Conference of the Heads of State or Government of the non-aligned countries (1976) and the 19th General Conference of the UNESCO did crystallize the idea of a New International Information and Communication Order (NIICO). The report of the International Commission for the

study of communication problems, 'Many Voices, One World', better known as the MacBride Report, is a milestone document in this direction. In the wake of the publication of *Many Voices, One World*, the USA followed by the UK charged UNESCO with resorting to political activities, and did decide to pull out from the UNESCO. Subsequently, Singapore also did pull out from the UNESCO for the same reasons.

Stop to Consider-3

- The United Nations Educational Scientific and Cultural Organization (UNESCO) is an agency of the United Nations (UN). All UN member states have a right to belong to it.
- UNESCO has been perennially concerned with the development of the media and also the problems such a development brings with it. UNESCO has always been alert to find how the media and development work in the Third World countries.
- The interest of the UNESCO in free flow of information can be traced back to the developments of the early 1950s. This interest has been highlighted in the charter of 1945 of the UNESCO. It highlights the principles of 'free flow of information' and 'the pursuit of objective truth'.
- In 1953, the UNESCO undertook its first study of 'news flows', a comparative study of seven major dailies of the globe.
- In 1970, however, the general conference of the UNESCO issued a call to 'examine communication policies'.
- The role of the UNESCO did become more significant in the context of the demand by many developing nations for a better deal from the developed nations.

Check Your Progress-3

Notes—i) Use the space below for your answers.

ii) Compare your answers with those given at the end of this unit

1) In the month of....., 1945, representatives of.....nations met in..... London in a quest of peace.

2)contends that the.....advocacy of the ‘free flow of information’ was necessitated by imperialistic designs, corporate needs of business and trade, and theatmosphere.

3) Write down the full form of OANA.

.....
.....
.....

4) In the year.....however, the.....conference of the UNESCO issued a call to ‘examine.....policies’.

3.6 ITU (International Telecommunications Union)

The International Telecommunications Union (ITU) was founded in Paris, in the year 1865, as the International Telegraphic Union to co-ordinate and monitors the development of the telegraph, which was a new invention. With the development of the other systems, particularly the wireless radio, the name was altered to its present, the International Telecommunications Union (ITU).

In the year 1947, the ITU did enter into an agreement with the United Nations (UN) and thereby, did become a specialized agency for telecommunications. The ITU Secretariat is in Geneva and works at various levels. The supreme body in ITU is the Penipotentiary Conference. Basically, through various administrative conferences, ITU makes decisions regarding the various functions. The four permanent organizations of the

International Telecommunications Union (ITU) are the General Secretariat, the International Frequency Registration Board(IFRB), the International Telegraph and Telephone Consultative Committee and the International Radio Consultative Committee.

The predominant functions of the ITU are to-----

- allocate frequencies to avoid interference;
- co-ordinate efforts to eliminate interference;
- foster the creation of telecommunication in newly independent or developing nations;
- promote safety measures, and
- Undertake studies in the area of telecommunications.

In the context of the New World Information and Communication Order (NWICO), the International Telecommunications Union (ITU) has assumed altogether a different role and perception. On the one hand, the ITU has to promote telecommunications development taking into account so many factors such as political, technological and economic. On the other hand, it has to manage a pivotal resource, the electromagnetic spectrum. It is in these two areas, that there is an increased dialogue and conflict between the developed and the developing countries. For example—the use of satellites is related to availability of parking slots in the orbit. While many developed nations are ready to park their satellites, the developing nations argue that certain slots should be reserved for them to use it at a time when they can either develop or afford a satellite. The debate is a continuous one. Although the International Telecommunications Union (ITU) performs a very technical function, it is an important agency that is central to communication development.

Now, in this context, let us acquaint you with the aspect of the liberalization of the telecom sector. The opening up of the global market in the telecommunication services pitched the International Telecommunications Union (ITU) against GATT over the regulation of telecommunications. The ethos of the ITU was based historically on the concept of telecommunications as a public utility, with operators having an obligation to provide a universal service. With a policy of co-operation, not competition, the International Telecommunications Union (ITU) did support restrictions on

ownership of and control over the telecom operations, in contrast to the neo-liberal telecommunication agenda, which did champion the privatization and deregulation.

Though initially hesitant to accept these changes, the ITU was forced to play a key part in the shaping of a new, privatized international communications regime in which the standards of universal public service and cross-subsidization were increasingly being replaced with cost-based tariff structures. One area of controversy was the renewed pressure on the ITU from the Western governments to reallocate radio and satellite frequencies to commercial operators. Traditionally, the ITU had administered frequency allocation on the basis of 'first come, first served' basis. One result of expansion of international radio broadcasting during the Cold War was that the high-frequency portion of radio spectrum did become a contested area in international communication, as both Cold War blocs did demand the greater access to it. The controversy was fuelled by the defence-related space race which did receive new momentum in 1957 with the launch of the world's first satellite—*SPUTNIK* by the erstwhile Soviet Union, necessitating a need for space frequency allocation (Luther, 1988).

The controversy over frequency allocation did continue to figure prominently in the International Telecommunications Union's (ITU) World Administrative Radio Conferences (WARC) in 1959, 1971, 1977 & 1979. With the fragmentation of the market and the proliferation of operators resulting from the processes of privatization and deregulation, the need to ensure international standards for network compatibility did become increasingly obvious. Accordingly, the ITU constitution was amended at the 1998 Plenipotentiary Conference held in Minneapolis to give greater rights and responsibilities to the ITU's private-sector members.

The 1998 conference also did agree a 'Strategic Plan for the Union—1999-2003', which included proposals to 'improve the structure and functioning of the radio communication sector, the ITU's biggest and most expensive sector, which was laboring under an increasingly regulatory burden'(MacLean, 1999: 155).

The amendments made to the ITU constitution and conventions opened the organization up to private corporations interested in developing global telecommunications networks and services. ITU

members, public and private, were now on an equal footing, with the same rights and obligations.

Thus, under the new international communication regime, the International Telecommunications Union (ITU) advises countries to dismantle structural regulations preventing cross-ownership among broadcasters, cable operators and telecom companies. In essence, the ITU was following the communication agenda set by the world's most powerful nations and the telecommunications corporations based in them. One indication was that, following the October, 1998 OECD Ministerial Conference on electronic commerce, the ITU did begin to play a leading role among the international organizations in the development of e-commerce, particularly through standardization activities and working with developing countries, where the goal was to promote global connectivity to the GII (Global Information Infrastructure) and global participation in the GIS (Global Information Society) (US Government, 1995).

Stop to Consider-4

- The International Telecommunications Union (ITU) was founded in Paris, in the year 1865, as the International Telegraphic Union to co-ordinate and monitor the development of the telegraph, which was a new invention.
- In the year 1947, the ITU did enter into an agreement with the United Nations (UN) and thereby, did become a specialized agency for telecommunications.
- In the context of the New World Information and Communication Order (NWICO), the International Telecommunications Union (ITU) has assumed altogether a different role and perception.
- Under the new international communication regime, the International Telecommunications Union (ITU) advises countries to dismantle structural regulations preventing cross-ownership among broadcasters, cable operators and telecom companies.

Check Your Progress-4

Notes—i) Use the space below for your answers.

ii) Compare your answers with those given at the end of this unit

- 1) The International Telecommunications Union (ITU) was founded in..... in the year.....
- 2) In the year..... the ITU did enter into an agreement with the.....
- 3) IFRB stands for.....
- 4) The supreme body in ITU is the.....Conference.
- 5) Enumerate the predominant functions of the ITU.

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3.7 UNO (United Nations' Organization)

The United Nations' Organization (UNO) is a diplomatic and political international organization whose stated purposes are to maintain international peace and security, develop friendly

relations among nations, achieve international cooperation and serve as a centre for harmonizing the actions of nations across the globe. It is the world's largest international organization. The UNO is headquartered in New York City (in the United States, but with certain extraterritorial privileges) and the UNO has other offices in Geneva, Nairobi, Vienna, and The Hague, where the International Court of Justice(ICJ) is headquartered at the Peace Palace.

The UNO was established after the World War II with the aim of preventing future world wars and succeeded the League of Nations, which was characterized as ineffective. On April,25, 1945, 50 nations met in San Francisco, California for a conference and started drafting the UN Charter, which was adopted on June,25, 1945. The charter took effect on October, 24, 1945, when the UN began operations. The UN's objectives, as defined by its charter, include maintaining international peace and security, protecting human rights, delivering humanitarian aid, promoting sustainable development and upholding international law. At its founding, the UN had 51 member states; as of 2023, it has 193 – almost all of the world's sovereign states.

The UNO has six principal operational organizations: the General Assembly, the Security Council, the Economic and Social Council, the International Court of Justice, the UN Secretariat, and the Trusteeship Council, although the Trusteeship Council has been inactive since 1994. The UN System includes a multitude of specialized agencies, funds, and programmes, including the World Bank Group, the World Health Organization (WHO), the World Food Programme, UNESCO and UNICEF. Additionally, non-governmental organizations may be granted consultative status with the Economic and Social Council and other agencies. The UN's chief administrative officer is the secretary-general, currently Portuguese politician and diplomat António Guterres, who began his first five year-term on January, 01, 2017 and was re-elected on June,08, 2021. The organization is financed by assessed and voluntary contributions from its member states.

The United Nations' Organization (UNO), its officers, and its agencies have won many Nobel Peace Prizes, although other evaluations of its effectiveness have been mixed.

Now, let us have a discussion upon the United Nations' Organization (UNO) and the freedom of information. As already stated, the UNO was formed on October, 26, 1945 and it could not stop the formation of the Communist Block and Western Block. The three organs of the UNO, namely the General Assembly, the Economic and Social Council (ECOSOC) and the UNESCO did voice the cause of freedom of information.

The League of Nations did remain in force till the year 1945. In any case, the League could not stop the World War-II. The UNO did replace the League of Nations in the year 1945. It did raise the issue of making freedom of information the basic human right. While making the UN Charter, the participant nations did demand that the UN include an elaborate declaration on human rights. It was decided that the charter would include a general obligation for member states to take joint and separate actions in cooperation with the organization (UNO) to promote universal respect and fundamental freedom for all without distinctions of sex, language, race or religion. In the Charter of the UNO, the phrase 'human rights' was quoted seven times.

The UNO did work pretty hard to give the right of humans to freedom of information to all subjects of its member states. Thus, the subsequent assemblies of the UNO did take up this issue and various organs of this organization were also dedicated to this noble cause. The International Telecommunications Union (ITU) works under the aegis of the UNO. Various studies were conducted by the UNESCO and the other UN organs in respect of press rates, radio broadcasting tariffs, trade practices in radio broadcasting, production and distribution of newsprint, copyrights, access to news sources, status of foreign correspondents, censorship on outgoing news dispatches, professional training and standards and independence of news personnel.

Now, let us acquaint you about the UN Conference on Freedom of Information. In the month of March, 1948, representatives of 54 governments of the world, did attend this conference in Geneva. They wanted to promote peace and progress by delineating a policy of the UNO in the field of information. In its Final Act, the Conference presented a series of resolutions which did recommend

constructive actions. It also did recommend three Draft Conventions for further consideration by the UNO.

During the first session of the UN General Assembly, the UNO had declared that freedom of information was a fundamental human right, the touchstone of all the freedoms to which the UN was consecrated and an essential factor in any serious efforts to promote peace and progress in the world.

Four major instruments were defined by the United Nations' Organization (UNO) to achieve the aim of Freedom of Information as stated underneath—

- Universal Declaration of Human Rights
- The Covenant of Human Rights
- The Convention of Freedom of Information
- The Convention on the International Transmission of News and the Convention on the International Rights of Correction.

However, it is worth quoting that the UN Conference on Freedom of Information was a failure in the real sense of the term. In 1948, the Geneva meet did create a flutter when the UN Conference on Freedom of Information was organized. However, many nations didn't show any keen interest after this conference on the issues related to freedom of information. Thus, the UNO did fail to receive good responses from the participant nations after 1948 in the context of freedom of information. The majority of the nations did not abide by the Geneva Document of 1948. The primary reason of this failure was the Cold War. The Communist Block cold-shouldered the right to freedom of information. The UN Security Council, political committees of the General Assembly, the Third Committee and the other components of the UN(dealing with social issues) did face this conflict that was primarily caused due to the friction between the Communist Block and the Western Block. Thus, the UNO could not define the concept of freedom of information; the implementation of this concept was a Utopian dream at least in the member nations of the Communist Block. Both these blocks were used by the UNO to perpetuate the Cold War and did sideline the basic issues related to freedom of information. The erstwhile Soviet Union did oppose the Draft Convention on Freedom of Information because it did not

positively set forth such obligations. The USA and her allies of the West did oppose the Convention because it did not impose obligations and restrictions on the information media. Further all attempts to pass and implement any decision on freedom of information were thwarted because of the differences of opinion on the rights and freedom versus the duties and responsibilities involved in the concept of freedom of information. Hence, decolonization did lead to the formation of two blocks which were literally owned by two superpowers. The Communist Block was owned by the erstwhile Soviet Union and the Western Block was owned by the USA. Owing to the Cold War, neither of these two blocks, did allow the creation and implementation of the universal codes in respect of freedom of information.

Stop to Consider-5

- The United Nations' Organization (UNO) is a diplomatic and political international organization whose stated purposes are to maintain international peace and security, develop friendly relations among nations, achieve international cooperation and serve as a centre for harmonizing the actions of nations across the globe. It is the world's largest international organization.
- The UN's objectives, as defined by its charter, include maintaining international peace and security, protecting human rights, delivering humanitarian aid, promoting sustainable development and upholding international law.
- The UNO has six principal operational organizations: the General Assembly, the Security Council, the Economic and Social Council, the International Court of Justice, the UN Secretariat, and the Trusteeship Council, although the Trusteeship Council has been inactive since 1994.
- Four major instruments were defined by the United Nations' Organization (UNO) to achieve the aim of Freedom of Information as stated underneath—
 - a) Universal Declaration of Human Rights
 - b) The Covenant of Human Rights

- c) The Convention of Freedom of Information
- d) The Convention on the International Transmission of News and the Convention on the International Rights of Correction.

Check Your Progress-5

Notes—i) Use the space below for your answers.
ii) Compare your answers with those given at the end of this unit

1) The UNO is headquartered in.....City.

2) Enumerate the six principal operational organizations of the UNO.

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3) Enumerate the four major instruments defined by the United Nations' Organization(UNO) to achieve the aim of Freedom of Information.

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3.8 Group of Ten (G-10)

The Group of Ten (G-10 or G10) refers to the group of countries that agreed to participate in the General Agreements to Borrow (GAB), an agreement to provide the International Monetary Fund (IMF) with additional funds to increase its lending ability. The Group of Ten(G-10) is a group of the 11 leading industrial countries, namely Belgium, Canada, France, Germany, Italy,

Japan, the Netherlands, Sweden, Switzerland, the United Kingdom and the United States. In other words, the Group of Ten or G-10 is a group of 11 industrialized nations that have similar economic interests. The G-10 was formed when the wealthiest members of the International Monetary Fund (IMF) agreed to be part of the General Agreements to Borrow (GAB), so as to provide more funding for the IMF's usage. In short the following points can summarize about the G-10-----

- The Group of Ten or G-10 is a group of 11 industrialized nations that have similar economic interests.
- The G-10 was formed when the wealthiest members of the International Monetary Fund (IMF) agreed to be part of the General Agreements to Borrow (GAB), so as to provide more funding for the IMF's usage.
- The group meets at least annually, if not more often, to discuss, debate and cooperate on financial matters that concern the member nations.
- The G-10 is one of the five "groups of" groups, comprising of a variety of nations. The other groups are the G-7, G-8, G-20 and the G-24.
- The GAB was formed in 1962, when the governments of eight IMF members—Belgium, Canada, France, Italy, Japan, the Netherlands, the United Kingdom, and the United States—and the central banks of Germany and Sweden, agreed to make resources available to the IMF. These resources were for drawings by both IMF participants and under some circumstances, non-participants.
- The GAB was reached as a supplementary borrowing agreement to backstop the IMF if it did not have sufficient resources to support a member country. The official language in the GAB states that these countries "stand ready to make loans to the Fund up to specified amounts...when supplementary resources are needed to forestall or cope with an impairment of the international monetary system." Switzerland signed the GAB in 1964, though not a member of the IMF at the time (Switzerland joined the IMF in 1992), thereby strengthening the agreement.
- The G-10 grew in 1964 by the association of the eleventh member, Switzerland, then not a member of the IMF, but the name of the group remained the same.

- The Finance ministers and central bank governors from each of those countries gather in connection with annual meetings of the International Monetary Fund(IMF) and the World Bank to discuss financial and monetary policies that impact member countries, trade and the global economy.
- G-10 governors usually meet every second month at the Bank for International Settlements(BIS). The BIS is an international finance organization owned and operated by 60 member central banks that together comprise over 95% of the world's GDP. Its mission, according to its website, is to serve central banks in their pursuit of monetary and financial stability, foster cooperation among the banks and serve as the central bank for them.
- The Bank for International Settlements(BIS),European Commission(EU), International Monetary Fund(IMF) and Organization for Economic Cooperation and Development (OECD) are all official observers of the G-10.
- The G-10 has been criticized for its lack of responsiveness to the needs of developing countries.
- The GAB enables the IMF to borrow specified amounts of currencies from these eleven industrial countries (or their central banks), under certain circumstances. Specifically, a proposal for calls under the GAB may only be made when a proposal for the establishment of an activation period under the New Arrangements to Borrow (NAB) is not accepted by NAB participants, who number 38 countries, amongst which are the BRICS nations and Middle Eastern powers.
- The following international organizations are official observers of the activities of the G10: the BIS, European Commission, International Monetary Fund, and Organization for Economic Co-operation and Development. Luxembourg and Spain are associate members.

Stop to Consider-6

- The Group of Ten (G-10 or G10) refers to the group of countries that agreed to participate in the General Agreements to Borrow (GAB), an agreement to provide the International Monetary Fund (IMF) with additional funds to increase its lending ability.
- The Group of Ten (G-10) is a group of the 11 leading industrial countries, namely Belgium, Canada, France, Germany, Italy, Japan, the Netherlands, Sweden, Switzerland, the United Kingdom and the United States.
- The G-10 is one of the five "groups of" groups, comprising of a variety of nations. The other groups are the G-7, G-8, G-20 and the G-24.
- The G-10 has been criticized for its lack of responsiveness to the needs of developing countries.

Check Your Progress-6

Notes—i) Use the space below for your answers.

ii) Compare your answers with those given at the end of this unit

- 1) Enumerate the countries in the G-10.

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- 2) Write down the full form of GAB.

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- 3) The GAB was formed in the year.....

- 4) Which country did join as the 11th member of the G-

10 and in which year ?

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5) Which international organizations are official observers of the activities of the G10 ?

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3.9 Group of Twenty (G-20)

The G-20 or Group of 20 is an intergovernmental forum, comprising of 19 sovereign countries, the European Union (EU) and the African Union (AU). It works to address major issues related to the global economy, such as international financial stability, climate change mitigation and sustainable development. In other words, The Group of Twenty (G-20) comprises of 19 sovereign countries namely Argentina, Australia, Brazil, Canada, China, France, Germany, India, Indonesia, Italy, Japan, Republic of Korea, Mexico, Russia, Saudi Arabia, South Africa, Türkiye, United Kingdom(UK) and United States(US), the European Union(EU) and the African Union(AU). In short the following points can summarize about the

G-20-----

- The G-20 or Group of 20 is an intergovernmental forum comprising of 19 sovereign countries, the European Union (EU) and the African Union (AU) which works to address major issues related to the global economy, such as international financial stability, climate change mitigation and sustainable development.
- The Group of Twenty (G-20) comprises of 19 sovereign countries namely Argentina, Australia, Brazil, Canada, China, France, Germany, India, Indonesia, Italy, Japan, Republic of Korea, Mexico, Russia, Saudi Arabia, South

Africa, Türkiye, the United Kingdom(UK) and the United States(US), the European Union(EU) and the African Union(AU).

- The primary purpose of G-20 is to bring together systemically important industrialized and developing economies to discuss key issues in the global economy.
- The G-20 is composed of most of the world's largest economies' Finance Ministries, including both industrialized and developing countries; it accounts for around 80% of Gross World Product (GWP), 75% of international trade, two-thirds of the global population and 60% of the world's land area.
- The G-20 was founded on September,26, 1999 in response to several world economic crises. Since 2008, it has convened at least once in a year, with summits involving each member's head of government or state, finance minister or foreign minister, and other high-ranking officials; the EU is represented by the European Commission and the European Central Bank.
- Other countries, international organizations, and nongovernmental organizations are invited to attend the summits, some permanently. In 2023, during its 2023 summit, the African Union(AU) joined as its 21st member.
- In its 2009 summit, the G-20 declared itself the primary venue for international economic and financial cooperation. The group's stature has risen during the subsequent decade and it is recognized by analysts as exercising considerable global influence.
- The G-20 is the latest in a series of post–World War II initiatives aimed at international coordination of economic policy, which include institutions such as the "Bretton Woods Twins", the International Monetary Fund(IMF) and the World Bank and what is now the World Trade Organization(WTO).
- The G-20 was foreshadowed at the Cologne summit of the G-7 in June, 1999 and was formally established at the G-7 Finance Ministers' meeting on September,26, 1999 with an inaugural meeting on December, 15–16 ,1999 in Berlin.
- The G-20's primary focus has been governance of the global economy. Summit themes have varied from year to year.

- To decide which member nation gets to chair the G-20 leaders' meeting for a given year, all members, except the European Union(EU) and African Union(AU), are assigned to one of five different groupings, with all but one group having four members, the other having three.
- The G-20 operates without a permanent secretariat or staff. The group's chair rotates annually among the members and is selected from a different regional grouping of countries. The incumbent chair establishes a temporary secretariat for the duration of its term, which coordinates the group's work and organizes its meetings.
- As of 2023, there are 21 members in the G-20: Argentina, Australia, Brazil, Canada, China, France, Germany, India, Indonesia, Italy, Japan, Mexico, Russia, Saudi Arabia, South Africa, South Korea, Turkey, the United Kingdom (UK), the United States (US), the European Union (EU) and the African Union (AU). Guest invitees include, amongst others, Spain, the United Nations (UN), the World Bank and Association of South East Nations (ASEAN).
- Representatives include, at the leaders' summits, the leaders of nineteen member countries, the African Union (AU) and of the European Union (EU), and at the ministerial-level meetings, the Finance Ministers and central bank governors of the nineteen member countries, the African Union (AU) and of the European Union (EU).
- In addition, each year, the G-20's guests include Spain, the Chair of ASEAN, a representative of the New Partnership for Africa's Development (NEPAD) and a country (sometimes more than one) invited by the presidency, usually from its own region.
- In addition to these 21 members, the Chief Executive Officers (CEOs) of several other international forums and institutions participate in meetings of the G-20. These include the Managing Director and Chairman of the International Monetary Fund (IMF), the President of the World Bank, the International Monetary and Financial Committee and the Chairman of the Development Assistance Committee.
- The G-20's membership does not reflect exactly the 21 largest economies of the world in any given year; as the

organization states: In a forum such as the G-20, it is particularly important for the number of countries involved to be restricted and fixed to ensure the effectiveness and continuity of its activity. There are no formal criteria for G-20 membership and the composition of the group has remained unchanged since it was established. Because of the objectives of the G-20, it was considered important that the countries and regions of systemic significance for the international financial system be included. Aspects such as geographical balance and population representation also played a major part.

- Typically, several participants that are not full-time members of the G-20 are extended invitations to participate in the summits. Permanent guest invitees are: the government of Spain; the Chair of the Association of Southeast Asian Nations (ASEAN) and a representative of the New Partnership for Africa's Development are invited in their capacities as leaders of their organizations and as heads of government of their home states.
- In addition, the leaders of the Financial Stability Board, the International Labour Organization (ILO), the International Monetary Fund (IMF), the Organization for Economic Cooperation and Development, the United Nations (UN), the World Bank Group and the World Trade Organization (WTO) are invited and participate in pre-summit planning within the policy purview of their respective organization.
- Other invitees are chosen by the host country, usually one or two countries from its region.
- International organizations which have been invited in the past include the Asia-Pacific Economic Cooperation (APEC), the Basel Committee on Banking Supervision (BCBS), the Commonwealth of Independent States (CIS), the Eurasian Economic Community (EAEC), the European Central Bank (ECB), the Food and Agriculture Organization (FAO), the Global Governance Group (3G) and the Gulf Cooperation Council (GCC).
- Since its inception, the recurring themes covered by G-20 summit participants have related in priority to global economic growth, international trade and financial market regulation.
- After the adoption of the UN Sustainable Development Goals and the Paris Climate Agreement in 2015, more

"issues of global significance" were added to the G-20 agenda: migration, digitization, employment, healthcare, the economic empowerment of women, development aid and stopping climate change.

- The G-20's prominent membership gives it a strong input on global policy despite lacking any formal ability to enforce rules.

Stop to Consider-7

- The G-20 or Group of 20 is an intergovernmental forum, comprising of 19 sovereign countries, the European Union (EU) and the African Union (AU). It works to address major issues related to the global economy, such as international financial stability, climate change mitigation and sustainable development.
- The Group of Twenty (G-20) comprises of 19 sovereign countries namely Argentina, Australia, Brazil, Canada, China, France, Germany, India, Indonesia, Italy, Japan, Republic of Korea, Mexico, Russia, Saudi Arabia, South Africa, Türkiye, the United Kingdom (UK) and the United States(US), the European Union(EU) and the African Union(AU).
- The primary purpose of G-20 is to bring together systemically important industrialized and developing economies to discuss key issues in the global economy.
- The G-20's primary focus has been governance of the global economy. Summit themes have varied from year to year.
- Since its inception, the recurring themes covered by G-20 summit participants have related in priority to global economic growth, international trade and financial market regulation.

Check Your Progress-7

Notes—i) Use the space below for your answers.

ii) Compare your answers with those given at the end of this unit

- 1) Enumerate the names of the countries in the G-20.

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- 2) The G-20 was founded on.....in the year.....

- 3) What is the primary focus of G-20 ?

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- 4) After the adoption of the UN.....Goals and the Paris.....Agreement in the year....., more "issues of global significance" were added to the G-20 agenda.

3.10. Let US Sum Up

In this unit-3 of Block-3 under Paper-1025, you have been acquainted with the MacBride Commission Report, The Algiers Summit, UNESCO, ITU, UNO, G-10 & G-20. Let us summarize the key points which you can learn by going through this particular unit---

- The strengthening voice of the non-aligned nations in the United Nations (UN) led to the establishment of an International Commission for the Study of Communication Problems by UNESCO, in the year 1977, under the leadership of the Irish diplomat, Sean MacBride. Its mission was to do a thorough analysis of world communication

problems, with special stress on the international implications of the modern media.

- In a nutshell, there is absolutely no doubt that the MacBride Commission Report presents a comprehensive, inclusive, analytical study of all issues concerning communication and society. Most of its conclusions and recommendations are as valid today as at the time when these were made.
- From the viewpoint of the NWICO History, the Algiers Summit of the non-aligned countries, held in the year 1973, is a major milestone, for it was here that communication concerns were addressed directly in more than one paper in the context of their economic development programmes.
- UNESCO has been perennially concerned with the development of the media and also the problems such a development brings with it. UNESCO has always been alert to find how the media and development work in the Third World countries.
- Under the new international communication regime, the International Telecommunications Union (ITU) advises countries to dismantle structural regulations preventing cross-ownership among broadcasters, cable operators and telecom companies.
- The United Nations' Organization (UNO) is a diplomatic and political international organization whose stated purposes are to maintain international peace and security, develop friendly relations among nations, achieve international cooperation and serve as a centre for harmonizing the actions of nations across the globe. It is the world's largest international organization.
- The UN's objectives, as defined by its charter, include maintaining international peace and security, protecting human rights, delivering humanitarian aid, promoting sustainable development and upholding international law.
- The Group of Ten (G-10 or G10) refers to the group of countries that agreed to participate in the General

Agreements to Borrow (GAB), an agreement to provide the International Monetary Fund (IMF) with additional funds to increase its lending ability.

- The Group of Ten(G-10) is a group of the 11 leading industrial countries, namely Belgium, Canada, France, Germany, Italy, Japan, the Netherlands, Sweden, Switzerland, the United Kingdom and the United States.
- The G-10 has been criticized for its lack of responsiveness to the needs of developing countries.
- The G-20 or Group of 20 is an intergovernmental forum, comprising of 19 sovereign countries, the European Union (EU) and the African Union (AU). It works to address major issues related to the global economy, such as international financial stability, climate change mitigation and sustainable development.
- The Group of Twenty (G-20) comprises of 19 sovereign countries namely Argentina, Australia, Brazil, Canada, China, France, Germany, India, Indonesia, Italy, Japan, Republic of Korea, Mexico, Russia, Saudi Arabia, South Africa, Türkiye, the United Kingdom (UK) and the United States(US), the European Union(EU) and the African Union(AU).
- The primary purpose of G-20 is to bring together systemically important industrialized and developing economies to discuss key issues in the global economy.
- After the adoption of the UN Sustainable Development Goals and the Paris Climate Agreement in 2015, more "issues of global significance" were added to the G-20 agenda: migration, digitization, employment, healthcare, the economic empowerment of women, development aid and stopping climate change.
- The G-20's prominent membership gives it a strong input on global policy despite lacking any formal ability to enforce rules

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3.12. Model Questions

- 1) Write about the circumstances leading to the MacBride Commission Report. Do you think that the situation has changed for the better now-a-days across the globe and also inside the country ? How ?
- 2) Discuss the role of the telecommunications industry in International Communication, with a special focus upon the role played by the International Telecommunications Union(ITU) in this regard.
- 3) Trace the roles played by the The Algiers Summit, UNESCO, ITU & UNO in the arena of International Communication so far. Cite suitable examples for your answer.
- 4) Write about the significance of the G-10 and the G-20.

3.13. Answers to Check Your Progress

Check Your Progress-1

- 1) *Many Voices, One World*; 1980
- 2) Irish diplomat Sean MacBride
- 3) UNESCO; Belgrade; 1980
- 4)
 - It tried to analyze the problems related to world communication.
 - It tried to define the issues that formed the bases of conflict between the eastern and the western nations in the field of transnational communication.
 - The report is not a consensus but only a text.
 - The report considered the complaints of the Non-Aligned Movement(NAM) nations about the defects in the system of international news

transfer. For example-General neglect of news of the summit conferences and other activities of the NAM.

- 4) The mission of the International Commission for the Study of Communication Problems, established in 1977, was to do a thorough analysis of world communication problems, with special stress on the international implications of the modern media.
- 5) The MacBride Report's interim report was submitted in the year 1978.
- 6) The primary factor in the imbalance and inequalities in the communication sector, according to the MacBride Report, was an economic one.

Check Your Progress-2

- 1) Non-aligned; 1973
- 2) Mass Media Declaration
- 3) Masmoudi's; international; West

Check Your Progress-3

- 1) November; 41; 'war scarred'
- 2) Herbert Schiller; US; Cold War
- 3) Organization of Asian News Agencies
- 4) 1970; general; communication

Check Your Progress-4

- 1) Paris; 1865
- 2) 1947; United Nations(UN)
- 3) International Frequency Registration

Board

4) Plenipotentiary

5)

- allocate frequencies to avoid interference;
- co-ordinate efforts to eliminate interference;
- foster the creation of telecommunication in newly independent or developing nations;
- promote safety measures, and
- Undertake studies in the area of telecommunications.

Check Your Progress-5

1) New York

2) The General Assembly

The Security Council

The Economic and Social Council

The International Court of Justice,

The UN Secretariat and

The Trusteeship Council, although the Trusteeship Council has been inactive since 1994.

3)

- Universal Declaration of Human Rights
- The Covenant of Human Rights
- The Convention of Freedom of Information
- The Convention on the International Transmission of News and the Convention on the International Rights of Correction.

Check Your Progress-6

1) Belgium, Canada, France,
Germany, Italy, Japan, the

Netherlands, Sweden,
Switzerland, the United Kingdom
and the United States.

- 2) General Agreements to Borrow
- 3) 1962
- 4) Switzerland; 1964
- 5) The BIS, European Commission,
International Monetary Fund, and
Organization for Economic Co-
operation and Development

Check Your Progress-7

- 1) Argentina, Australia, Brazil, Canada, China,
France, Germany, India, Indonesia, Italy, Japan,
Republic of Korea, Mexico, Russia, Saudi
Arabia, South Africa, Türkiye, the United
Kingdom(UK) and the United States(US), the
European Union(EU) and the African
Union(AU).
- 2) On September,26, 1999
- 3) Governance of the global economy
- 4) Sustainable Development; Climate; 2015,

Unit: 1

Newspapers and Magazines of Different Countries

Unit Structure:

- 1.1 Introduction**
- 1.2 Objectives**
- 1.3 INDIA**
- 1.4 The U.S.A.**
- 1.5 The U.K.**
- 1.6 Global**
- 1.7 Magazines**
 - 1.7.1 INDIA(ENGLISH)**
 - 1.7.2 INDIA(REGIONAL LANGUAGES)**
 - 1.7.3 Global Magazines**
- 1.8 Let Us Sum Up**
- 1.9 References and Suggested Readings**
- 1.10 Model Questions**
- 1.11 Answers to Check Your Progress**

1.1 Introduction

In the fast-paced landscape of contemporary communication, where digital platforms often dominate, print media remains a resilient pillar, offering a unique and enduring contribution to global discourse. In an era defined by the rapid exchange of information, newspapers and magazines continue to play a crucial role in shaping public opinion and preserving the cultural, political, and social narratives of nations worldwide.

Print media serves as both a reflection and a repository of a nation's identity, capturing its historical foundations, contemporary challenges, and aspirations for the future. As we explore the diverse landscape of newspapers and magazines across the world, we see how these publications go beyond merely reporting news—they encapsulate the essence of societies through their storytelling and analysis.

In the United Kingdom, *The Guardian*, established in 1821, has borne witness to the evolution of British society. With its investigative journalism and progressive viewpoints, it has not only

informed the public but also influenced national and international discourse.

Across the English Channel, *Le Monde* in France, founded in 1944, has cemented its status as a leading publication known for its in-depth analysis and intellectual rigour. More than just a news outlet, *Le Monde* reflects France's tradition of critical thought and philosophical engagement with world affairs.

In India, *The Hindu*, which traces its origins to 1878, stands as a testament to the country's dynamic blend of tradition and modernity. Through its comprehensive coverage of domestic and international events, the newspaper provides balanced, in-depth reporting that has remained a cornerstone of Indian journalism.

In Japan, *Yomiuri Shimbun*, one of the oldest and most widely circulated newspapers, was founded in 1874. Known for its extensive coverage of politics, business, and culture, it reflects Japan's balance between tradition and innovation, offering readers a broad perspective on both national and global issues.

Turning to the Middle East, *Al Jazeera*, launched in 1996 and headquartered in Qatar, has reshaped the landscape of Arabic and global news reporting. With a reputation for bold and diverse coverage, it has played a significant role in shaping international perspectives on the region's affairs.

In China, *China Daily*, an English-language newspaper established in 1981, serves as a key platform for presenting China's evolving global role. As the country continues to grow economically and politically, *China Daily* provides insights into its policies, ambitions, and challenges, fostering international understanding.

Across the Pacific, *National Geographic*, an American magazine founded in 1888, transcends traditional journalism by combining stunning visuals with deep, exploratory storytelling. It has inspired curiosity and knowledge about science, nature, and world cultures for generations.

In the Southern Hemisphere, *The Sydney Morning Herald*, established in 1831, is one of Australia's oldest and most respected newspapers. With a strong emphasis on investigative journalism and

editorial independence, it provides insightful coverage of both domestic and global events, reflecting the country's diverse and evolving society.

As we examine these publications, a common thread emerges--the resilience and adaptability of print media in an ever-changing communication landscape. These newspapers and magazines are more than just purveyors of news—they are storytellers, cultural ambassadors, and guardians of national narratives. In the interplay between digital immediacy and the enduring value of print, we find a balance that ensures the preservation of diverse voices and perspectives from every corner of the world. The journey through these publications is not just a review of headlines but a cultural odyssey—one that underscores the lasting power of print media in shaping our shared global narrative.

1.2 Objectives

1. To explore a selection of newspapers/magazines that represents the diverse landscape of print media in India/The U.S.A./The U.K./Global.
2. To examine the role of newspapers/magazines in shaping public discourse and preserving cultural, political, and social identities.
3. To showcase the diversity of print media globally and highlight the unique contributions of each publication.
4. To illustrate how newspapers in India reflect the country's cultural, linguistic, and geographical diversity.
5. To demonstrate how newspapers/magazines cater to diverse interests and contribute to shaping public opinion and reflecting the socio-political landscape.

1.3 INDIA---The Diverse Landscape of Print Media

India, with its vast cultural, linguistic, and geographical diversity, boasts of a rich tapestry of newspapers catering to the varied

interests of its billion-plus population. From widely circulated national publications to influential regional newspapers, print media plays a crucial role in shaping public opinion, disseminating information, and reflecting the nation's dynamic socio-political landscape. This article explores a selection of newspapers that represent the multifaceted nature of the Indian press.

➤ ***The Times of India***

The Times of India (TOI), established in 1838, is the largest-selling English-language daily in India and one of the most widely circulated newspapers in the world. With a strong urban readership, TOI covers national and international news, business, sports, entertainment, and lifestyle. While it is known for its vibrant reporting, it has sometimes faced criticism for its focus on sensationalism and commercialization.

➤ ***Hindustan Times***

Founded in 1924, *Hindustan Times* (HT) is one of India's leading English dailies, particularly influential in North India. It covers a broad spectrum of topics, including politics, business, culture, and entertainment. Known for its balanced reporting and detailed analyses, HT remains a trusted source of news, especially in Delhi and Mumbai.

➤ ***The Hindu***

The Hindu, established in 1878 and headquartered in Chennai, is among India's most respected English-language newspapers. It is known for its in-depth coverage, editorial integrity, and analytical approach to news. With a strong focus on national and international affairs, *The Hindu* has been praised for its journalistic rigour and objective reporting.

➤ ***Dainik Jagran***

- *Dainik Jagran*, launched in 1942, is the most widely read Hindi newspaper in India, with a massive readership in North India. Covering national, regional, and local news, it

has a strong presence in states like Uttar Pradesh, Bihar, and Madhya Pradesh. The newspaper is particularly known for its focus on rural issues and grassroots reporting.

➤ ***The Indian Express***

Established in 1932, *The Indian Express* is a prominent English-language daily recognized for its fearless investigative journalism. It has played a critical role in exposing corruption, political scandals, and social injustices. Notable investigative reports, such as those on the 2G spectrum scam and the Panama Papers leak, have solidified its reputation for independent and hard-hitting journalism.

➤ ***Malayala Manorama***

- *Malayala Manorama*, founded in 1888 and based in Kerala, is one of the most widely circulated Malayalam newspapers. Covering news from Kerala, India, and the world, it also includes content on literature, culture, and social issues. It holds a strong influence over the Malayalam-speaking population, both in India and among the diaspora.

➤ ***Amar Ujala***

- *Amar Ujala*, established in 1948, is another major Hindi-language daily with a strong readership in North India. It provides extensive coverage of politics, local news, and social issues, maintaining a wide reach across Uttar Pradesh, Uttarakhand, Haryana, and Himachal Pradesh. The newspaper is known for its comprehensive reporting on regional affairs.

➤ ***Anandabazar Patrika***

- *Anandabazar Patrika*, founded in 1922, is the most widely read Bengali daily, published from Kolkata. Known for its sharp political coverage and strong editorial opinions, it has played a significant role in shaping public discourse in West Bengal. The newspaper also features cultural and literary content, making it a favourite among Bengali readers.

❖ The Role of Print Media in India

The Indian newspaper landscape is a vibrant mosaic reflecting the country's linguistic, cultural, and ideological diversity. While national newspapers shape discourse on broader issues, regional newspapers cater to local concerns and provide a voice to smaller communities.

❖ Adaptation in the Digital Age

Despite the rise of digital media, Indian newspapers have adapted by expanding their online presence. Publications like *The Times of India*, *The Hindu*, and *Dainik Jagran* offer e-papers and mobile apps, ensuring accessibility for a tech-savvy audience. However, print remains a trusted medium, especially in rural areas where internet access is limited.

❖ Examples of Print Media Impact

- *The Indian Express* played a crucial role in uncovering the Bofors scandal in the 1980s, leading to widespread political ramifications.
- *The Hindu* was instrumental in publishing the Rafale deal investigation, prompting national debates.
- *Amar Ujala* and *Dainik Jagran* have frequently highlighted rural issues, influencing government policies on local governance and welfare programs.

❖ Conclusion

India's newspapers continue to evolve, adapting to the changing media landscape while maintaining their essential role in democracy. Whether through investigative journalism, regional reporting, or digital transformation, they remain indispensable in shaping public discourse and preserving the country's diverse voices.

STOP TO CONSIDER-1

- Print media remains a strong force in Indian journalism, despite the increasing dominance of digital platforms.
- Newspapers play a key role in shaping public discourse,

providing credible news, and representing diverse linguistic and regional identities.

- India's newspaper industry includes influential national dailies like *The Times of India*, *The Hindu*, and *The Indian Express*, as well as powerful regional publications such as *Dainik Jagran*, *Malayala Manorama*, and *Anandabazar Patrika*.
- Print media has historically contributed to exposing corruption, reporting on political developments, and reflecting the voices of marginalized communities.
- Even as newspapers expand into digital platforms, print editions continue to hold significant influence, particularly in rural and semi-urban areas.

Check Your Progress-1

Notes—i) Use the space below for your answers.

ii) Compare your answers with those given at the end of this unit.

1. Which is the largest-selling English-language daily in India?

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.....

2. When was Hindustan Times founded?

.....
.....

3. Which Indian newspaper is known for its fearless investigative journalism?

.....
.....

4. Which is the most widely read Hindi newspaper in India?

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5. Which Bengali newspaper is the most widely read in West Bengal?

.....

.....

6. Where is the headquarters of The Hindu located?

.....

.....

7. Which Malayalam newspaper is one of the most widely circulated in India?

.....

.....

8. Which newspaper played a major role in uncovering the Bofors scandal?

.....

.....

9. How have Indian newspapers adapted to the rise of digital media?

.....

.....

10. Which newspapers are known for highlighting rural issues and influencing government policies?

.....

.....

Self Asking Questions(SAQs)-1

1. How do print media, such as newspapers and magazines, continue to maintain relevance in today's digital

communication landscape despite the prevalence of digital platforms? Cite suitable examples.

2. What role do newspapers and magazines play in shaping public discourse and preserving the cultural, political, and social identities of nations worldwide, as discussed in the text? Cite suitable examples.
3. Can you provide examples from the text that illustrate the diverse contributions of print media globally, highlighting the unique historical, societal, and cultural landscapes of each publication's respective region?
4. How do newspapers in India reflect the country's vast cultural, linguistic, and geographical diversity, as described in the article? Cite suitable examples.
5. In what ways do Indian newspapers cater to the eclectic tastes and interests of the country's billion-plus population, and how do they contribute to shaping public opinion, disseminating information, and reflecting the dynamic socio-political landscape of India? Cite suitable examples.

1.4 The U.S.A.--The Diverse Landscape of Print Media

The United States of America(U.S.A.)boasts of a rich and diverse media landscape, with numerous newspapers catering to a wide array of interests, perspectives, and regions. From nationally recognized publications to local community papers, American newspapers play a vital role in shaping public opinion, disseminating critical information, and fostering civic engagement.

This article explores a selection of newspapers that collectively represent the dynamic and multifaceted nature of the American press.

➤ *The New York Times (NYT)*

Nicknamed the "*Gray Lady*," *The New York Times* is one of the most influential and widely read newspapers in the United

States(U.S.). Established in **1851**, it is known for its in-depth national and international coverage, investigative journalism, and thought-provoking opinion pieces. *The New York Times* has been instrumental in uncovering major stories, such as the ***Pentagon Papers*** and ***The New York Times v. Sullivan*** case, which set important legal precedents regarding press freedom.

➤ ***The Washington Post***

Headquartered in the nation's capital, *The Washington Post* is a powerhouse in political journalism. Founded in **1877**, it is recognized for its thorough coverage of politics, public policy, and global affairs. The newspaper's investigative reporting has had a profound impact on American history, most notably through its exposure of the **Watergate Scandal**, which ultimately led to the resignation of President **Richard Nixon** in 1974.

➤ ***The USA Today***

Launched in **1982**, *The USA Today* is a national newspaper known for its concise, visually engaging format that appeals to a broad readership. With sections covering news, sports, entertainment, and lifestyle, *The USA Today* is designed for quick consumption and is often distributed in hotels, airports, and businesses. While it is sometimes criticized for its lack of in-depth analysis, it remains a popular source for accessible and digestible news.

➤ ***The Wall Street Journal(WSJ)***

Established in **1889**, *The Wall Street Journal* is a leading authority on business, finance, and economic news. Known for its detailed analysis of markets, corporate affairs, and global financial trends, the *WSJ* is widely regarded as essential reading for business professionals and investors. Its editorial pages lean towards a **pro-business and free-market perspective**. The newspaper has won multiple **Pulitzer Prizes**, recognizing its excellence in financial journalism and investigative reporting.

➤ ***The Los Angeles(LA)Times***

The largest metropolitan daily newspaper on the West Coast, *The Los Angeles(LA)Times* was founded in **1881**. It covers a wide

spectrum of topics, including local news, entertainment, and cultural affairs, with a particular emphasis on **Hollywood and the entertainment industry**. The newspaper has won several **Pulitzer Prizes** and is known for its investigative journalism, particularly on issues affecting California and the broader Pacific region.

➤ ***The Chicago Tribune***

Founded in **1847**, *The Chicago Tribune* is a prominent newspaper serving the Midwest. It has a long history of investigative reporting and editorial influence, covering both local and national news. The newspaper has been pivotal in shaping political discourse in Illinois and beyond, playing a role in **exposing corruption in Chicago politics** and covering major national events such as the **Great Chicago Fire of 1871**.

➤ ***The Boston Globe***

One of the most respected newspapers in New England, *The Boston Globe* was established in **1872**. The newspaper has won **26 Pulitzer Prizes**, with its investigative journalism division, the **Spotlight Team**, gaining international recognition for uncovering the **Catholic Church Clergy Sexual Abuse Scandal**. This groundbreaking reporting inspired the **2015 Academy Award-winning film "Spotlight"** and led to widespread institutional reforms.

➤ ***The Dallas Morning News***

Founded in **1885**, *The Dallas Morning News* is a major newspaper serving the Dallas-Fort Worth metroplex. It covers state politics, business, and cultural affairs while maintaining a strong emphasis on **Texas-related issues**. The newspaper has received numerous **Pulitzer Prizes** for its investigative journalism, particularly in areas such as government transparency and social justice.

❖ **The Role of Print Media in the U.S.A.**

The American newspaper industry reflects the country's vast diversity in culture, politics, and regional interests. While national publications shape discourse on **broader issues**, regional and local

newspapers remain essential for community engagement, covering city-specific events, governance, and social matters.

❖ **Adaptation in the Digital Age**

With the rapid rise of digital media, American newspapers have adapted by expanding their **online presence, launching mobile apps, and integrating multimedia content**. Publications such as *The New York Times*, *The Washington Post*, and *The Wall Street Journal* now offer **subscription-based digital editions**, ensuring continued access to quality journalism. However, traditional print media remains influential, particularly among older readers and communities with limited digital access.

❖ **Examples of Print Media Impact**

- *The Washington Post* was instrumental in uncovering the **Watergate Scandal**, leading to president Nixon's resignation.
- *The New York Times* published the **Pentagon Papers**, revealing classified information about the Vietnam War.
- *The Boston Globe* exposed the **Catholic Church sexual Abuse Scandal**, leading to global reforms.
- *The Chicago Tribune* played a major role in exposing **government corruption in Illinois**.

○ **Conclusion**

The American newspaper landscape continues to evolve, balancing **traditional print journalism with digital innovation**. Whether through **investigative reporting, political analysis, business insights, or cultural coverage**, these newspapers remain **integral to an informed society**. Their ability to **adapt to changing media consumption habits while upholding journalistic integrity** ensures their relevance in the 21st century.

STOP TO CONSIDER-2

- **The Diverse Landscape of Print Media in the U.S.A.**

- **Brief Summary--**

The U.S. has a diverse and influential newspaper industry, with national and regional publications shaping public discourse, reporting on critical issues, and adapting to digital media. Investigative journalism remains a key strength, with newspapers playing a vital role in exposing political scandals, corporate affairs, and social injustices.

- ✓ **Key Pointers--**

- **Major National Newspapers--**

- *The New York Times* – Investigative journalism, Pentagon Papers, legal precedents on press freedom.
- *The Washington Post* – Political reporting, exposed the Watergate Scandal.
- *USA Today* – Concise, visually engaging news format, widely circulated.
- *The Wall Street Journal* – Business, finance, and economic analysis.

- **Regional Powerhouses--**

- *The Los Angeles(LA) Times* – Hollywood and Pacific region coverage.
- *The Chicago Tribune* – Investigative reporting, Chicago politics.
- *The Boston Globe* – Spotlight Team, Catholic Church Sexual Abuse Scandal.
- *The Dallas Morning News* – Texas-focused journalism, government transparency.

- **Role of Print Media--**

- Reflects America's diversity in culture, politics, and regional interests.
- National newspapers shape broader discourse; local papers engage communities.

- **Digital Adaptation--**

- Newspapers expand to online platforms, mobile apps, and digital subscriptions.
- Print media remains relevant, especially for older readers and rural areas.

- **Impact of Journalism--**

- Exposed Watergate (*The Washington Post*), Pentagon

Papers (*The New York Times*), Catholic Church Scandal (*The Boston Globe*), and Illinois Corruption (*The Chicago Tribune*).

- **Conclusion--**

- The U.S. newspaper industry continues evolving with digital integration while maintaining its journalistic integrity and public influence.

Check Your Progress-2

Notes—i) Use the space below for your answers.

ii) Compare your answers with those given at the end of this unit.

1. What is the nickname of *The New York Times*?

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2. Which newspaper exposed the Watergate Scandal?

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3. In which year was *USA Today* launched?

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4. What is *The Wall Street Journal* primarily known for?

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5. Which newspaper has a strong focus on Hollywood and the entertainment industry?

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.....

6. Which Midwest newspaper played a role in exposing corruption in Chicago politics?

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7. Which major scandal did *The Boston Globe* expose?

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8. Which newspaper is headquartered in the U.S. capital and specializes in political journalism?

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.....

9. What historical event did *The New York Times* report on by publishing the Pentagon Papers?

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10. Which newspaper is known for its visually engaging, easily digestible news format?

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.....

11. In which year was *The Dallas Morning News* founded?

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.....

12. Which newspaper's investigative journalism team inspired the movie *Spotlight*?

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.....

13. What adaptation strategies have newspapers employed in the digital age?

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.....
14. Which publication is widely regarded as essential reading for business professionals and investors?

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15. How do regional and local newspapers contribute to media in the U.S.?

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1.5 The U.K. –The Diverse Landscape of Print Media

The United Kingdom(U.K.) has a rich and diverse media landscape with a long-standing tradition of influential newspapers that have played pivotal roles in shaping public opinion, political discourse, and documenting key national and international events. From historic broadsheets to modern digital platforms, British newspapers cater to a broad readership with varying political stances, journalistic approaches, and thematic focuses.

This article explores a selection of newspapers that collectively represent the multifaceted nature of the British press.

➤ *The Times*

- Established in 1785, *The Times* is one of the oldest and most prestigious newspapers in the U.K.
- Known for its rigorous journalism, it provides comprehensive coverage of national and international news, politics, business, and culture.
- *The Times* is often regarded as a "newspaper of record" in Britain, meaning it maintains a long-standing reputation for authoritative and well-researched reporting.

- It has been the source of major political stories, such as the expenses scandal that exposed the misuse of public funds by British MPs.

➤ ***The Guardian***

- Founded in 1821, *The Guardian* is known for its liberal stance and commitment to investigative journalism.
- It covers a broad spectrum of topics, including politics, environmental issues, and human rights.
- *The Guardian* has a significant global online presence, making it one of the most widely read digital newspapers in the world.
- A key moment in its journalistic history was its role in publishing the Edward Snowden Leaks about global surveillance programs in 2013.

➤ ***The Daily Telegraph***

- Founded in 1855, *The Daily Telegraph* is a leading broadsheet with a center-right, conservative editorial stance.
- It provides in-depth coverage of politics, business, and current affairs and is influential in shaping conservative perspectives in the U.K.
- The newspaper has broken major stories, such as the 2009 MPs' expenses scandal, which led to resignations and public outrage over parliamentary expenses misuse.

➤ ***The Independent***

- Launched in 1986 as a broadsheet, *The Independent* transitioned to a digital-only publication in 2016.
- It has a reputation for non-partisan reporting and covers global events, politics, and culture with a commitment to impartial journalism.
- *The Independent* has a growing international readership due to its online presence, which includes opinion pieces and in-depth analyses on pressing global issues.

➤ ***The Daily Mail***

- Established in 1896, *The Daily Mail* is one of the U.K.'s most widely circulated newspapers, known for its tabloid format and engaging, sometimes sensationalist, writing style.
- It covers a mix of celebrity news, lifestyle, politics, and social issues, often taking a right-leaning stance.
- While being popular, it has faced criticism for controversial reporting; for example, it has been challenged by media regulators for inaccuracies in health and science reporting.
- Despite criticism, it has played a role in investigative journalism, such as its long campaign to bring justice for the murder of Stephen Lawrence, a racially motivated crime in the 1990s.

➤ ***The Financial Times (FT)***

- Founded in 1888, *The Financial Times* is a globally respected newspaper specializing in business, finance, and economic analysis.
- Recognizable by its distinctive pink-coloured pages, it provides in-depth coverage of global markets, corporate affairs, and economic trends.
- The *FT* is widely read by professionals, investors, and policymakers and is considered essential reading for those involved in finance and economics.

➤ ***The Scotsman***

- Established in 1817, *The Scotsman* is a major newspaper covering Scottish news, politics, and cultural affairs.
- It has played an important role in reporting on key Scottish events, such as the 2014 Scottish Independence Referendum.
- The newspaper provides a unique perspective on both local and international events, making it a significant voice in Scotland's media landscape.

➤ ***The Belfast Telegraph***

- Founded in 1870, *The Belfast Telegraph* is one of Northern Ireland's leading newspapers, covering local, national, and international news.

- It has been a key source of information throughout Northern Ireland's complex political history, particularly during *The Troubles* (1960s–1998), providing balanced coverage amid political tensions.
- The newspaper continues to report on issues concerning Northern Ireland's political landscape, Brexit implications, and social matters.

○ **The Role of Print Media in the U.K.**

The British newspaper industry reflects the country's diverse cultural, political, and social landscape. National publications influence policy debates, while regional and local newspapers remain vital sources of community-based news, covering local governance, city-specific events, and social concerns.

○ **Adaptation in the Digital Age**

With the rapid growth of digital media, British newspapers have evolved by expanding their online presence, launching mobile apps, and integrating multimedia content such as podcasts and video journalism. Publications like *The Guardian*, *The Times*, and *The Daily Mail* have built large digital audiences through subscription models and free online content.

However, despite the shift to digital, traditional print media remains influential, particularly among older readers and those in regions with limited internet access.

○ **Examples of Print Media Impact**

- *The Guardian* published the Edward Snowden Leaks, exposing global government surveillance programs.
- *The Daily Telegraph* uncovered the 2009 MPs' expenses scandal, leading to widespread political reforms.
- *The Daily Mail* successfully campaigned for justice in the Stephen Lawrence Case, bringing attention to racial injustice in the U.K.
- *The Financial Times* provided in-depth analysis and coverage of the 2008 global financial crisis.

○ Conclusion

The British newspaper landscape is an evolving mix of traditional journalism and modern digital innovation. Whether through investigative reporting, business insights, political commentary, or cultural analysis, these newspapers remain integral to an informed society. By adapting to the digital era while upholding journalistic integrity, they continue to shape public discourse in the U.K. and beyond.

STOP TO CONSIDER-3

The United Kingdom(U.K.) has a diverse and influential newspaper industry that has shaped public opinion, political discourse, and cultural narratives. British newspapers range from historic broadsheets to modern digital platforms, catering to a broad readership with different political perspectives.

Key Points---

- **Major Newspapers**--*The Times, The Guardian, The Daily Telegraph, The Independent, The Daily Mail, The Financial Times, The Scotsman, and The Belfast Telegraph* each offer distinct editorial styles and coverage areas.
- **Political & Journalistic Influence**--Some papers hold strong political leanings, such as *The Guardian* (liberal) and *The Daily Telegraph* (conservative), while others focus on business (*Financial Times*) or regional affairs (*The Scotsman* and *Belfast Telegraph*).
- **Investigative Journalism**--British newspapers have played crucial roles in exposing major stories, including the Snowden Leaks, the MPs' Expenses Scandal, and Justice For Stephen Lawrence.
- **Digital Adaptation**--Traditional print media has evolved with digital expansion, mobile apps, and multimedia content, though print remains relevant, especially among older audiences.
- **Conclusion**--The British press continues to be a dynamic force, balancing legacy journalism with modern digital transformation while shaping national and international discourse.

Check Your Progress-3

Notes—i) Use the space below for your answers.

ii) Compare your answers with those given at the end of this unit.

1. When was *The Times* established?

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2. Which newspaper is considered a "newspaper of record" in the U.K.?

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.....

3. What was the major political scandal that *The Guardian* helped uncover in 2013?

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4. Which newspaper is known for its center-right, conservative stance?

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.....

5. In what year did *The Independent* transition to a digital-only format?

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6. Which newspaper is widely read by finance professionals and investors?

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7. Which tabloid newspaper is known for its sensationalist writing style?

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.....
8. What crime did *The Daily Mail* campaign for justice in the 1990s?

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9. What is the distinctive feature of *The Financial Times*' print edition?

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10. Which Scottish newspaper covered the 2014 Scottish Independence Referendum?

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11. Which Northern Irish newspaper reported extensively during *The Troubles*?

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12. Which newspaper exposed the 2009 MPs' expenses scandal?

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13. What digital strategies have British newspapers adopted to remain relevant?

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14. Why does traditional print media remain influential despite digital growth?

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.....

15. How do national newspapers influence policy debates in the U.K.?

.....
.....

1.6 Global: The Diverse Landscape of Newspapers

The world is interconnected through a vast network of newspapers, each reflecting the unique perspectives, cultures, and challenges of its home country. From Asia to Africa, Europe to the Americas, newspapers play a crucial role in disseminating information, shaping public opinion, and contributing to the rich tapestry of global media.

This article explores newspapers from various countries, each offering a distinct lens through which to view the world.

➤ *Le Monde*(France)

- Established in 1944, *Le Monde* is one of France's most prestigious and widely read newspapers.
- Known for its intellectual rigour, it provides in-depth coverage of national and international news, politics, economics, and culture.
- The newspaper is regarded as an authoritative source of information and is influential in shaping public discourse in France.
- *Le Monde* has published significant investigative pieces, including its reports on financial scandals such as the Panama Papers.

➤ *Al Jazeera*(Qatar)

- Founded in 1996 and headquartered in Doha, Qatar, *Al Jazeera* has grown into a major global news network.
- It broadcasts in Arabic and English and covers international affairs, particularly those impacting the Middle East.
- *Al Jazeera* is known for its in-depth reporting and diverse perspectives, although its editorial stance has sometimes drawn criticism from governments across the world.
- It gained global recognition for its coverage of the Arab Spring uprisings and exclusive reports on conflicts in the Middle East.

➤ ***Yomiuri Shimbun*(Japan)**

- Founded in 1874, *Yomiuri Shimbun* is Japan's largest newspaper and one of the most widely circulated in the world.
- It covers politics, business, and culture, providing news from Japan and globally.
- The newspaper is known for its center-right editorial stance and has played a role in shaping Japanese policy discussions.
- It is part of the *Yomiuri Group*, which also owns the *Yomiuri Giants*, one of Japan's most famous baseball teams.

➤ ***China Daily*(China)**

- *China Daily* is China's leading English-language newspaper, established in 1981.
- It serves as an important channel for international audiences to understand China's political, economic, and cultural developments.
- The publication is state-owned and presents perspectives that align with China's official government policies.
- It has been an active player in shaping China's global narrative, particularly through its international editions and online platforms.

➤ ***The Sydney Morning Herald*(Australia)**

- Founded in 1831, *The Sydney Morning Herald (SMH)* is one of Australia's most respected newspapers.
- It provides comprehensive coverage of national and international news, business, and culture, with a strong emphasis on investigative journalism.
- The newspaper has exposed significant issues, such as government corruption and environmental scandals.
- It maintains an independent editorial stance, offering a balance of viewpoints in Australian media.

➤ ***The Times of India*(India)**

- Established in 1838, *The Times of India* is the largest English-language daily newspaper in India and one of the most widely circulated in the world.

- It covers a broad spectrum of topics, including politics, business, entertainment, and sports.
- The newspaper is influential in shaping public opinion in India and has a strong readership among the Indian diaspora worldwide.
- It has played a key role in major national events, such as its coverage of India's economic liberalization in the 1990s and political transitions.

➤ ***Aftenposten*(Norway)**

- *Aftenposten* is Norway's largest and most influential newspaper, founded in 1860.
- It provides extensive coverage of national and international news, with a commitment to investigative journalism and editorial independence.
- Known for its balanced reporting, *Aftenposten* has played a vital role in Norway's public discourse and media landscape.
- The newspaper has covered key global issues, including climate change and European Union(EU)affairs, from a Norwegian perspective.

➤ ***El País*(Spain)**

- Established in 1976, *El País* is one of Spain's most prominent and widely read newspapers.
- It played a crucial role in Spain's transition to democracy following the Franco era.
- The newspaper provides extensive coverage of Spanish and international politics, culture, and economics.
- *El País* has been influential in European journalism and has broken major stories, including political corruption scandals in Spain.

○ **The Role of Newspapers in the Global Media Landscape**

Newspapers from around the world offer a fascinating glimpse into diverse global perspectives. From the intellectual rigour of French Journalism to the dynamic reporting of Middle Eastern news networks, each publication contributes to international discourse. They not only inform domestic audiences but also shape global perceptions of their respective countries.

○ **Adaptation in the Digital Age**

With technological advancements, newspapers worldwide have adapted by expanding their digital presence. Many traditional print publications now operate websites, mobile apps, and multimedia content, including podcasts and video reporting. For example--

- *The Guardian* and *The New York Times* have successfully built large online subscriber bases.
- *Al Jazeera* and *BBC News* have embraced digital platforms to reach global audiences.
- *China Daily* and *El País* have launched international editions in multiple languages to broaden their readership.

○ **Examples of Global Print Media Impact**

- *Le Monde* contributed to the Panama Papers Investigation, revealing global tax evasion.
- *The Sydney Morning Herald* exposed government mishandling of the Australian bushfires.
- *El País* played a key role in Spain's transition to democracy by promoting press freedom.
- *The Times of India* provided in-depth coverage of India's economic reforms, influencing national policy discussions.

○ **Conclusion**

Newspapers remain a crucial component of the global media ecosystem, providing credible journalism, investigative reporting, and cultural insights. As they navigate the digital era, their role in shaping public opinion, influencing policies, and holding power to account remains as vital as ever. Whether through traditional print or online platforms, newspapers continue to be indispensable sources of information and analysis in an ever-changing world.

STOP TO CONSIDER-4

➤ **The Diverse Landscape of Newspapers**

✓ **Brief Summary--**

Newspapers worldwide play a vital role in shaping public opinion,

reflecting unique cultural perspectives, and providing in-depth reporting on national and global affairs. Major publications like *Le Monde*, *Al Jazeera*, *Yomiuri Shimbun*, and *El País* influence media discourse, while newspapers adapt to the digital age through online platforms. Investigative Journalism continues to uncover significant issues, reinforcing the importance of print media in a rapidly evolving landscape.

Key Pointers---

- **Global Influence**--Newspapers shape national and international public opinion.
- **Diverse Perspectives**--Each publication reflects its country's political, economic, and cultural landscape.
- **Investigative Journalism**--Exposes corruption, scandals, and critical global issues (*e.g.*, *Panama Papers*).
- **Digital Evolution**--Newspapers expand via websites, apps, and multimedia to reach wider audiences.
- **Examples**--*Le Monde*(France), *Al Jazeera*(Qatar), *The Times of India*(India), *El País*(Spain), and more.
- **Media Impact**--Major stories influence policies, democracy, and global discourse.

Check Your Progress-4

Notes—i) Use the space below for your answers.

ii) Compare your answers with those given at the end of this unit.

1. When was *Le Monde* established?

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2. What major financial scandal did *Le Monde* report on?

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3. Where is *Al Jazeera* headquartered?

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4. Which global event brought *Al Jazeera* widespread recognition?
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5. Which is Japan's largest newspaper?
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.....
6. What major sports team is owned by the Yomiuri Group?
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.....
7. What is the primary language of *China Daily*?
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.....
8. When was *The Sydney Morning Herald* founded?
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9. Which environmental issue did *The Sydney Morning Herald* expose?
-
.....
10. Which is the largest English-language daily newspaper in India?
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.....
11. What major economic event did *The Times of India* cover in the 1990s?
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12. Which is Norway's largest newspaper?

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13. What role did *El País* play in Spain's transition to democracy?

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14. Which newspapers have successfully built large online subscriber bases?

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15. How have newspapers adapted to the digital age?

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Self Asking Questions(SAQs)-2

1. How do newspapers across different regions of the world contribute to shaping public opinion and reflecting the cultural, political, and social identities of their respective nations, as discussed in the text? Cite suitable examples.
2. Can you provide examples of specific newspapers mentioned in the text and describe how they fulfill their roles as agents of public discourse and cultural preservation within their regions?
3. In what ways do newspapers like *Le Monde* in France, News Channels like *Al Jazeera* in Qatar, and *The Sydney Morning Herald* in Australia serve as platforms for diverse perspectives and global understanding, as highlighted in the text? Cite suitable examples.

4. How does the adaptation of newspapers to digital platforms impact their ability to preserve cultural narratives and maintain their roles as storytellers and custodians of national identities, as mentioned in the text?
5. What are some common themes or challenges faced by newspapers worldwide, as described in the text, and how do they navigate these challenges while remaining relevant and influential in a rapidly changing media landscape? Cite suitable examples.

1.7 MAGAZINES

1.7.1 INDIA(ENGLISH)

India's English-language magazine industry is a rich and dynamic landscape, reflecting the nation's cultural diversity, intellectual pursuits, and evolving media consumption habits. From glossy fashion publications to investigative journals and literary showcases, Indian magazines span a broad spectrum of topics. They not only document but also shape the tastes, debates, and aspirations of Indian society. Below is a curated list of prominent English-language magazines in India, each significant in its own domain.

➤ *Vogue India*

- **Category**--Fashion & Lifestyle
- **Overview**--Launched in 2007, *Vogue India* is the Indian edition of the globally renowned fashion magazine Vogue. It features high-profile fashion editorials, celebrity interviews, and trend analysis. The magazine has played a major role in elevating Indian designers and models on the international stage.
- **Example**--Cover stories on Priyanka Chopra, Deepika Padukone, and features on Indian couture weeks.

➤ **India Today**

- **Category**--News & Current Affairs
- **Overview**--First published in 1975, *India Today* is one of the most influential news magazines in India. Known for its credible journalism, in-depth reporting, and comprehensive political analysis, it often features cover stories that spark national debate.
- **Example**: Special issues on elections, state of the economy, and investigative exposés like the Vyapam scam.

➤ **Femina**

- **Category**: Women's Lifestyle
- **Overview**: *Femina*, launched in 1959, is among India's oldest and most beloved women's magazines. It addresses fashion, beauty, health, relationships, and empowerment. It also organizes the Femina Miss India pageant, which has launched many Bollywood careers.
- **Example**: Interviews with female entrepreneurs, beauty trends, and self-help features.

➤ **Outlook**

- **Category**: News & Society
- **Overview**: Launched in 1995, *Outlook* offers sharp commentary, political reporting, and social critique. It is known for fearless journalism and alternative perspectives on mainstream issues.
- **Example**: Investigative stories on government policies and social inequality.

➤ **Filmfare**

- **Category**: Entertainment & Cinema
- **Overview**: Since 1952, *Filmfare* has been the go-to publication for Bollywood coverage. It is best known for the Filmfare Awards, one of the most prestigious film award events in India.
- **Example**: Star interviews, movie reviews, and retrospectives on classic Hindi cinema.

➤ ***National Geographic Traveller India***

- **Category:** Travel & Culture
- **Overview:** A localized version of the globally acclaimed National Geographic Traveller, this edition showcases Indian and global destinations, often highlighting unique cultural experiences, eco-tourism, and offbeat adventures.
- **Example:** Travel stories on Ladakh, Kerala backwaters, and culinary journeys across Asia.

➤ ***The Caravan***

- **Category:** Politics, Culture, Long-form Journalism
- **Overview:** Known for its serious, narrative-style journalism, *The Caravan* publishes deeply researched articles on politics, society, and the arts. It is noted for its fearless editorial stance and has faced legal challenges due to its bold reportage.
- **Example:** Long-form essays on the judiciary, caste dynamics, and profiles of political figures.

➤ ***Granta India***

- **Category:** Literary Magazine
- **Overview:** While *Granta* is a prestigious UK-based literary magazine, *Granta India* represents the Indian literary voice in its special editions or anthologies. It features short stories, memoirs, reportage, and poetry by both established and emerging Indian writers.
- **Example:** Contributions by Arundhati Roy, Amitav Ghosh, and newer voices in Indian fiction.

➤ **Conclusion**

India's English-language magazine landscape is a testament to its intellectual and cultural vibrancy. These magazines, ranging from glossy fashion publications to probing political journals, serve as cultural mirrors and trendsetters. While print media faces stiff competition from digital platforms, many of these magazines have successfully transitioned to hybrid models, maintaining relevance and readership in the digital age.

STOP TO CONSIDER-5

○ English Magazines in India

- **Vogue India**(2007)--Premier fashion and lifestyle magazine, features celebrity profiles and trends.
- **India Today**(1975)--Leading news magazine with in-depth reporting on politics, economy, and society.
- **Femina**(1959)--Iconic women's magazine covering beauty, relationships, and empowerment; runs Femina Miss India.
- **Outlook**(1995)--Known for investigative journalism and alternative perspectives on news and politics.
- **Filmfare**(1952)--Bollywood-focused entertainment magazine; hosts the prestigious Filmfare Awards.
- **National Geographic Traveller India**--Features travel stories with cultural and adventure insights, known for stunning visuals.
- **The Caravan**--Long-form narrative journalism on politics, society, and culture; noted for fearless editorial stance.
- **Granta India**--Literary platform (via special issues) showcasing Indian writers in fiction, nonfiction, and poetry.

□ These magazines reflect India's diverse interests—from fashion and cinema to serious reportage and literature—and remain influential despite the rise of digital media.

Check Your Progress-5

Notes: i) Use the space below for your answers.

ii) Compare your answers with those given at the end of this unit.

1. When was *Vogue India* launched?

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2. Which magazine is known for organizing the Femina Miss

India pageant?

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3. What category does *Filmfare* belong to?

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4. Which magazine is known for long-form journalism and political analysis?

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5. Who are some celebrities featured in *Vogue India*'s cover stories?

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6. Which magazine is best known for the Filmfare Awards?

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7. What type of content does *National Geographic Traveller India* focus on?

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8. Which year was *India Today* first published?

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9. Which magazine provides an Indian voice through special literary editions?

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10.What is *Outlook* magazine known for?

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1.7.2 INDIA(REGIONAL LANGUAGES)

India's immense linguistic diversity is a cornerstone of its cultural identity, and this diversity finds rich expression in the nation's regional-language magazine industry. These magazines are not just platforms for news or entertainment—they are crucial in preserving regional traditions, promoting literature, and giving voice to community-specific concerns. Here's a look at some of the most influential and enduring regional language magazines across the country---

➤ *Ananda Vikatan*(Tamil)

- **Overview**--Established in 1926, *Ananda Vikatan* is one of Tamil Nadu’s most iconic weekly magazines. Known for its satirical columns, serialized novels, film critiques, and social commentary, the magazine has been a formative influence in Tamil literature and cinema.
- **Example**--Published works by celebrated writers like Sujatha and contributions from film directors such as K. Balachander in their early careers.

➤ *Mathrubhumi Weekly*(Malayalam)

- **Overview**--Founded in 1932, *Mathrubhumi Weekly* is a pillar of Malayalam literary culture. It offers a strong platform for fiction, poetry, essays, and literary criticism. It has published works by literary giants like M.T. Vasudevan Nair and Kamala Das.

- **Example**--Special issues during Onam and contributions from leading Malayalam writers and poets.

➤ ***Saras Salil*(Hindi)**

- **Overview**--Launched in the 1990s, *Saras Salil* is a widely circulated Hindi magazine blending popular fiction, social issues, entertainment, and current affairs. It appeals mainly to rural and semi-urban readers in North India.
- **Example**--Articles on social norms, serialized romantic thrillers, and relationship advice columns.

➤ ***Anandamela*(Bengali)**

- **Overview**--First published in 1975, *Anandamela* is a beloved Bengali magazine for children and teenagers. It features adventure stories, science articles, puzzles, and comics, nurturing imagination and reading habits among young readers.
- **Example**--The popular detective stories of *Feluda* and *Professor Shonku* by Satyajit Ray have been featured here.

➤ ***Kumudam*(Tamil)**

- **Overview**--Launched in 1947, *Kumudam* is a Tamil weekly magazine known for its bold editorial tone and coverage of politics, cinema, society, and spirituality. It maintains high popularity among middle-class Tamil households.
- **Example**--Investigative cover stories and cine gossip columns are its hallmark.

➤ ***Champak*(Multiple Languages)**

- **Overview**--Published by Delhi Press since 1969, *Champak* is a children's magazine available in multiple Indian languages including Hindi, Marathi, Gujarati, and English. It is known for its animal stories, moral tales, science articles, and fun activities.
- **Example**--Characters like “Champu” the rabbit and interactive games and puzzles make it a staple in school libraries.

➤ ***Prabhat Khabar*(Hindi)**

- **Overview**--Although primarily a daily newspaper, *Prabhat Khabar* also releases weekend supplements and special editions that resemble magazine-style content. It is particularly influential in Jharkhand, Bihar, and parts of West Bengal, known for its local investigative journalism and civic reporting.
- **Example**--Detailed local reports on mining issues, forest rights, and tribal welfare in Jharkhand.

➤ ***Kumkumam*(Malayalam)**

- **Overview**--*Kumkumam* is a Malayalam women's magazine focusing on topics such as fashion, beauty, health, lifestyle, and fiction. It appeals to modern Malayali women while preserving traditional family values in its content.
- **Example**--Beauty tips, recipes, women-centric stories, and interviews with homemakers and professionals.

➤ **Conclusion**

Regional language magazines in India are powerful tools of cultural preservation and grassroots journalism. They enable communities to maintain linguistic heritage, celebrate local literature, and address region-specific issues. While the rise of digital media has challenged print circulation, many of these magazines now offer **digital editions**, mobile apps, and social media integration to stay connected with younger, tech-savvy readers. Their continued evolution ensures that regional voices remain strong in the national conversation.

STOP TO CONSIDER-6

➤ **Regional Language Magazines in India**

- ***Ananda Vikatan*(Tamil)**
 - Established—1926.
 - Focus--Satire, literature, cinema, politics.

- Fun Fact--Helped launch the careers of writers like Sujatha and filmmakers like K. Balachander.
- Influential in Tamil literature and cinema; known for satire and serialized fiction.
- ***Mathrubhumi Weekly*(Malayalam)**
 - Established—1932.
 - Focus--Literature, essays, poetry.
 - Known for publishing iconic Malayalam authors like M.T. Vasudevan Nair and Kamala Das.
 - Strong literary tradition.
- ***Saras Salil*(Hindi)**
 - Launched--1990s.
 - Focus--Popular fiction, social issues, entertainment.
 - Wide rural and semi-urban readership in North India.
 - Popular in North India; mixes fiction, social issues, and entertainment.
- ***Anandamela*(Bengali)**
 - Established—1975.
 - Focus--Children's literature, science, puzzles, comics.
 - Featured classics like *Feluda* and *Professor Shonku*.
 - Children's magazine with stories, comics, and puzzles; a key part of Bengali youth culture.
- ***Kumudam*(Tamil)**
 - Launched--1947
 - Focus--Cinema, society, politics, spirituality.
 - Known for bold opinions and in-depth features.
 - Bold editorial stance; covers politics, spirituality, and cinema.
- ***Champak*(Multiple Languages)**
 - Launched—1969.
 - Focus--Children's stories, puzzles, science facts.

- Published in Hindi, Gujarati, Marathi, English, and more.
- Children's magazine available in several Indian languages; famous for moral stories and puzzles.
- ***Prabhat Khabar*(Hindi)**
 - Primarily a newspaper with magazine-style supplements.
 - Strong presence in Bihar, Jharkhand.
 - Noted for its regional investigative journalism.
 - Primarily a daily newspaper; weekend supplements focus on regional issues, especially in Bihar and Jharkhand.
- ***Kumkumam*(Malayalam)**
 - Focus--Women's interests – beauty, fashion, stories, lifestyle.
 - Read widely among Malayali women across generations.
 - In other words, Women's magazine; covers beauty, lifestyle, fiction, and modern issues relevant to Malayali women.

These magazines represent the linguistic and cultural heartbeat of their regions, offering localized perspectives while adapting to digital trends through apps and online editions. In other words, these magazines celebrate regional identities, foster community dialogue, and preserve linguistic heritage, while evolving to stay digitally relevant.

Check Your Progress-6

Notes: i) Use the space below for your answers.

ii) Compare your answers with those given at the end of this unit.

1. In which year was *Ananda Vikatan* established/first published ?

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2. Which Malayalam magazine is renowned for literary content and was founded in 1932 ?

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.....

3. What is the main readership base of *Saras Salil*?

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.....

4. Which Bengali children's magazine features comics, puzzles, and science content?

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.....

5. What is *Champak* known for, and in how many languages is it published?

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6. Which Tamil magazine is recognized for bold political and cultural coverage since 1947 ?

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7. What kind of journalism is *Prabhat Khabar* known for?

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8. What is the primary target audience of *Kumkumam*?

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9. Name a famous detective series featured in *Anandamela*.

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10. How are regional magazines adapting to modern media trends?

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11. Which Malayalam magazine has been a platform for writers like M.T. Vasudevan Nair?

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12. What type of content is *Saras Salil* best known for?

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13. Which Bengali magazine is targeted primarily at children and teenagers?

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14. What is the editorial style of *Kumudam* magazine known for?

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15. In which languages is *Champak* magazine published?

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16. What distinguishes *Prabhat Khabar* from the other magazines listed?

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17. Which Malayalam magazine caters specifically to women?

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18. Which Tamil magazine helped shape the film industry and literature in Tamil Nadu?

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19. How have regional magazines adapted to modern digital trends?

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1.7.3 GLOBAL MAGAZINES

In an era of globalization, the exchange of ideas, cultures, and perspectives is facilitated by a myriad of global magazines that cater to an international audience. These magazines, spanning various genres and topics, offer readers a window into the diverse landscapes, cultures, and issues shaping our interconnected world. In this article, we will explore a selection of global magazines that contribute to the collective understanding of global affairs, culture, and lifestyle. In today's interconnected world, global magazines serve as important platforms for the exchange of information, ideas, and culture across borders. These publications span a variety of genres including politics, science, fashion, and literature, offering readers a comprehensive understanding of global narratives and perspectives. Below is a curated list of notable global magazines that significantly contribute to international discourse and cultural awareness---

➤ ***The Economist***--

- With a reputation for in-depth analysis and commentary on international affairs, finance, science, and technology, *The Economist* has been a trusted source for global insights since 1843. It provides a comprehensive overview of world events and economic trends, making it essential reading for those seeking a nuanced understanding of global issues.
- **Category**--International Affairs, Economics, Politics.
- **Overview**--Founded in 1843 in the UK, *The Economist* is renowned for its data-driven analysis and sharp commentary on global economics, politics, and science. It targets policymakers, business leaders, and globally minded readers.
- **Example**--Weekly analysis on global inflation trends, international conflicts, and climate policy.

➤ ***National Geographic***--

- For over a century, *National Geographic* has been a global icon, bringing the wonders of the world to readers through stunning visuals and compelling storytelling. Covering topics such as geography, science, and culture, *National Geographic* transcends borders, fostering a sense of global curiosity and exploration.
- **Category**-- Geography, Science, Environment, Culture.
- **Overview**-- Launched in 1888, *National Geographic* combines visually stunning photography with well-researched articles on science, exploration, and environmental issues. Its global editions foster curiosity and awareness about the natural world and different cultures.
- **Example**-- Features on the Amazon rainforest, plastic pollution in oceans, and endangered species.

➤ **Time--**

- *Time* magazine has been a fixture in the global media landscape since 1923, providing insightful coverage of current events, politics, and cultural trends. With its iconic "Person of the Year" feature and authoritative reporting, *Time* is a reliable source for understanding the evolving narratives shaping our world.
- **Category--**News, Politics, Culture.
- **Overview--**Since 1923, *Time* magazine has been a major global publication providing in-depth coverage of political, social, and economic issues. Its annual *Person of the Year* feature garners worldwide attention.
- **Example--**Covers on political leaders like Volodymyr Zelenskyy and cultural movements like Black Lives Matter.

➤ **Vogue(International Editions)--**

- *Vogue*, synonymous with high fashion and lifestyle, has a global presence with numerous international editions. Magazines like *Vogue Paris*, *Vogue Italia*, and *Vogue Japan* showcase regional fashion trends, cultural influences, and the diverse expressions of beauty, creating a global dialogue on style.
- **Category--**Fashion, Beauty, Lifestyle.
- **Overview--**Originally American(1892), *Vogue* has numerous global editions including *Vogue Paris*, *Vogue Italia*, *Vogue Japan*, and *Vogue India*. These editions reflect regional aesthetics while contributing to a global dialogue on fashion and beauty.
- **Example--***Vogue Italia* is known for editorial creativity, while *Vogue India* highlights South Asian designers.

➤ ***Monocle*--**

- *Monocle* is a global affairs and lifestyle magazine that explores topics ranging from geopolitics to design and travel. With a focus on fostering a deeper understanding of global issues, *Monocle* appeals to a cosmopolitan audience interested in the intersections of culture, business, and international relations.
- **Category**--Global Affairs, Business, Culture, Design.
- **Overview**--Founded in 2007 by Tyler Brûlé, *Monocle* merges journalism with aesthetics, offering insights on diplomacy, architecture, business, and travel. It appeals to cosmopolitan readers who value nuanced global storytelling.
- **Example**--Annual *Quality of Life Survey*, city rankings, and design features on Scandinavian urbanism.

➤ ***The New Yorker*--**

- Known for its long-form journalism, essays, and fiction, *The New Yorker* has been a literary and cultural staple since 1925. Its global reach extends beyond the United States(U.S.), providing readers with thought-provoking insights into the arts, society, and politics. *The New Yorker* is primarily U.S.-focused but enjoys significant international readership and cultural influence.
- **Category**--Literature, Politics, Society.
- **Overview**--Launched in 1925, *The New Yorker* is known for its long-form journalism, literary fiction, commentary, satire, and arts criticism. Though U.S.-based, it is read globally for its cultural depth and investigative journalism.
- **Example**--Pulitzer-winning pieces on U.S. foreign policy and profiles of international artists and writers.

➤ ***BBC Science Focus* (formerly *BBC Focus*)--**

- *BBC Science Focus* (formerly *BBC Focus*) is a science and technology magazine with a global perspective. Covering the latest advancements in science, space, and technology, the magazine appeals to a broad international readership interested in staying informed about the cutting-edge developments shaping our future.
- **Category**--Science, Technology
- **Overview**--A UK-based magazine published by BBC Studios, *Science Focus* offers accessible yet rigorous science journalism for a global audience. It explores cutting-edge research and developments in Artificial Intelligence(AI), health, space, and sustainability.
- **Example**--Articles on James Webb Telescope findings or future of quantum computing.

➤ ***Der Spiegel*(Germany)--**

- *Der Spiegel* is a renowned German news magazine that offers comprehensive coverage of global events, politics, and culture. With a strong reputation for investigative journalism, *Der Spiegel* contributes to shaping public discourse not only in Germany but also on the international stage.
- **Category**--News, Politics, Investigative Journalism.
- **Overview**--Germany's leading weekly news magazine, *Der Spiegel* has been known for hard-hitting investigative reports since 1947. It often breaks major political stories in Germany and across Europe, with a strong global readership.
- **Example**--Investigations into political scandals such as the NSA surveillance revelations.

➤ **Conclusion**

Global magazines are more than just sources of information—they are cultural bridges that help people

around the world understand each other better. From fashion and literature to economics and science, these publications enrich global consciousness. In an age of digital media and cultural fusion, they continue to influence how we think, dress, travel, and relate to our world. Some magazines like *Vogue* and *National Geographic* operate through localized international editions to ensure regional relevance. In other words, global magazines serve as vital conduits for cross-cultural understanding, connecting readers to diverse perspectives and stories from around the world. From fashion to geopolitics, these publications contribute to the shared global narrative, fostering a sense of interconnectedness and enriching the collective knowledge of readers worldwide. As we navigate an increasingly interconnected world, these global magazines continue to play a crucial role in shaping the way we perceive, engage with, and understand the complexities of our global society.

STOP TO CONSIDER-7

➤ Global Magazines

- ***The Economist*** – UK-based; known for analytical reporting on global politics, business, and economics.
- ***National Geographic*** – Focuses on science, exploration, environment, and culture; famous for photography and global reach.
- ***Time*** – U.S. publication covering politics, world affairs, and culture; known for "*Person of the Year*."
- ***Vogue*(International Editions)** – Global fashion authority with localized editions; influences global style trends.
- ***Monocle*** – Covers international affairs, urbanism, design, and culture; appeals to cosmopolitan readers.
- ***The New Yorker*** – Literary and cultural magazine; known for in-depth journalism and fiction.
- ***BBC Science Focus*** – UK-based science magazine; presents accessible content on tech, medicine, and space.
- ***Der Spiegel*** – German investigative weekly; highly influential in European political journalism.

These magazines shape global conversations and cultural perceptions while adapting to digital platforms and diverse audiences.

Check Your Progress-7

Notes: i) Use the space below for your answers.

ii) Compare your answers with those given at the end of this unit.

1. Which magazine is known for its “*Person of the Year*” feature?

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2. Which magazine is headquartered in Germany and known for investigative journalism?

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3. What does *The Economist* primarily focus on?

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4. Which global magazine is famous for its visual storytelling and scientific exploration?

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5. Which publication ranks global cities and explores lifestyle, business, and design?

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6. What is the literary magazine that includes fiction, essays, and commentary, and is globally respected?

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7. What is the former name of *BBC Science Focus*?

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8. Which international fashion magazine has localized editions in countries like India, Japan, and Italy?
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9. Which magazine uses long-form narrative journalism to cover deep political and societal issues?
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10. How do these global magazines remain relevant in the digital age?
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Self Asking Questions(SAQs)-3

1. How do global magazines like *The Economist* and *National Geographic* contribute to fostering a sense of interconnectedness and understanding among their diverse international readership? Cite suitable examples.
2. In what ways do magazines such as *Time* and *The New Yorker* play a role in shaping global cultural trends and influencing public discourse on a wide range of topics? Cite suitable examples.
3. Can you compare and contrast the editorial focus and approach of international editions of *Vogue* with magazines like *Monocle* and *BBC Science Focus*, highlighting their respective contributions to global dialogue and cultural exchange? Cite suitable examples.
4. How do magazines like *Der Spiegel* and *BBC Science Focus* contribute to promoting cross-cultural understanding and knowledge exchange through their coverage of global events, politics, and scientific advancements? Cite suitable examples.
5. In what ways do global magazines adapt their content and editorial strategies to cater to an international audience while

also respecting and reflecting the cultural diversity and nuances of different regions around the world? Cite suitable examples.

1.8 Let Us Sum Up

This unit offers a concise yet insightful overview of the major newspapers and magazines from India and around the world. It highlights the media landscape across countries, examining how print publications reflect societal values, preserve cultures, and influence public opinion. It also emphasizes the diversity within Indian media, spanning both English and regional language platforms, and explores how global magazines contribute to international discourse.

□ Key Takeaways--

- **1.1 Introduction—**
Sets the context for studying newspapers and magazines as key media platforms worldwide.
- **1.2 Objectives—**
 - Aims to develop awareness of media diversity, regional and global journalism practices, and cultural reflections in print media.
- **1.3 India—**
Covers prominent Indian newspapers in English and regional languages, focusing on their roles in democracy, development, and communication.
- **1.4 The U.S.A.—**
Highlights influential American newspapers like *The New York Times* and *The Washington Post*, and their contribution to investigative journalism and media ethics.
- **1.5 The U.K.—**
Discusses British publications such as *The Guardian* and *The Times*, known for their journalistic traditions and international reach.

- **1.6 Global—**
Explores major newspapers from other countries, offering a comparative perspective on international media systems.
- **1.7 Magazines—**
Introduces magazine journalism and its various forms – lifestyle, political, literary, and more.
 - **1.7.1 India (English)—**
Profiles well-known English-language magazines such as *India Today*, *Vogue India*, and *Femina*, reflecting modern Indian culture and trends.
 - **1.7.2 India (Regional Languages)—**
Examines regional publications like *Ananda Vikatan*, *Mathrubhumi Weekly*, and *Champak*, which preserve local cultures and linguistic identities.
 - **1.7.3 Global Magazines—**
Highlights influential international magazines like *Time*, *The Economist*, and *National Geographic*, which shape public opinion on global issues.

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1.10 Model Questions

- ❖ Discuss the role of regional language newspapers in shaping public opinion and addressing grassroots issues in India. How do these publications contribute to the democratic process, especially in rural and semi-urban areas? Support your answer with examples from the text.
- ❖ Compare and contrast the editorial approaches of *The Times of India*, *The Hindu*, and *The Indian Express*. How do their styles of reporting, target readership, and journalistic priorities reflect the diversity of the Indian press?
- ❖ In the context of India's transition into the digital age, analyze the challenges and adaptations faced by print media. How have traditional newspapers maintained their relevance, and what factors influence their continued trustworthiness among different sections of society?
- ❖ Analyze the impact of investigative journalism by major American newspapers on national and international affairs. How have landmark cases reported by newspapers like *The Washington Post*, *The New York Times*, and *The Boston Globe* influenced public policy and institutional reforms?
- ❖ Discuss the role of both national and regional newspapers in shaping public discourse in the United States(U.S). How do their respective areas of focus reflect the country's cultural,

political, and geographical diversity? Support your answer with examples from the text.

- ❖ Evaluate how American newspapers have adapted to the digital age. In what ways have they managed to retain their relevance despite the decline of traditional print readership, and what challenges do they still face in ensuring journalistic integrity and public trust?
- ❖ Examine the significance of investigative journalism in the British press by analyzing key contributions made by newspapers like *The Guardian*, *The Daily Telegraph*, and *The Daily Mail*. How have these investigations impacted society and influenced public policy in the U.K.?
- ❖ Discuss how British newspapers reflect the cultural, political, and regional diversity of the United Kingdom(U.K.). In your answer, consider the roles of both national papers like *The Times* and regional ones like *The Scotsman* and *The Belfast Telegraph*.
- ❖ Evaluate the transformation of the British newspaper industry in response to digital media advancements. How have newspapers such as *The Independent* and *The Guardian* adapted to the digital era, and what challenges do they face in maintaining credibility and readership?
- ❖ Newspapers across the globe reflect the social, political, and cultural dynamics of their respective countries. Analyze how publications like *Le Monde* (France), *China Daily* (China), and *El País* (Spain) have contributed to shaping both national identity and international perceptions of their countries. Support your answer with specific examples from the text.
- ❖ Discuss the role of investigative journalism in the global media landscape by referring to examples such as the Panama Papers (*Le Monde*), bushfire coverage (*The Sydney Morning Herald*), and political corruption scandals (*El País*).

How do these stories demonstrate the power and responsibility of newspapers in uncovering truths and influencing change?

- ❖ Examine how newspapers around the world have adapted to the digital age. How have newspapers such as *Al Jazeera*, *China Daily*, and *The Times of India* expanded their reach and maintained relevance? In your response, evaluate the challenges and advantages of this transition for global media outlets.
- ❖ How does the diversity of India's English-language magazine industry reflect the country's cultural and intellectual vibrancy? Illustrate your answer with examples from different magazine categories.
- ❖ Compare and contrast the roles of 'India Today' and 'Outlook' in shaping public opinion and political discourse in India. What distinguishes their journalistic approaches?
- ❖ Fashion magazines like 'Vogue India' and lifestyle publications like 'Femina' both cater to modern Indian readership. How do these magazines differ in terms of target audience, content focus, and cultural impact?
- ❖ Discuss the significance of long-form journalism in the Indian magazine landscape with reference to 'The Caravan'. How does it contribute differently compared to mainstream news magazines?
- ❖ In what ways have Indian magazines like 'Filmfare' and 'Femina' played a role in the promotion of Indian cinema and celebrities? Provide a critical evaluation of their influence on popular culture.
- ❖ Examine how 'National Geographic Traveller India' contributes to cultural awareness and responsible tourism. How does it stand apart from typical travel magazines?

- ❖ Granta India focuses on literary expression and creative writing. What is the importance of literary magazines in a media environment dominated by news and entertainment? Discuss with reference to the Indian context.
- ❖ Despite the challenges posed by digital media, several Indian English-language magazines have remained relevant. Analyze the strategies these magazines use to adapt to changing readership patterns and media consumption habits.
- ❖ Discuss how regional language magazines contribute to preserving India's linguistic and cultural heritage. Support your response with specific examples from the text.
- ❖ Compare and contrast the literary contributions of *Ananda Vikatan* and *Mathrubhumi Weekly*. How have these magazines influenced literature and society in their respective linguistic regions?
- ❖ Children's magazines like *Anandamela* and *Champak* play a unique role in shaping young minds. Analyze how these publications blend education and entertainment while catering to regional language readers.
- ❖ How does *Saras Salil* reflect the socio-cultural landscape of rural and semi-urban North India? Examine its editorial strategy in appealing to a wide Hindi-speaking readership.
- ❖ Evaluate the impact of magazines such as *Kumudam* and *Kumkumam* in addressing contemporary issues while balancing traditional values in Tamil and Malayalam-speaking societies.
- ❖ What role does investigative journalism play in regional publications such as *Prabhat Khabar*? Discuss how local issues gain national importance through such platforms.
- ❖ Despite being part of a digital age, many regional magazines retain their relevance. Analyze the strategies they use to remain connected with modern readers, especially youth and urban audiences.
- ❖ Regional magazines often serve as platforms for emerging voices and creative talent. How do publications like *Ananda Vikatan*, *Mathrubhumi Weekly*, and *Anandamela* encourage literary and artistic development within their communities?

- ❖ Global magazines serve as conduits for cultural exchange and international discourse. Discuss this statement with reference to magazines like *The Economist*, *National Geographic*, and *Vogue* and explain how they contribute to global understanding.
- ❖ Compare the editorial focus and readership appeal of *The New Yorker* and *Monocle*. How do their content styles reflect differing approaches to global culture and journalism?
- ❖ In what ways does *National Geographic* use visual storytelling and scientific reporting to foster global environmental awareness? Support your analysis with examples.
- ❖ Examine the role of magazines like *Time* and *Der Spiegel* in shaping global political narratives. How do their investigative reports and political coverage influence public discourse across borders?
- ❖ Magazines such as *Vogue* and its international editions highlight regional fashion while contributing to global aesthetics. How do these editions maintain a balance between local identity and global fashion dialogue?
- ❖ Discuss the role of *BBC Science Focus* in making cutting-edge science accessible to a global audience. How does it differ from traditional science journals in its communication strategy and audience engagement?
- ❖ With globalization and digital transformation, how have global magazines adapted to remain relevant and influential in the 21st century? Analyze using examples from the text such as *The Economist* and *National Geographic*.
- ❖ How do literary and cultural magazines like *The New Yorker* enrich international perspectives on art, politics, and literature? Discuss the global appeal of such magazines despite their national origins.

1.11 Answers to Check Your Progress

Check Your Progress-1

1. *The Times of India*
2. 1924

3. *The Indian Express*
4. *Dainik Jagran*
5. *Anandabazar Patrika*
6. Chennai
7. *Malayala Manorama*
8. *The Indian Express*
9. By offering e-papers and mobile apps
10. *Amar Ujala* and *Dainik Jagran*

Check Your Progress-2

1. "The Gray Lady"
2. *The Washington Post*
3. 1982
4. Business, finance, and economic news
5. *The Los Angeles Times*
6. *The Chicago Tribune*
7. The Catholic Church Clergy Sexual Abuse Scandal
8. *The Washington Post*
9. The Vietnam War
10. *USA Today*
11. 1885
12. *The Boston Globe*
13. Expanding online presence, launching mobile apps, integrating multimedia, and offering digital subscriptions
14. *The Wall Street Journal*
15. They provide community engagement, covering city-specific events, governance, and social matters.

Check Your Progress-3

1. 1785
2. *The Times*
3. The Edward Snowden leaks on global surveillance programs
4. *The Daily Telegraph*
5. 2016

6. *The Financial Times (FT)*
7. *The Daily Mail*
8. The murder of Stephen Lawrence
9. Its pink-coloured pages
10. *The Scotsman*
11. *The Belfast Telegraph*
12. *The Daily Telegraph*
13. Online expansion, mobile apps, multimedia content (podcasts, videos)
14. It is still preferred by older readers and those in regions with limited internet access.
15. Through investigative journalism, political commentary, and in-depth reporting.

Check Your Progress-4

1. 1944
2. The Panama Papers
3. Doha, Qatar
4. The Arab Spring Uprisings
5. *Yomiuri Shimbun*
6. The Yomiuri Giants
7. English
8. 1831
9. Government mishandling of the Australian bushfires
10. *The Times of India*
11. India's Economic Liberalization
12. *Aftenposten*
13. Promoted Press Freedom
14. *The Guardian* and *The New York Times*
15. By expanding digital presence through websites, mobile apps, and multimedia content.

Check Your Progress-5

1. 2007
2. *Femina*
3. Entertainment & Cinema
4. *The Caravan*
5. Priyanka Chopra & Deepika Padukone

6. *Filmfare*
7. Travel, culture, eco-tourism, offbeat adventures
8. 1975
9. *Granta India*
10. Fearless journalism, political reporting, and social critique

Check Your Progress-6

1. 1926
2. *Mathrubhumi Weekly*
3. Rural and Semi-Urban Hindi-Speaking Regions/Belts
4. *Anandamela*
5. *Children's stories, comics, puzzles; published in multiple Indian languages*
6. *Kumudam*
7. Local Investigative Journalism
8. Malayalam-Speaking Women
9. *Feluda*
10. *By launching digital editions, mobile apps, and using social media platforms*
11. *Mathrubhumi Weekly*
12. Popular fiction, social issues, and entertainment
13. *Anandamela*
14. Bold and sometimes controversial
15. Hindi, Marathi, Gujarati, and other Indian languages
16. It is primarily a newspaper with magazine-style supplements
17. *Kumkumam*
18. *Ananda Vikatan*
19. *By offering digital editions, mobile apps, and social media integration*

Check Your Progress-7

1. *Time*
2. *Der Spiegel*
3. *Economics, international politics, and global affairs*
4. *National Geographic*
5. *Monocle*
6. *The New Yorker*
7. *BBC Focus*
8. *Vogue*
9. *The New Yorker*
10. By launching digital editions, mobile apps, social media content, and localized editions

Unit: 2

Radio and Television of Different Countries, International Broadcasters—BBC, CNN etc, and Their Current Status

Unit Structure:

2.1 Introduction

2.2 Objectives

2.3 Key Features of Broadcasting

2.4 Overview of the Importance of Radio and Television in Global Communication

2.5 Historical Development of Broadcasting Technologies Worldwide

2.6 Cultural Influences on Broadcasting

2.7 British Broadcasting Corporation(BBC)

2.8 History and Mission

2.9 International Reach

2.10 Role as an International Broadcaster

2.11 Cable News Network(CNN)

2.12 Doordarshan(DD)

2.13 All India Radio(AIR) as an International Broadcaster

2.14 Let Us Sum Up

2.15 References and Suggested Readings

2.16 Model Questions

2.17 Answers to Check Your Progress

2.1 Introduction

Broadcasting has long served as a cornerstone of global communication, shaping the way information, culture, and

entertainment are disseminated across the world. With the rise of **radio and television**, broadcasting evolved into a powerful tool for connecting nations, educating societies, and influencing public opinion.

This unit explores the **key features of broadcasting**, delving into its evolution from early radio transmissions to the sophisticated multimedia platforms of today. A special focus will be placed on the **historical development of broadcasting technologies** and how these advances have transformed the global communication landscape.

We will also examine how **cultural influences shape broadcasting content and style**, reflecting the unique values, languages, and traditions of different societies. The unit highlights major international broadcasters, including the **British Broadcasting Corporation (BBC)**—its mission, history, and global reach—as well as the influential roles of **CNN**, **Doordarshan**, and **All India Radio(AIR)**. Particular attention will be given to **AIR's contribution as an international broadcaster**, demonstrating how even national broadcasters can impact global discourse.

Through these themes, the unit aims to provide learners with a comprehensive understanding of broadcasting's role in shaping modern societies, fostering cross-cultural communication, and influencing global narratives.

Broadcasting refers to the transmission of audio and/or video content to a large, often geographically dispersed audience using electronic mass communication media. The term originated in the early 20th century and was initially associated with radio transmissions, later expanding to include television and digital platforms.

The primary goal of broadcasting is to deliver content such as **news, entertainment, educational programming, and cultural material** to the public in real time or scheduled formats. It traditionally involves **one-to-many communication**, where a single source (like a radio or TV station) sends out signals received by numerous devices simultaneously.

Broadcasting can be classified into--

- **Radio Broadcasting**--e.g.-- FM/AM radio channels like BBC Radio, All India Radio(AIR)
- **Television Broadcasting**--(e.g.--BBC, CNN, Doordarshan)
- **Digital Broadcasting** via satellite, cable, and internet-based platforms (e.g., live streaming services like YouTube Live, web radio)

Modern broadcasting has evolved to include **internet-based streaming** and **podcasts**, blurring the lines between traditional broadcasting and new media.

□ Examples--

- **All India Radio (AIR)** has been a major public service broadcaster in India since 1936, offering news, classical music, and educational content in various Indian languages.
- **BBC (British Broadcasting Corporation)** is an iconic global broadcaster known for its balanced news coverage and cultural programs.
- **Doordarshan**, India's state-owned TV broadcaster, has been instrumental in spreading educational and cultural content across rural and urban India.

2.2 Objectives

- To provide accurate and unbiased news coverage from around the world, adhering to principles of fairness and objectivity.
- To facilitate cultural exchange by showcasing diverse perspectives and content, including documentaries, dramas, and educational programs.
- To ensure comprehensive global news coverage, delivering real-time updates and analysis on significant developments globally.
- To promote national values and culture through programming and representation of respective countries' perspectives.

- To foster cross-cultural dialogue and understanding by bringing together diverse voices and viewpoints, encouraging audience engagement with different cultures.

2.3 Key Features of Broadcasting

- **Transmission of Signals**
Broadcasting involves the **transmission of audio and video signals** to a wide audience using various technologies. Traditionally, this was achieved through **electromagnetic waves** (radio and television signals), but modern broadcasting now widely utilizes **digital networks**, including **satellite, cable, and internet-based platforms**.

Example-- A television signal sent from a studio is transmitted via satellite to reach homes worldwide (e.g., BBC World News via satellite TV).

- **A Form of Mass Communication**
Broadcasting is a prime example of **mass communication**, intended to reach a **broad and diverse audience** simultaneously. It cuts across **geographical, linguistic, and cultural boundaries**, serving as a tool for both public information and entertainment.

Example-- During global events like the Olympics or political elections, broadcasting unites millions of viewers around the world.

- **Audio and Video Content**
Broadcasting delivers **audio content** (as in **radio**) and **audiovisual content** (as in **television and online streaming**). Programming includes a variety of genres such as **news bulletins, documentaries, music shows, soap operas, educational series, and live sports coverage**.

Example-- Radio programs on All India Radio (AIR) versus visual programming on Doordarshan or Netflix Originals streamed online.

- **Scheduled Programming**
Traditional broadcasting follows a **predefined schedule**,

assigning specific time slots to different programs. This structure helps audiences anticipate and plan for preferred content while also aiding broadcasters in targeting different demographic groups.

Example-- Prime-time TV slots (7–10 PM) often feature flagship shows or national news.

- **Public Accessibility**
Broadcasting is designed for **one-to-many communication**, making it **publicly accessible**. Anyone with a compatible **receiving device**—radio set, television, or smartphone with internet—can access content, unlike **point-to-point communication** (e.g., phone calls or private messages).

Example--A rural villager with a simple radio can access AIR's broadcasts without needing internet access.

- **Regulatory Framework**
Broadcasting is usually governed by **national and international regulations** to ensure ethical, legal, and fair use of the spectrum. These regulations cover aspects such as **licensing, content standards, political neutrality, and ownership restrictions** to protect public interest.

Example--The Federal Communications Commission (FCC) in the U.S. and the Telecom Regulatory Authority of India (TRAI) enforce broadcasting rules.

- **Advertising and Revenue Generation**
Commercial broadcasters often rely on **advertising** to generate revenue. Businesses pay for airtime to market their products or services, making advertisements a key component of broadcasting economics.

Example--Television commercials during high-rating shows like the Super Bowl command millions of dollars for seconds of airtime.

- **Impact of Digital Technologies**
The emergence of **digital broadcasting technologies** has revolutionized the industry. Digital broadcasting allows for **high-definition (HD) video and audio, interactive content,**

and **on-demand services** via internet streaming. These innovations have broadened access, improved quality, and shifted viewer habits.

Example-- Services like YouTube, Netflix, and Spotify allow global users to consume content anytime, anywhere.

STOP TO CONSIDER-1

➤ Key Features of Broadcasting

- **Transmission**--Uses electromagnetic waves and digital networks (satellite, cable, internet) to deliver content.
- **Mass Communication**--Reaches large, diverse audiences across geographies and cultures.
- **Content Types**--Includes both audio (radio) and audiovisual (TV/streaming) programming—news, music, documentaries, etc.
- **Scheduled Programming**--Programs air at fixed times, catering to audience preferences.
- **Public Access**--Anyone with a receiver (radio, TV, or internet device) can access broadcasts.
- **Regulation**--Governed by legal frameworks to ensure fair, ethical broadcasting (e.g., TRAI, FCC).
- **Advertising**--Commercial broadcasters earn revenue through paid advertisements.
- **Digital Shift**--Technology has enabled HD content, interactivity, and on-demand viewing via platforms like Netflix and YouTube.

Check Your Progress-1

Notes—i) Use the space below for your answers.

ii) Compare your answers with those given at the end of this unit.

1. What technology did traditional broadcasting use for signal transmission?

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2. Which form of communication does broadcasting represent?

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3. Name one example of audio-only broadcasting.

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4. What type of content is typically aired during prime-time slots?

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5. What makes broadcasting publicly accessible?

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6. Which organization regulates broadcasting in India?

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7. How do commercial broadcasters usually earn revenue?

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.....

8. Give one example of a global broadcaster using satellite transmission.

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.....

9. What is a major impact of digital technologies on broadcasting?

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.....

10. Name one platform that allows streaming of

audiovisual content globally.

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.....

2.4 Overview of the Importance of Radio and Television in Global Communication

Radio and television have historically played and continue to play a pivotal role in global communication. As powerful mass media platforms, they serve not only as vehicles for information and entertainment but also as bridges between cultures, promoting mutual understanding and awareness across continents. Their relevance persists even in the digital age, owing to their adaptability and wide reach.

➤ Universal Accessibility

One of the greatest strengths of both radio and television is their **wide accessibility**, even in remote or underdeveloped areas. Unlike newer forms of digital media that depend heavily on internet connectivity or expensive devices, **radio and television can function through basic receivers**, making them affordable tools for mass communication across social and economic divides.

- **Example**--In rural Africa and South Asia, community radio stations and free-to-air television continue to play a critical role in education, public health messaging, and disaster communication.

➤ Cultural Exchange and Global Awareness

Radio and television **facilitate cultural dialogue** by broadcasting music, drama, documentaries, and discussions that reflect the heritage, values, and traditions of different regions. By presenting foreign cultures in accessible formats, they help break down prejudices and build global empathy.

- **Example**--Programs like *BBC World Service's "Outlook"* or *Al Jazeera's documentaries* offer global audiences insights into different ways of life and socio-political contexts.

➤ **Real-Time News and Information Dissemination**

Television and radio remain **primary sources of timely news**, especially during emergencies or major international events. Their ability to deliver **live updates and breaking news** fosters a more informed public and can mobilize global responses.

- **Example**--Global news networks like *CNN International*, *BBC World News*, and *France 24* provide round-the-clock coverage on international developments.

➤ **Language Learning and Communication Bridging**

Many international broadcasters use **multilingual content or translation/subtitle services**, thereby, reducing language barriers. These platforms often help audiences learn new languages and understand foreign content, further strengthening global connections.

- **Example**--*Deutsche Welle(DW)* broadcasts in over 30 languages, including English, Arabic, and Swahili, making German perspectives accessible to global audiences.

➤ **Public Diplomacy and Soft Power**

Governments and nations often use radio and television as instruments of **public diplomacy**—a form of soft power that aims to shape international perception and influence foreign audiences.

- **Example**--The *Voice of America(VOA)*, *China Global Television Network(CGTN)*, and *Russia Today(RT)* are all used as international platforms to promote respective national perspectives.

➤ **Entertainment and Global Popular Culture**

Television and radio have significantly contributed to the **globalization of entertainment**, enabling pop culture phenomena to

cross borders rapidly. Shows, movies, music, and talk shows become part of **global discourse**, uniting people through shared interests.

- **Example**--Global broadcasting of events like the *Academy Awards*, *Eurovision*, or radio chart shows like *BBC Radio 1's Top 40* create cultural experiences shared by millions.

➤ **Conclusion**

Radio and television are not just relics of the pre-digital era—they remain **essential components of global communication infrastructure**. As hybrid models of media consumption evolve with digital integration, these traditional platforms continue to **reach underserved populations, preserve cultural memory, and shape global narratives**. Their role in promoting **education, diplomacy, public safety, and entertainment** ensures they remain indispensable in an increasingly interconnected world.

STOP TO CONSIDER-2

❖ **Importance of Radio and Television in Global Communication**

- **Mass Accessibility**--Radio and television reach diverse audiences, including rural and low-income groups, without needing internet access.
- **Cultural Exchange**--Broadcasts showcase global traditions and lifestyles, promoting understanding and reducing stereotypes.
- **Instant News Delivery**--Live coverage and real-time updates keep the global population informed on major events.

- **Language Bridging**--Multilingual programs and subtitles enhance cross-cultural communication and language learning.
- **Soft Power Tool**--Nations use broadcasting to shape international perception and promote their cultural and political values.
- **Global Entertainment**--TV and radio contribute to the worldwide spread of pop culture, creating shared cultural experiences.
- **Continuing Relevance**--Despite digital growth, traditional broadcasting remains vital for global connectivity and public service.
- Radio and television serve as effective tools for disseminating information on a global scale, reaching a vast and diverse audience easily, regardless of socio-economic backgrounds.
- They facilitate cultural exchange by providing insights into customs, traditions, and lifestyles from around the world, helping to break down stereotypes and foster greater understanding of global diversity.
- Radio and television play vital roles in disseminating news and information globally, providing real-time coverage of events, breaking news, and in-depth analysis, contributing to a more interconnected global citizenry.
- They serve as powerful tools for language learning and communication, helping to overcome language barriers and fostering a sense of global community and interconnectedness.

- Countries leverage radio and television to project soft power and influence on the global stage, shaping their image and building positive relationships with audiences worldwide, contributing to promoting their values, ideas, and achievements internationally.

Check Your Progress-2

Notes—i) Use the space below for your answers.

ii) Compare your answers with those given at the end of this unit.

1. What makes radio and television universally accessible, especially in remote areas?

.....

2. Name one region where community radio plays a vital role in public health and education.

.....

3. How do radio and television promote cultural exchange?

.....

4. Give an example of a program that fosters global cultural understanding.

.....

5. Why are television and radio still primary sources during emergencies?

.....

6. Name one global news network mentioned in the text.

.....
.....

7. How do international broadcasters help bridge language gaps?
.....
.....

8. Which broadcaster airs in over 30 languages to reach global audiences?
.....
.....

9. What is public diplomacy in the context of broadcasting?
.....
.....

10. Mention one example of a global entertainment broadcast that unites audiences.
.....
.....

2.5 Historical Development of Broadcasting Technologies Worldwide

The evolution of broadcasting technologies is a compelling story of innovation, connecting humanity across time and space. From the earliest wireless experiments to the internet-powered platforms of today, this journey illustrates how technology has transformed global communication and access to information.

❖ The Birth of Wireless Communication

Broadcasting began with the development of **wireless telegraphy** in the late 19th century. **Guglielmo Marconi**, an Italian inventor, successfully sent the first wireless signal across the Atlantic Ocean in **1901**, marking a major breakthrough in long-distance communication. This achievement laid the groundwork for radio as a public medium.

- **Example**--Marconi's wireless system enabled naval ships to send and receive Morse code messages over great distances.

❖ **The Golden Age of Radio**

The **1920s and 1930s** are often referred to as the **Golden Age of Radio**, as it became a central household medium. Governments, private companies, and public broadcasters worldwide began using radio for **news, entertainment, education, and propaganda**.

- **Example**--In 1921, **Warren G. Harding's** U.S. presidential inauguration became the first to be broadcast live via radio.
- **Example**--The British Broadcasting Corporation (**BBC**) was established in 1922 and became a model for public service broadcasting.

❖ **The Emergence of Television**

Television emerged in the **1920s and 1930s**, adding a visual dimension to broadcasting. **John Logie Baird** demonstrated the first working television system in **1926**. Regular TV broadcasts began in the **late 1930s**, transforming how audiences consumed information and entertainment.

- **Example**--The BBC began regular television broadcasts in 1936, making it one of the first to do so.

❖ **World War-II and Technological Advancement**

World War-II significantly accelerated advancements in communication technologies. **Radio became vital for wartime communication**, news dissemination, and morale-boosting programs. Simultaneously, **radar and electronics research** advanced television and broadcast infrastructure.

- **Example**--Both the **BBC** and **Radio Free Europe** served as important wartime broadcasters.

❖ **The Rise of Satellite Broadcasting**

The launch of **Sputnik 1** by the Soviet Union in **1957** initiated the space age and led to the development of satellite communication. By

the **1960s**, satellites like **Telstar** enabled real-time, global transmission of television signals.

- **Example--**The **1969 Apollo 11 moon landing** was broadcast live globally via satellite.

❖ **The Digital Revolution**

From the **1980s to the early 2000s**, broadcasting shifted from **analog to digital**, enhancing audio-visual quality, enabling **High-Definition TV(HDTV)**, and allowing multiple channels to be transmitted on a single frequency.

- **Example--**The **U.S. completed its analog-to-digital TV transition in 2009**, freeing up spectrum for other uses like mobile communication.

❖ **Internet and Streaming Era**

The 21st century saw the rise of **internet-based broadcasting and streaming platforms**, enabling **on-demand content, interactive features**, and **global accessibility**. Traditional broadcasters began integrating online services to stay relevant.

- **Example--**Platforms like **Netflix, Spotify, and YouTube** now dominate global media consumption, allowing users to stream content anytime, anywhere.

❖ **Conclusion**

The historical trajectory of broadcasting technologies reflects humankind's drive for faster, broader, and more democratic communication. From Marconi's wireless experiments to real-time global streaming, broadcasting continues to evolve—reshaping how the world stays informed, connected, and entertained.

STOP TO CONSIDER-3

- **Wireless Origins--**Guglielmo Marconi's wireless telegraphy in 1901 marked the start of radio broadcasting.

- **Golden Age of Radio**--The 1920s–30s saw radio become a household medium for news, entertainment, and public communication.
- **Emergence of Television**--John Logie Baird's 1926 demo led to regular TV broadcasts by the 1930s.
- **World War II Boost**--Wartime needs advanced both radio and television technologies.
- **Satellite Era**--Sputnik 1 (1957) and later satellites enabled global signal transmission and live international broadcasts.
- **Digital Revolution**--From the 1980s, analog broadcasting gave way to digital formats, improving quality and efficiency.
- **Internet & Streaming**--The 21st century introduced on-demand, personalized content through platforms like Netflix and YouTube.

Check Your Progress-3

Notes—i) Use the space below for your answers.

ii) Compare your answers with those given at the end of this unit.

1. Who is credited with the first successful transatlantic

wireless signal?

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.....

2. Which decade is considered the golden age of radio broadcasting?

.....
.....

3. What major invention is John Logie Baird known for?

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.....

4. How did World War II influence broadcasting technologies?

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5. What was the significance of Sputnik 1 in 1957 for broadcasting?

.....
.....

6. What satellite enabled the first live global television transmissions?

.....
.....

7. What are some advantages of digital broadcasting over analog?

.....
.....

8. When did the U.S. complete its transition from analog to digital TV?

.....

-
9. Name two modern streaming platforms that represent the internet era of broadcasting.
-
-
10. How has the internet transformed traditional broadcasting models?
-
-

Self Asking Questions(SAQs-1)

1. How does broadcasting contribute to cultural exchange and understanding globally?
2. What are the key milestones in the historical development of broadcasting technologies worldwide, and how have they shaped the modern communication landscape?
3. Discuss the importance of radio and television in disseminating news and information globally, particularly during significant historical events such as World War-II.
4. Explain the role of digital technologies in transforming the broadcasting landscape and enhancing the viewer experience.
5. In what ways do broadcasting regulations ensure fair and responsible use of the airwaves, and how do they safeguard the public interest?

2.6 Cultural Influences on Broadcasting

Broadcasting is not merely a channel for information and entertainment—it mirrors the cultural values, identities, and ideologies of its audiences. The relationship between broadcasting and culture is bidirectional: while culture shapes broadcasting

content, broadcasting also influences cultural perceptions, practices, and social change globally.

❖ **Cultural Content and Programming**

Culture significantly informs the programming choices of broadcasters. Local customs, beliefs, historical experiences, and societal norms dictate the type of content produced and aired. This ensures the content is culturally relevant and resonates with domestic audiences.

- **Example**--Indian television channels often feature family-centered dramas and mythological epics rooted in traditional values, such as *Ramayan* or *Mahabharat*.

❖ **Diversity in Language and Communication Styles**

Broadcasts reflect regional linguistic diversity. Programs are produced in native or local languages and often incorporate culturally specific idioms, humor, and expressions, allowing audiences to relate more intimately with the content.

- **Example**--South African Broadcasting Corporation (SABC) provides content in 11 official languages to cater to its diverse population.

❖ **Cultural Representation and Diversity**

Broadcasting helps shape societal perceptions by how it represents different ethnicities, genders, age groups, and social classes. Inclusive and balanced representation promotes social cohesion and challenges stereotypes.

- **Example**--The UK's Channel 4 is known for inclusive programming that reflects minority voices and underrepresented communities.

❖ **Traditional and Indigenous Broadcasting**

Broadcasting plays a key role in preserving indigenous languages and traditions by airing traditional music, folktales, community news, and cultural discussions.

- **Example--**Australia's NITV (National Indigenous Television) focuses on Aboriginal and Torres Strait Islander cultures and perspectives.

❖ **Cultural Sensitivity in Global Communication**

International broadcasters must navigate cultural nuances to prevent misunderstanding or offense. This includes respecting religious beliefs, customs, and taboos in their content.

- **Example--**Al Jazeera's Arabic and English channels tailor content presentation styles to suit regional cultural norms.

❖ **Political and Social Impacts**

Governments often shape broadcasting through policies aligned with cultural and national ideologies. Broadcasting can also be a vehicle for cultural diplomacy or challenge the status quo by raising awareness on social issues.

- **Example--**The U.S. Civil Rights Movement saw African-American radio stations as platforms for mobilization and awareness.

❖ **Cultural Festivals and Special Programming**

Broadcasters frequently celebrate cultural and religious events, fostering shared identity and understanding. This includes special programming for national holidays, traditional festivals, and historical anniversaries.

- **Example--**Japan's NHK airs documentaries and programs during the Obon Festival highlighting family traditions and ancestral reverence.

❖ **Interactive Media and Cultural Exchange**

With the growth of digital platforms, audiences can now interact with broadcasts through social media, SMS, or online polls. This enables real-time feedback and participation, enhancing cultural exchange.

- **Example**--Viewers across the globe comment and share opinions live during events like the Eurovision Song Contest, fostering transnational dialogue.

➤ **Country-Specific Broadcasting Systems**

✓ **United States(U.S.)**

The U.S. has a diverse broadcasting environment. Public services like **NPR** (radio) and **PBS** (television) coexist with large commercial networks (e.g., ABC, CBS, NBC, FOX). Radio includes talk shows, news, music, and cultural segments. Cable TV and online streaming (e.g., Hulu, Peacock) expand content availability.

- **Example**--NPR's "Morning Edition" is one of the most-listened-to news radio programs in the U.S.

✓ **United Kingdom(U.K.)**

The UK has a strong public broadcasting tradition through the **BBC**, known for its impartial journalism and educational programming. Commercial networks such as **ITV**, **Channel 4**, and **Sky** also provide a wide range of content. The BBC offers both national and regional services in TV and radio.

- **Example**--BBC World Service offers global news in over 40 languages.

✓ **Japan**

Japan's **NHK** offers public radio and television with an emphasis on educational and cultural content. Commercial networks such as **Fuji TV** and **TV Asahi** produce popular entertainment, news, and anime programming.

- **Example**--NHK's "Kōhaku Uta Gassen," a New Year's Eve music show, is a major cultural event watched by millions.

✓ **Germany**

Germany maintains a federal broadcasting structure with public broadcasters **ARD** and **ZDF**, funded by license fees. They produce

national and regional programming. Private networks like **RTL** and **ProSiebenSat.1** cater to commercial entertainment markets.

- **Example--** “Tagesschau,” ARD’s nightly news bulletin, is among Germany’s most trusted news sources.

STOP TO CONSIDER-4

➤ Cultural Influences on Broadcasting

- **Broadcasting reflects and shapes cultural values**, norms, and identities.
- **Content and language vary** based on local customs, traditions, and communication styles.
- **Inclusive representation** on air promotes diversity and social cohesion.
- **Indigenous and traditional media** preserve and promote cultural heritage.
- **Global broadcasts require cultural sensitivity** to avoid offense and ensure effective communication.
- **Governments influence broadcasting policies** to align with national and cultural interests.
- **Festivals and events are often featured**, reinforcing cultural identity.
- **Interactive digital media fosters cultural exchange** and participatory content creation.
- **Major broadcasters** in countries like the U.S., U.K., Japan, and Germany offer a mix of public and commercial content tailored to cultural contexts.

Check Your Progress-4

Notes—i) Use the space below for your answers.

ii) Compare your answers with those given at the end of this unit.

1. How does culture influence broadcast content?

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.....

2. Why is language diversity important in broadcasting?

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.....

3. What role does broadcasting play in cultural representation?

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.....

4. How does indigenous broadcasting support culture?

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.....

5. Why is cultural sensitivity crucial in international broadcasting?

.....
.....

6. What is the political impact of culturally-influenced broadcasting?

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.....

7. How do festivals appear in broadcasting?

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8. How has digital media affected cultural broadcasting?

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.....

9. Name a public broadcaster in Japan and its function.

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.....

10. What is a key feature of Germany's broadcasting system?

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.....

2.7 British Broadcasting Corporation(BBC)

➤ Origins and Historical Development

The **United Kingdom's(U.K.'s) first live public radio broadcast** occurred in **June 1920** from the **Marconi Wireless Telegraph Company's** factory in **Chelmsford, Essex**, under the direction of **Guglielmo Marconi**. The event was sponsored by **Lord Northcliffe** of the *Daily Mail* and featured the internationally renowned Australian soprano **Dame Nellie Melba**, captivating the listening public with this pioneering moment in radio history.

Following the broadcast's success, the **General Post Office (GPO)**—which oversaw telecommunications at the time—was inundated with over **100 applications for broadcast licences**. To avoid unregulated competition for limited radio frequencies, a single broadcasting licence was issued to a new entity--the **British Broadcasting Company**, established on **18 October,1922**. This was a commercial consortium made up of leading wireless manufacturers including Marconi, Metropolitan-Vickers, and General Electric Company (GEC). The BBC went on air shortly thereafter with its first programme—a **news bulletin**—on **14 November,1922**.

In **1927**, the British Broadcasting Company was reconstituted as the **British Broadcasting Corporation(BBC)**, a **public service broadcaster** operating under a **Royal Charter**. It was funded by a **licence fee** paid by the UK households using radio (later television), a model that continues—albeit contentiously—in the present day.

➤ International Expansion and the Birth of the World Service

From its early years, the BBC pursued international broadcasting. Recognizing radio's power to reach audiences beyond national borders, the BBC partnered with **Philips Radio** in the Netherlands to transmit its domestic service overseas. These broadcasts were relayed via **Daventry**, one of the BBC's first high-power longwave transmitters, and reached listeners as far as **India, South Africa, Australia, and New Zealand**.

In **1932**, the BBC officially launched its own international radio station, the **BBC Empire Service**, which later evolved into the **BBC World Service**. The Empire Service initially broadcast in English but later expanded to include a variety of languages, becoming a cornerstone of the UK's global media presence.

➤ **2.8 History and Mission**

- The **BBC was founded in 1922** and restructured in 1927 as a **public corporation**.
- Its enduring **mission** is to **inform, educate, and entertain**—a principle enshrined in its Royal Charter.
- The BBC aspires to provide **independent, impartial, and high-quality programming**, both in the UK and internationally.

➤ **2.9 International Reach**

- The BBC today serves **global audiences** across **television, radio, and digital platforms**.
- The **BBC World Service** broadcasts in **more than 40 languages**, reaching **over 300 million people weekly**(as of 2023), covering news, culture, education, and analysis.
- **BBC World News**, a 24-hour international TV news channel, offers rolling news, interviews, and in-depth reports on **global affairs**.
- Its **online platforms**—including **bbc.com** and **BBC mobile apps**—extend its reach further, offering free and subscription content globally. BBC Learning English is widely used for improving English proficiency worldwide.

➤ **2.10 Role as an International Broadcaster**

- ❖ **Objective** **Journalism**
The BBC is internationally respected for its **editorial independence**, striving for **accuracy, fairness, and impartiality**. This makes it a **trusted news source**, particularly in regions where press freedom is limited (e.g., Iran, Russia, Afghanistan).
- ❖ **Cultural** **Exchange**
Through its diverse content, including **documentaries** (e.g.,

Planet Earth), **international dramas**, and **interviews**, the BBC facilitates **cross-cultural understanding** and represents voices from all over the world.

❖ **Global News Coverage**

The BBC has a vast network of **foreign correspondents** and **bureaus** in over **70 countries**, enabling it to provide nuanced perspectives on global events—sometimes covering underreported crises, such as those in **Sudan** or **Yemen**.

❖ **Promotion of British Values and Culture**

While maintaining neutrality in news, the BBC does showcase **British heritage**, arts, language, and institutions, contributing to **soft power diplomacy**. For example, shows like *Sherlock*, *Doctor Who*, and *The Crown* enjoy global popularity.

❖ **Digital Innovation**

The BBC has invested in digital initiatives like **BBC iPlayer**, **BBC Sounds**, and **BBC News Online**, adapting to the shift in global media consumption. It also produces podcasts and interactive learning tools to engage younger, mobile-first audiences.

STOP TO CONSIDER-5

➤ **BBC as an International Broadcaster**

• **Origins(1920–1922)--**

- First live UK radio broadcast in 1920 by Marconi in Chelmsford, featuring Dame Nellie Melba.
- BBC founded as a **commercial company** in 1922, restructured as a **public corporation** in 1927.

• **Funding Model--**

- Financed by a **licence fee** from UK households—a model still in use today.

• **Early International Broadcasting--**

- BBC used Dutch transmitters to reach India, Africa, and Australasia.

- **BBC Empire Service** launched in 1932, later becoming the **BBC World Service**.
- **Mission--**
 - “Inform, educate, entertain” — a guiding principle under its Royal Charter.
- **International Platforms--**
 - **BBC World Service**--Broadcasts in 40+ languages, reaching 300M+ weekly.
 - **BBC World News**--24-hour global TV news.
 - **Digital platforms**--BBC.com, apps, podcasts, BBC Learning English.
- **Role and Impact--**
 - **Objective Journalism** in challenging regions.
 - **Cultural Exchange** through diverse global programming.
 - **Extensive Global Coverage** via bureaus in 70+ countries.
 - **Promotion of British Culture** and soft power.
 - **Digital Innovation**--iPlayer, BBC Sounds, mobile-first content.

Check Your Progress-5

Notes—i) Use the space below for your answers.

ii) Compare your answers with those given at the end of this unit.

1. When and where did the UK's first live public radio broadcast take place?

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2. Who sponsored the 1920 broadcast featuring Dame Nellie Melba?

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3. When was the British Broadcasting Company established?

.....
.....

4. What was the BBC's first programme broadcast on 14 November 1922?

.....
.....

5. In which year was the BBC reconstituted as a public corporation?

.....
.....

6. What was the name of the BBC's first international radio service launched in 1932?

.....
.....

7. What is the core mission of the BBC as stated in its Royal Charter?

.....
.....

8. How many languages does the BBC World Service broadcast in (as of 2023)?

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.....

9. Name two popular BBC shows that promote British culture internationally.

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.....

10. Which platforms reflect the BBC's digital innovation?

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.....

2.11 Cable News Network (CNN)

➤ History and Mission

- **CNN (Cable News Network)** was founded by **media entrepreneur Ted Turner** and officially launched on **June 01, 1980**. It became the **first television network to offer 24-hour, all-news coverage**, fundamentally changing how news was consumed and delivered worldwide.
- CNN's mission is to **deliver accurate, unbiased, and timely** reporting on global events. It aims to **inform, engage, and empower** audiences through comprehensive coverage and journalistic integrity, regardless of geographic location.

➤ International Reach

- CNN reaches a **global audience** through multiple platforms, including **television broadcasts, online streaming, mobile apps**, and **partnerships with local broadcasters** in various countries.
- Its international arm, **CNN International**, broadcasts globally in **over 200 countries and territories**, providing content tailored for an international audience. Its coverage includes **politics, economics, technology, health, environment, sports, and entertainment**.
- CNN's **digital presence** (via **CNN.com**, mobile apps, and social media) provides up-to-the-minute news updates, long-form analysis, multimedia storytelling, and opinion content accessible worldwide.

➤ Role as an International Broadcaster

❖ Global News Coverage

CNN is known for **real-time, breaking news coverage** of major global events. For example, CNN was widely recognized for its live reporting during the **1991 Gulf War**, and more recently, its coverage of **Russia's Invasion of Ukraine** and **COVID-19 Pandemic** received global viewership and acclaim.

❖ Cross-Cultural Dialogue

CNN contributes to **cross-cultural understanding** by highlighting global perspectives and interviewing experts and citizens from diverse backgrounds. Shows like *Amanpour* and *Inside Africa* spotlight international issues through local lenses, encouraging nuanced global discourse.

❖ Investigative Journalism

CNN conducts **in-depth investigations** into corruption, environmental abuse, and human rights violations. Notable examples include--

- Its exposé on **modern-day slavery in Libya (2017)**.
- Investigative reporting on **child labour in cobalt mining in the Democratic Republic of Congo**. These reports often trigger international awareness and policy responses.

❖ Technology and Innovation

CNN is a leader in integrating **new technologies** into journalism, such as--

- **CNN VR** for immersive storytelling.
- Use of **Augmented Reality(AR)** during election coverage.
- Incorporating **Artificial Intelligence(AI)-generated analytics** in data visualization and infographics. CNN also pioneered **live digital streaming** during major global events.

- ❖ **Humanitarian Coverage**
CNN's reporting on **natural disasters, conflicts, and humanitarian crises** helps raise awareness and support. For instance--
 - Coverage of the **Syrian refugee crisis**,
 - The **2010 Haiti earthquake**,
 - And ongoing attention to **climate-related displacement**.

Through initiatives like **CNN Heroes**, the network also showcases individuals making a positive difference, amplifying grassroots humanitarian work.

STOP TO CONSIDER-6

- **CNN as an International Broadcaster**
 - **Founded**--June 1, 1980, by **Ted Turner**—the first 24-hour all-news television channel.
 - **Mission**--Deliver **accurate, impartial, and timely** global news to inform and engage audiences.
- **International Reach**
 - **CNN International**--Broadcasts in **200+ countries**, covering politics, tech, environment, and more.
 - **Digital Platforms**--CNN.com, mobile apps, and social media deliver real-time news globally.
- **Key Roles**
 - ❖ **Global Coverage**--Real-time updates on events like the **Gulf War, COVID-19, and Ukraine war**.
 - ❖ **Cross-Cultural Dialogue**--Shows like *Amanpour* and *Inside Africa* highlight diverse voices and stories.
 - ❖ **Investigative Journalism**--Known for hard-

hitting reports on **Libya slave markets, child labour in Congo**, etc.

❖ **Technological Innovation**--Pioneered **VR, AR**, and real-time data tools in live news (e.g., U.S. elections).

❖ **Humanitarian Reporting**--Coverage of disasters (e.g., **Haiti Earthquake, Syrian Refugee Crisis**) mobilizes global awareness. *CNN Heroes* promotes grassroots changemakers.

Check Your Progress-6

Notes—i) Use the space below for your answers.

ii) Compare your answers with those given at the end of this unit.

1. Who founded CNN and in what year?

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.....

2. What was revolutionary about CNN when it was launched?

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3. What is CNN's stated mission?

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4. What is CNN International and what does it offer?

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5. Name two digital platforms where CNN provides global news.

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6. Which global event made CNN famous for live war coverage?

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7. Name one program that promotes cross-cultural understanding.

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8. Mention one investigative story CNN is known for.

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9. How has CNN used technology to innovate news delivery?

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10. What initiative by CNN highlights humanitarian contributions?

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2.12 Doordarshan(DD)

➤ History and Mission

- **Doordarshan**, meaning "*television*" in Hindi, was launched on **15 September, 1959** as an experimental service under **All India Radio(AIR)**.
- It became a full-fledged television service in 1965 and separated from AIR in 1976.
- Its mission is to **inform, educate, and entertain**, while promoting **national integration, public awareness, and cultural diversity**.

➤ **International Reach**

- **DD India**(not "DD International") is the international arm of Doordarshan(DD), targeting global audiences, especially the Indian diaspora.
- It broadcasts Indian news, culture, entertainment, and government programs across **Asia, Europe, Africa, the Americas, and Oceania**, primarily via satellite and online streaming platforms like YouTube and Prasar Bharati's Over The Top(OTT) service **NewsOnAir**.
- Key programs include “India Ideas,” “News Night,” and “Namaste Bharat.”

➤ **Role as an International Broadcaster**

❖ **Cultural Diplomacy**

- Doordarshan(DD) showcases Indian classical music, dance (e.g., *Rangoli*), festivals, and films, promoting India’s rich heritage and soft power globally.

❖ **Connecting the Indian Diaspora**

- DD India provides coverage of major Indian events (e.g., Republic Day, Independence Day, elections), enabling diaspora communities to stay connected with India.

❖ **News and Current Affairs**

- DD India broadcasts curated news bulletins and panel discussions reflecting Indian viewpoints on domestic and international developments.

❖ **Promotion of Indian Languages**

- It includes programming in **Hindi, English**, and regional languages, which helps preserve linguistic diversity and enhances understanding across cultures.

❖ **Community Engagement**

- Through its digital platforms and interactive shows, DD India engages viewers through social media polls, feedback channels, and audience features.

➤ **Prominent International Broadcasters**

❖ **Al Jazeera**

- Founded in **1996** in **Qatar**, Al Jazeera revolutionized Arabic media and later launched **Al Jazeera English** in 2006.
- Known for its **coverage of the Middle East** and in-depth documentaries (e.g., "Fault Lines"), it provides a non-Western perspective on global issues.

❖ **France 24**

- Launched in **2006**, funded by the French government.
- Broadcasts in **French, English, Arabic, and Spanish**, covering global affairs with a focus on **French and European viewpoints**.
- Available on TV, online, and mobile platforms, known for programs like "The Debate" and "Eye on Africa."

❖ **Deutsche Welle(DW)**

- Established in **1953**, DW is Germany's international broadcaster.
- Offers TV, radio, and digital services in **over 30 languages**, including English, Arabic, Hindi, and Swahili.
- Strong emphasis on **democracy, human rights, and European values**, with shows like *DW News* and *Conflict Zone*.

❖ **RT(Russia Today)**

- Founded in **2005**, RT is a Russian state-funded network broadcasting in English, Arabic, Spanish, French, and German.
- Offers an alternative narrative to Western media, but is often **criticized for pro-Kremlin bias** and spreading

disinformation, particularly during conflicts(e.g., Ukraine War).

- RT has been banned or restricted in the **European Union(EU), United Kingdom(UK), and Canada** for violating broadcasting standards.

❖ **NHK World-Japan**

- Operated by **NHK(Japan Broadcasting Corporation)**, NHK World launched in 1995 and was rebranded in 2009.
- Offers news, culture, and lifestyle programs in **English**.
- Known for shows like *NHK Newsline*, *Journeys in Japan*, and *Dining with the Chef*, promoting **Japanese innovation, cuisine, and tradition**.

➤ **International Radio Broadcasters**

❖ **Voice of America(VOA)**

- Launched in **1942**, VOA is a **U.S. government-funded** broadcaster providing content in **over 40 languages**.
- Known for promoting **democratic values**, it reaches audiences in countries with **restricted press freedoms** like **Iran, China, and North Korea**.

❖ **Radio Free Europe/Radio Liberty(RFE/RL)**

- Founded during the **Cold War**, headquartered in **Prague**.
- Broadcasts in over **20 countries**, particularly in **Eastern Europe, Central Asia, and the Middle East**.
- Often operates in **hostile environments** where independent media is under threat (e.g., Russia, Belarus).

❖ **BBC World Service**

- The world's largest international broadcaster, established in **1932**.
- Offers radio services in **40+ languages**.
- Renowned for **impartial journalism**, with iconic programs like *The World Today*, *Global News Podcast*, and *HARDtalk*.

❖ **Radio France Internationale(RFI)**

- Founded in **1975**, RFI is owned by France Médias Monde.
- Broadcasts in **French, English, Arabic, Spanish**, and several African languages.
- Strong presence in **Francophone Africa**, offering analysis, news, and music.

❖ **Deutsche Welle Radio**

- In addition to TV, DW offers international radio broadcasts in various languages.
- Focuses on **news, analysis, and European perspectives**.
- Available via **shortwave, FM, satellite, and online**.

STOP TO CONSIDER-7

Doordarshan(DD)

- Launched in 1959 under All India Radio(AIR); became independent in 1976.
- DD India is the international service, not "DD International."
- Mission-- Inform, educate, entertain; promote cultural diversity and national unity.
- Global reach via satellite, cable, and digital platforms.
- Focuses on--
 - Cultural Diplomacy(films, arts, traditions)
 - Connecting Indian Diaspora
 - News/Current Affairs
 - Promoting Indian Languages
 - Audience Engagement via Digital Media
- Doordarshan(DD), India's Public Service Broadcaster, operates internationally through its arm, Doordarshan International(DD International), which targets the Indian diaspora with Indian news, culture, and entertainment content.
- DD International plays a role in cultural

diplomacy by promoting Indian culture, traditions, and values globally through its diverse range of programming, including Indian films, music, dance, and religious programs.

- The international presence of Doordarshan(DD) helps connect the Indian diaspora with their homeland by providing access to news, events, and entertainment from India, fostering cultural ties and a sense of belonging among Indians living abroad.
- Doordarshan International(DD International) offers news and current affairs programming to keep the Indian diaspora informed about developments in India and around the world, covering topics such as politics, economics, sports, and culture.
- DD International promotes linguistic diversity by broadcasting content in various Indian languages, catering to different linguistic communities within the Indian diaspora and facilitating cultural exchange among them.

➤ **Key International Broadcasters**

❖ **Television**

- Al Jazeera(Qatar)– Middle East focus, investigative journalism.
- France 24(France) – Multilingual, French and global viewpoints.
- Deutsche Welle(Germany) – Democratic values, multilingual.
- RT(Russia) – Alternative narratives, state-funded, controversial.
- NHK World-Japan(Japan) – English content, Japanese

culture and innovation.

❖ Radio

- Voice of America(USA) – 40+ languages, democracy-focused.
- Radio Free Europe/Radio Liberty – Targets press-restricted regions.
- BBC World Service(UK) – Impartial, global reputation.
- Radio France Internationale(France) – Multilingual, strong in Africa.
- Deutsche Welle Radio – News and culture from a German/European lens.

Check Your Progress-7

Notes—i) Use the space below for your answers.

ii) Compare your answers with those given at the end of this unit.

1. When was Doordarshan(DD) launched and what was its original parent organization?

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.....

2. What is the name of Doordarshan's international broadcasting service?

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.....

3. How does DD India help connect the Indian diaspora with their homeland?

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.....

4. List two ways in which DD India promotes Indian culture internationally.

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.....

5.Name three international TV broadcasters and mention the region they are based in.

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6. Why has RT faced criticism and restrictions in several countries?

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7. What is the main goal of Voice of America (VOA)?

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8. Which broadcaster is known for covering Francophone Africa extensively?

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9. What is unique about NHK World-Japan's content strategy?

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.....

10. Which German broadcaster offers both radio and television services internationally?

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.....

2.13 All India Radio(AIR) as an International Broadcaster

➤ History and Mission

- **All India Radio(AIR)**, also known as *Akashvani*, was officially established in **1936**, evolving from the **Indian State Broadcasting Service**, which began in **1930**.

- AIR is a division of **Prasar Bharati**, India's Autonomous Public Broadcasting Agency since 1997.
- Its mission is to **inform, educate, and entertain**, while promoting **national integration, cultural diversity, and democratic values**.
- The name "**Akashvani**", meaning "celestial announcement", was coined by **Rabindranath Tagore**.

➤ **International Reach**

- AIR has an **international service** often referred to as **AIR External Services Division(ESD)**, not "AIR World Service".
- The **External Services Division**, launched in **1939**, was initially aimed at countering Nazi propaganda during WWII.
- It now broadcasts to over **100 countries**, targeting the **Indian diaspora, South Asian neighbours**, and audiences interested in Indian culture.
- AIR's global reach is supported via **shortwave, satellite, and online streaming** (e.g., www.newsonair.gov.in).

➤ **Role as an International Broadcaster**

❖ **Cultural Diplomacy**

- AIR ESD promotes India's rich **art, music, and traditions** globally.
- Programs include **classical and folk music, spiritual discourses, and literary features**, showcasing India's soft power.
- **Example-- "Panorama of India"** features discussions on Indian heritage and global peace.

❖ **Connecting the Indian Diaspora**

- Through broadcasts in languages like **Hindi, Tamil, Punjabi, and Bengali**, AIR helps the Indian diaspora stay connected to their roots.
- **Example--** AIR's **Hindi Service** is popular among Indian communities in **Mauritius, Fiji, and the Caribbean**.

❖ News and Current Affairs

- AIR provides news bulletins and talk shows on **Indian and International Affairs**, often sourced from **Prasar Bharati News Services(PBNS)**.
- Its credibility and unbiased reporting are valued in **regions with limited press freedom**(e.g., Afghanistan or Myanmar).

❖ Promotion of Indian Languages

- AIR broadcasts in **27 languages** and **17 dialects**, including **Pashto, Dari, Baluchi, Tibetan, and Sinhala**, supporting linguistic diversity and diplomatic outreach.
- **Example--The Baluchi Service** aims to reach Baloch communities in Pakistan and Iran.

❖ Community Engagement

- AIR engages its audience through **listener feedback programs, letters, emails, and now social media interactions**.
- **Example--The program “Aap Ki Farmaish”** features song requests and messages from global listeners.

STOP TO CONSIDER-8

- AIR began international broadcasting in **1939** to counter wartime propaganda.
- Its **External Services Division** broadcasts in **over 25 languages** to more than **100 countries**.
- It supports **cultural diplomacy, diaspora connection, and multilingual outreach**.
- Broadcasts are available via **shortwave, satellite, and online platforms**.
- Popular among diaspora in **Southeast Asia, Africa, and the Caribbean**.

Check Your Progress-8

Notes—i) Use the space below for your answers.

ii) Compare your answers with those given at the end of this unit.

1. When was AIR established?

.....
.....

2. What is the international wing of AIR called?

.....
.....

3. What was the initial purpose of AIR's international service?

.....
.....

4. Name a language in which AIR ESD broadcasts internationally.

.....
.....

5. How does AIR promote cultural diplomacy?

.....
.....

6. What digital platform streams AIR broadcasts globally?

.....
.....

7. Who coined the name “Akashvani”?

.....
.....

8. How does AIR connect the Indian

diaspora?

.....

.....

9. Which countries form a core audience for AIR ESD?

.....

.....

10. What kind of listener engagement does AIR promote?

.....

.....

2.14 Let Us Sum Up

This unit provided an overview of the significance of radio and television in global communication, emphasizing their historical development and technological advancements. We explored the key features of broadcasting and its cultural influences across different regions. Detailed discussions were provided on major international broadcasters like the BBC, CNN, Doordarshan, and All India Radio (AIR), highlighting their histories, missions, and international reach. Their roles as cultural and informational bridges in global communication were also examined, illustrating how they have shaped and continue to shape media landscapes worldwide.

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2.16 Model Questions

- ❖ Discuss the key features of broadcasting and how they have evolved with the advent of digital technologies, impacting the distribution and consumption of content. Cite suitable examples.
- ❖ Analyze the role of radio and television in fostering global communication, emphasizing their contributions to cultural exchange, news dissemination, language learning, and the projection of soft power by nations. Cite suitable examples.
- ❖ Trace the historical development of broadcasting technologies worldwide, highlighting key milestones and their significance in shaping the modern communication landscape. Cite suitable examples.
- ❖ Evaluate the cultural influences on broadcasting, exploring how cultural content, diversity in language and communication styles, representation, traditional and indigenous broadcasting, and cultural festivals impact the media landscape. Cite suitable examples.
- ❖ Compare and contrast the roles of the British Broadcasting Corporation(BBC) and Cable News Network(CNN) as international broadcasters, examining their history, missions, international reach, roles in global news coverage, cultural exchange, technological innovation, and contributions to humanitarian reporting. Cite suitable examples.
- ❖ "Discuss the key features of broadcasting as a form of mass communication in the digital age. How have technological advancements transformed traditional broadcasting, and what implications does this have for audience engagement and content accessibility?"
- ❖ "Broadcasting operates within a complex regulatory and commercial ecosystem. Analyze the role of regulation and advertising in shaping broadcasting content and operations.

To what extent do these factors affect the neutrality, accessibility, and quality of broadcast content?"

- ❖ "Radio and television are often seen as traditional media, yet they remain integral to global communication today. Analyze the enduring importance of these platforms in promoting cultural exchange, public awareness, and global connectivity, especially in underserved regions. How do they complement digital media in the contemporary communication landscape?"
- ❖ "Discuss how radio and television function as tools of soft power and public diplomacy in the international arena. Evaluate the implications of using mass media to shape foreign perception and promote national interests, citing examples from broadcasters such as VOA, CGTN, or RT."
- ❖ "Trace the major technological milestones in the evolution of broadcasting from the era of Marconi to the present-day streaming platforms. How have these developments influenced the accessibility and nature of global communication?"
- ❖ "Discuss the significance of World War II in accelerating broadcasting innovations. In what ways did war-related needs reshape the role and function of radio and television broadcasting?"
- ❖ "Compare and contrast the Golden Age of Radio with the current era of internet-based broadcasting. How have content, audience engagement, and the role of broadcasters changed over time?"
- ❖ "Evaluate the role of satellite and digital technologies in transforming television broadcasting into a global medium. What challenges and opportunities did these innovations create for both viewers and content producers?"
- ❖ "Broadcasting is both shaped by and a shaper of culture. Discuss this reciprocal relationship using relevant examples

from various countries. How does this dynamic influence social perceptions and cultural identity?"

- ❖ "Analyze the role of broadcasting in preserving and promoting indigenous cultures. Why is this important in the age of globalization, and how do specific national broadcasters contribute to this effort?"
- ❖ "Compare and contrast the broadcasting systems of the United States and the United Kingdom with respect to structure, content, and cultural objectives. What do these differences reveal about the societies they serve?"
- ❖ "Discuss the importance of cultural sensitivity in international broadcasting. How can failure to consider cultural nuances affect global communication, and what strategies do broadcasters use to avoid such pitfalls?"
- ❖ "Evaluate how interactive digital media has transformed traditional broadcasting's role in cultural exchange. In what ways has audience engagement become a key part of cultural representation and dialogue?"
- ❖ "Trace the historical development of the BBC from its early origins to its establishment as a global broadcaster. How did key events and policy decisions shape its transformation from a commercial entity into a public service institution?"
- ❖ "Critically evaluate the BBC's mission to 'inform, educate, and entertain' in the context of its international operations. How does the BBC balance these goals while maintaining its editorial independence?"
- ❖ "How does the BBC serve as a tool of cultural diplomacy while maintaining its reputation for impartial journalism? Discuss with examples from both news and entertainment content."
- ❖ "Assess the impact of digital innovation on the BBC's global reach and relevance. In what ways has the BBC adapted to changing patterns in media consumption?"

- ❖ "Why is the BBC considered a vital source of news and cultural content in regions with limited media freedom? Analyze its role in such contexts and the challenges it may face."
- ❖ "Discuss how CNN revolutionized global journalism through its 24-hour news model. How has this continuous coverage influenced audience expectations and the delivery of international news?"
- ❖ "Evaluate CNN's role as an international broadcaster in fostering cross-cultural understanding and global awareness. In what ways do its programs and reporting strategies encourage dialogue across borders?"
- ❖ "Analyze CNN's approach to investigative and humanitarian journalism. How do its reporting efforts on human rights violations, environmental crises, and grassroots activism contribute to global accountability and social impact?"
- ❖ "Examine the historical evolution of Doordarshan(DD) from a national broadcaster to an international presence through DD India. How has its mission shaped its programming and role on the global stage?"
- ❖ "Evaluate the role of DD India in promoting Indian culture and values internationally. How does it serve as a tool for cultural diplomacy and diaspora engagement?"
- ❖ "How does DD India use digital platforms to expand its global reach? Discuss the significance of online streaming and viewer interactivity in its modern broadcasting model."
- ❖ "Compare and contrast the editorial approaches of Doordarshan(India) and RT(Russia Today) as international broadcasters. What challenges do state-funded broadcasters face in maintaining credibility abroad?"
- ❖ "Discuss how NHK World-Japan and DD India each reflect their national identities in international broadcasting. In what

ways do these networks promote cultural narratives while serving global audiences?"

- ❖ "In the context of international broadcasting, analyze the impact of multilingual content in enhancing cross-cultural communication. Use examples from Deutsche Welle, France 24, and Voice of America (VOA)."
- ❖ "Critically assess the role of international radio broadcasters (like RFE/RL and VOA) in promoting press freedom and democratic values. What risks and responsibilities do they face in authoritarian contexts?"
- ❖ "Analyze the strategic importance of global broadcasters during times of international crises (e.g., wars, pandemics). How do networks like BBC World Service and CNN shape public understanding during such events?"
- ❖ "Discuss how Doordarshan's multilingual and multicultural programming contributes to linguistic preservation and national unity. How does this compare with other broadcasters like France 24 or DW?"
- ❖ "Evaluate the role of international broadcasters in shaping global narratives. How do organizations like Al Jazeera and BBC World Service offer alternative perspectives compared to Western mainstream media?"
- ❖ "Trace the historical evolution of All India Radio (AIR) from its inception to its role in international broadcasting today. How has its mission influenced its global outreach and programming?"
- ❖ "Critically analyze the role of AIR's External Services Division (ESD) in promoting Indian culture and soft power diplomacy. How does it contribute to India's global image?"
- ❖ "How does AIR help connect the Indian diaspora to their cultural and linguistic roots? Discuss the importance of language-specific content in maintaining identity across generations abroad."

- ❖ "Examine how AIR's multilingual broadcasts function as instruments of cross-border engagement and diplomacy. In what ways does this strategy differ from or resemble other global broadcasters?"
- ❖ "Evaluate AIR's efforts in maintaining relevance in the digital era. How does the integration of online platforms and audience interaction enhance its global presence and listener loyalty?"

2.17 Answers to Check Your Progress

Check Your Progress-1

1. Electromagnetic waves
2. Mass communication
3. All India Radio (AIR)
4. Flagship shows or national news
5. It uses one-to-many transmission accessible via radio, TV, or internet
6. TRAI (Telecom Regulatory Authority of India)
7. Through advertising
8. BBC World News
9. On-demand and interactive content
10. Netflix

Check Your Progress-2

1. They require only basic receivers and don't depend on expensive devices or internet connectivity.
2. Rural Africa or South Asia.
3. By broadcasting music, drama, documentaries, and discussions that reflect diverse traditions and values.
4. BBC World Service's "Outlook" or Al Jazeera's documentaries.
5. They offer real-time updates and live news coverage.
6. CNN International /BBC World News /France 24.
7. Through multilingual content and subtitle/translation services.
8. Deutsche Welle(DW).
9. Using media to shape international perception and influence foreign audiences.
10. The Academy Awards/Eurovision /BBC Radio 1's Top 40.

Check Your Progress-3

1. Guglielmo Marconi
2. 1920s–30s
3. Television – Baird demonstrated the first working TV system in 1926.
4. Advanced technologies – WWII boosted development of radar and radio communication.
5. Global Signal Transmission – Sputnik 1 marked the start of satellite-based broadcasting.
6. Telstar – Enabled live TV broadcasts between continents in the 1960s.
7. Better quality & efficiency – Digital offers clearer signals and interactive content.
8. 2009 – The U.S. officially switched from analog to digital TV.
9. Netflix and YouTube.
10. On-demand, interactive content

Check Your Progress-4

1. It shapes programming themes, formats, and styles based on audience values and preferences.
2. It ensures content is accessible and relatable to multilingual audiences.
3. It portrays various ethnic, gender, and social groups, influencing public perception.
4. It preserves languages, traditions, and storytelling unique to indigenous communities.
5. To avoid misunderstandings and promote respectful global communication.
6. It can support government ideologies or challenge societal norms.
7. Through special programs that highlight cultural practices and celebrations.
8. It allows audiences to engage directly and share diverse cultural perspectives.
9. NHK; it offers educational and cultural

programming across radio and TV.

10. It combines federal public service networks (e.g., ARD, ZDF) with private broadcasters.

Check Your Progress-5

1. June 1920, at the Marconi factory in Chelmsford, Essex.
2. Lord Northcliffe of the *Daily Mail*.
3. 18 October, 1922.
4. A news bulletin.
5. 1927.
6. BBC Empire Service.
7. To inform, educate, and entertain.
8. More than 40 languages.
9. *Sherlock* and *Doctor Who* (also acceptable: *The Crown*).
10. BBC iPlayer, BBC Sounds, and BBC News Online.

Check Your Progress-6

1. Ted Turner, 1980.
2. It was the first 24-hour all-news television channel.
3. To provide accurate, unbiased, and timely news coverage worldwide.
4. CNN's global broadcasting arm; offers international news in 200+ countries.
5. CNN.com and CNN mobile apps.
6. The 1991 Gulf War.
7. *Amanpour* or *Inside Africa*.
8. Exposé on modern-day slavery in Libya (2017).
9. Through Virtual Reality(VR), Augmented Reality (AR), and Real-Time Election Graphics.
10. CNN Heroes.

Check Your Progress-7

1. Launched in 1959, it was originally part of All India Radio(AIR).
2. DD India(not "DD International").
3. By broadcasting Indian news, entertainment, and cultural content, and offering coverage in Indian languages to maintain cultural ties.
4. Through--
 - ❖ Cultural programming (e.g., music, dance, films, religious shows)
 - ❖ Broadcasting in multiple Indian languages
5.
 - ❖ Al Jazeera – Qatar (Middle East)
 - ❖ France 24 – France (Europe)
 - ❖ NHK World-Japan – Japan (Asia)
6. For alleged pro-Kremlin bias, spreading disinformation, and promoting conspiracy theories.
7. To promote democracy and freedom of expression through objective news coverage, especially in countries with limited press freedom.
8. Radio France Internationale(RFI).
9. It focuses on English-language news and cultural programs showcasing Japanese innovation and traditions for a global audience.
10. Deutsche Welle(DW).

Check Your Progress-8

1. 1936 (as AIR); originally began in 1930 as Indian State Broadcasting Service.
2. External Services Division (ESD).
3. To counter Nazi propaganda during WWII.
4. Hindi / Pashto / Dari / Tamil (any one).
5. By broadcasting Indian music, traditions, and cultural programs globally.

6. newsonair.gov.in.
7. Rabindranath Tagore.
8. Through news, cultural programs, and language-based services.
9. Afghanistan, Mauritius, Fiji, Trinidad and Tobago, etc.
10. Listener feedback through letters, emails, and social media.

Unit: 3

**Growth and Status of Community Media In The
Global Perspective,
International Media Conglomerates and Their Current
Status**

Unit Structure:

- 3.1 Introduction**
- 3.2 Objectives**
- 3.3 Definition and Concept of Community Media**
- 3.4 Community Media and Development**
- 3.5 Growth and Status of Community Media in the Global Perspective**
- 3.6 Community Media: Contributions to Citizen Participation**
- 3.7 Patterns and Trends of Media Ownership**
- 3.8 Media Globalisation**
- 3.9 International Media Conglomerates and Their Current Status**
- 3.10 Let Us Sum Up**
- 3.11 References and Suggested Readings**
- 3.12 Model Questions**
- 3.13 Answers to Check Your Progress**

3.1 Introduction

Media Ecology and Community Media

The concept of **Media Ecology** examines how media and communication processes affect human perception, understanding, and values. The term was popularized by **Neil Postman in 1968**, although the foundational ideas were influenced by **Marshall McLuhan**, who famously stated, “*The medium is the message.*” This suggests that the form of media used to convey a message has a significant impact on how that message is perceived and understood.

Media ecology considers media as extensions of human senses, shaping how we interact with and perceive the world. In today’s era, where **Information and Communication Technologies (ICTs)** dominate, mediated communication plays a vital role in influencing public thought processes and shaping societal development.

Media ecology is closely interrelated with the concept of **community media**, which refers to media that are created, managed, and used by communities for their own purposes. Community media include forms such as **community radio, community newspapers, community video**, and others. These platforms function as alternatives to mainstream, commercial media, emphasizing **community participation, local development, and development communication.**

Community media are characterized by their **independence, non-profit orientation, and participatory approach**, typically involving volunteers from within the community as both content creators and managers. A “community” in this context refers to a group of people who either live in the same geographic location or share common interests or identities.

In a broader framework, community media contribute significantly to **media pluralism**, which is the presence of diverse voices, opinions, and perspectives in a media ecosystem. They help ensure that marginalized or underrepresented groups have access to media platforms for expression and dialogue.

The participatory nature of community media aligns with the views of scholars like **Daniel Lerner**, who emphasized the role of people’s participation in media for development. Similarly, **Wilbur Schramm** highlighted the importance of bridging the gap between the “informed” and the “uninformed,” advocating

for participatory and development-oriented communication strategies across all regions.

Therefore, community media play a pivotal role in shaping a **pluralistic and inclusive media ecology**, fostering meaningful communication, customized content, and active participation that addresses the developmental needs of local populations.

Self-Asking Question(SAQ)-1:

- What is your understanding on media pluralism? How do you relate the role of community media in the sphere of global media ? Cite suitable examples for your answer.

3.2 Objectives

After going through this unit, the learners will be able to –

- Define and describe the concept of community media.
- Discuss the role of community media in development and classification of the community media.
- Explain the contribution of community media in citizen participation.
- Describe the history of media ownership concisely.
- Enlist the factors responsible for shaping the media ownership patterns.
- Identify the international media conglomerates and their current status.
- Explain the concept of media globalisation.

3.3 Definition and Concept of Community Media

Community media, also referred to as **local media**, **participatory media**, or **citizen media**, refers to media initiatives that are created, operated, and consumed by community members for their own benefit. A brief introduction was provided earlier, but a more in-depth understanding of its definition and concept is essential.

According to the **International Association for Media and Communication Research (IAMCR)**, community media belongs to the domain of *Community Communication and Alternative Media*. This field focuses on media that originates from, circulates within, and resonates with civil society, distinct from commercial or state-run media.

Kevin Howley (2006) defines community media as *popular and strategic interventions into contemporary media culture, committed to the democratization of media structures, forms, and practices*. This emphasizes the transformative potential of community media in challenging dominant narratives and amplifying grassroots voices.

Similarly, **Ellie Rennie (2006)** states, “*Community media is usually run on a not-for-profit basis and provides community members with an opportunity to participate in the production process.*” This highlights its participatory nature and role in enabling marginalized communities to engage in media creation.

Community media typically operates as an **alternative to mainstream or corporate media**, catering to the specific informational, cultural, and developmental needs of a particular group or region. It addresses *ground-level realities* and prioritizes **local voices, customs, and concerns** often overlooked by commercial outlets. The media content is tailored to community-specific contexts—social, ethnic, linguistic, and geographical.

Beyond traditional communities (like village, tribal, or professional groups), the term "community" can also encompass **digital communities**, formed around shared interests across online platforms—e.g., podcast listeners, activist forums, or local-language YouTube channels.

➤ **Examples of Community Media**

- **Community Radio Stations** like **Radio Udaan** (run by visually impaired individuals in India) and **Bush Radio** in South Africa.
- **Community Newspapers** such as **Khabar Lahariya** in rural India, run by women from marginalized communities.

- **Digital Community Platforms**, like localized WhatsApp news groups or hyperlocal YouTube news channels.

➤ **Characteristics of Community Media**

- ❖ **Participatory in Nature**--Community members play an active role in content creation, editorial decisions, and administration. It fosters **grassroots democracy**.
- ❖ **Promotion of Local Culture**--It celebrates local traditions, dialects, music, folklore, and practices—keeping regional heritage alive.
- ❖ **Alternative and Development-Focused**--It brings attention to underreported issues—e.g., access to water, education, or healthcare—often neglected by mainstream media.
- ❖ **Community-Centric Narratives**--Storytelling in community media reflects the language, accent, values, and emotional tone of the target audience, increasing relatability and trust.
- ❖ **Linguistic Sensitivity**--It uses local languages and dialects, enabling better comprehension and engagement among all age groups.
- ❖ **Community Ownership**--Community media is usually **owned, managed, and sustained by the community**. Without strong local involvement, it risks becoming indistinguishable from mainstream media.
- ❖ **Inclusive and Flexible Technologies**--It can be high-tech (e.g., digital streaming, mobile apps) or low-tech (e.g., wall newspapers, loudspeaker broadcasts), adapting to the community's resources and capacities.

- ❖ **Transparency and Dialogue**--It enables **open discussions**, encourages **civic participation**, and acts as a bridge between the public and local authorities—empowering the voiceless.

The **UNESCO's International Programme for the Development of Communication (IPDC)** recognizes community media as essential for ensuring **media pluralism, diverse content, and inclusive representation**. It supports the idea that community-run media enable **marginalized populations** to express their narratives, shape their development priorities, and engage in democratic processes.

❖ **Conclusion**

Community media functions on **democratic, non-profit principles**, aiming to create **socially desirable changes** by empowering communities to articulate their own realities. Whether through radio, print, or digital platforms, community media is a **tool of representation, dialogue, and development**, vital to fostering inclusive societies.

Self-Asking Question(SAQ)-2

- How community media is linguistically sensitive? Explain in your own words and cite suitable examples.

STOP TO CONSIDER-1

➤ **Community Media**

- ❖ **Definition**--Media created, owned, and operated by a community for participatory communication and local development; includes radio, print, video, and digital platforms.

❖ **Key Scholars--**

- *Kevin Howley (2006)*-- Community media as strategic, democratic interventions.
- *Ellie Rennie (2006)*-- Emphasizes non-profit nature and community participation.
- *IAMC*-- Highlights roots in civil society and alternative media.

❖ **Purpose**-- Acts as an alternative to corporate media; focuses on local content, development communication, and inclusion of marginalized voices.

❖ **Community Scope**-- Includes geographic communities (villages, tribes), identity-based (ethnic, caste, profession), and digital interest-based communities.

❖ **Examples**--

- **Radio Udaan** (India)
- **Bush Radio** (South Africa)
- **Khabar Lahariya** (India)
- Local WhatsApp news groups

❖ **Core Characteristics**--

- Participatory and democratic.
- Promotes local culture and language.
- Addresses underrepresented, ground-level issues.
- Uses community-driven storytelling.
- Emphasizes linguistic and cultural sensitivity.
- Owned and sustained by the community.
- Adaptable to both high- and low-tech formats.
- Facilitates civic dialogue and transparency.

❖ **Global Recognition**- Supported by **UNESCO-IPDC**

for enhancing media pluralism and democratic development.

Check Your Progress-1

Notes—i) Use the space below for your answers.

ii) Compare your answers with those given at the end of this unit.

1. What is community media also known as?

.....
.....

2. Which organization places community media within Community Communication and Alternative Media?

.....
.....

3. Who described community media as “popular and strategic interventions into contemporary media culture”?

.....
.....

4. According to Ellie Rennie, how is community media usually run?

.....
.....

5. Name one community radio station run by visually impaired individuals in India.

.....
.....

6. What type of issues does community media focus on that are often ignored by mainstream media?

.....
.....

7. What kind of ownership model does community media follow?

.....
.....
8. How does community media reflect the identity of its audience?

.....
.....
9. What does UNESCO's IPDC say about the role of community media?

.....
.....
10. What is the primary goal of community media?

3.3.1 Forms of Community Media

Community media manifests in various forms and serves as a participatory communication tool for different segments of society. Broadly, **community media can be categorized into two types--**

- **Non-Technology-Based Community Media**
- **Technology-Based Community Media**

➤ **Non-Technology-Based Community Media**

These are traditional and grassroots forms of communication that do not rely on modern digital or electronic technologies for dissemination. Although some may now incorporate digital elements for documentation or amplification, their **origin is rooted in face-to-face, oral, or physical interaction.**

Examples include--

- **Puppetry** (e.g., *Kathputli* in Rajasthan, India)
- **Street Theatre** (e.g., *Nukkad Natak*)
- **Community Theatre**

- **Grassroots Comics** (used in rural education and awareness campaigns)
- **Community Games** (traditional games used for education or message-spreading)

These forms are particularly valuable in **low-literacy, resource-poor, or remote communities**, allowing messages to be conveyed through performance, visuals, and storytelling. While modern tools may now record or broadcast these forms, their **core nature remains analogue and community-centric**.

➤ **Technology-Based Community Media**

Technology-based community media makes use of **electronic, digital, and broadcast technologies** to reach and engage a community. These platforms maintain a localized focus but use tools like radio waves, digital websites, or printed paper to disseminate content.

Examples include--

- **Community Radio--**

As per the **Ministry of Information and Broadcasting(MIB), Government of India**, community radio acts as a platform for local voices to discuss community-specific issues like **health, education, agriculture, and nutrition**. It operates in **local languages and dialects**, reflecting the **accent, concerns, and cultural identity** of the community. It is recognized as the **third tier of radio broadcasting**, distinct from public service (e.g., All India Radio(AIR) and commercial stations (e.g., FM stations).

Example-- *Radio Udaan*(India), *Sangham Radio*(Andhra Pradesh)

- **Community Television—**

Community-run television stations often produce and air content that speaks directly to local issues, featuring local talent and covering events ignored by mainstream broadcasters.

Example-- *Okapi TV* (DR Congo)

- **Community Newspapers--**

Community newspapers are part of **community journalism**—a form of locally oriented journalism. These newspapers may be in **print or digital form** and are often not driven by profit but by **developmental and informational goals**. They serve to **inform, educate, and entertain** specific communities based on **geographical, social, cultural, or political affiliations**.

Example-- *Khabar Lahariya* (India), a rural newspaper run by women from marginalized communities.

- **Community Web Portals and Websites—**

These digital platforms cater to community-specific content and often include **news updates, educational material, job listings, or cultural content** tailored for a particular group.

Example-- CGNet Swara – a voice-based portal for tribals in Central India.

- **Participatory Videos and Podcasts--**

Community members create their own audiovisual content to share stories, advocate for issues, or preserve cultural heritage.

Example-- Digital Green(India), which uses participatory video for agricultural knowledge sharing.

➤ Conclusion

Community media—whether traditional or technologically advanced—plays a vital role in **local empowerment, cultural preservation, and grassroots communication**. In the face of commercialized mass media, these platforms **ensure media pluralism and local representation**, often functioning on **non-profit and participatory principles**.

STOP TO CONSIDER-2

➤ Forms of Community Media

- **Two Main Types--**

- **Non-Technology-Based--** Traditional, face-to-face, or performance-based media.
 - **Examples--** Puppetry, street theatre (e.g., *Nukkad Natak*), grassroots comics, community games.
- **Technology-Based--** Uses electronic or digital platforms while retaining local focus.
 - **Examples--** Community radio, TV, newspapers, web portals, participatory videos, podcasts.

- **Community Radio--**

- Localized, in regional languages/dialects.
- Covers issues like health, agriculture, education.
- Third tier in broadcasting (after public and commercial radio).
- **Example--** *Radio Udaan* (India), *Sangham Radio*.

- **Community Newspaper--**

- Rooted in community journalism.
- Serves informational and developmental needs.
- Available in both print and digital formats.
- **Example--** *Khabar Lahariya*.

- **Digital Community Media--**

- Includes web portals, websites, and podcasts tailored for specific communities.
- **Example--** CGNet Swara, Digital Green.
- **Key Traits--**
 - Emphasis on **participation, local voice, and non-profit goals.**
 - Maintains community identity despite media corporatization.
 - Combines **traditional roots** with **modern outreach.**

STOP TO CONSIDER-3

Puppetry is one of the oldest forms of traditional performance art in India, deeply rooted in the **Indian Knowledge System**. Historically, it has been a tool for **community storytelling and cultural reflection**. Today, puppetry is increasingly used in **development communication** to spread awareness on social issues like health, sanitation, education, and gender equality. Additionally, it is being integrated into **classroom teaching** to create an engaging learning environment. Its value as a **community medium lies in its accessibility**, requiring no sophisticated technology to convey meaningful messages.

Community theatre, or folk theatre, plays a vital role in local communication, especially during **festivals and rituals**. It is a performance-based medium that serves both entertainment and educational purposes, often addressing **local issues, moral values, or cultural heritage**. Unlike formal or commercial theatre, community theatre is passed on through **traditional learning methods** and usually performed in **local dialects**. It reflects the **spiritual, social, and celebratory essence** of the community.

Traditional community games also act as a medium of **social bonding and cultural continuity**. These games are typically played during festivals or social gatherings and involve **peer participation**, regardless of age or social status. They promote **joy, unity, and intergenerational interaction**, serving as **informal community**

events that reinforce shared identities and values.

Grassroots comics are a **visual, narrative-based community medium** that allows individuals, especially from marginalized communities, to express themselves on local issues. These comics use **simple drawings and local language** to communicate messages effectively. **World Comics India**, a pioneering organization, has been instrumental in **organizing and popularizing grassroots comics** as a participatory communication tool. While originally a **non-technology-based medium**, grassroots comics have increasingly adopted **digital platforms**—such as the website *grassrootscomics.net*—to share content, conduct workshops, and expand their reach. As a result, grassroots comics now represent a **blended media format**, combining traditional storytelling with modern technology.

Self-Asking Questions(SAQs)-3

- How would you evaluate the position of community theatre and grassroots comics in relation to non-technology-based and technology-based forms of community media?
- "Does any pure form of community media exist today without any technological intervention? Reflect on this and justify your perspective."

Check Your Progress-2

Notes—i) Use the space below for your answers.

ii) Compare your answers with those given at the end of this unit.

1. What are the two broad categories of community media?

.....
.....

2. Give two examples of non-technology-based community media.

.....

.....
3. Why are non-technology-based media forms useful in remote or low-literacy areas?

.....
.....
4. Which ministry in India recognizes and regulates Community Radio?

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.....
5. Name two community radio examples mentioned in the text.

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.....
6. What distinguishes community newspapers from mainstream newspapers?

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.....
7. What is the role of community television stations?

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.....
8. Which rural Indian newspaper is run by marginalized women?

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.....
9. Name one digital platform that uses participatory video for community development.

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.....
10. What is CGNet Swara known for?

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.....

3.4 Community Media and Development

Historically, **community media** has served as the voice of marginalized communities. Over time, it has evolved to play a crucial role in advancing the development goals of communities, helping them achieve improvements in areas such as **education, health, social rights**, and basic **human needs**.

Community media aims to **empower communities** by raising awareness about the world around them and addressing both **specific and indirect issues** that affect them. It fosters an ecosystem of **participatory communication**, where community members share concerns, discuss challenges, and explore potential solutions.

In recent years, community media has increasingly integrated with **digital platforms**, such as **social media** (e.g., **Facebook, YouTube**) and **digital ventures** like **websites, podcasts, blogs**, and **vlogs**. However, its core essence remains closely tied to the **unique needs** of specific communities, whether defined by geography, religion, caste, profession, or other factors.

➤ **Campus Media--A Growing Segment**

An emerging subcategory of community media is **campus media**, which includes **campus radio, campus newspapers**, and similar initiatives. These media platforms are typically found in **educational institutions** such as universities, colleges, and schools. Campus media serves a wide range of purposes, from addressing academic needs to promoting cultural and entrepreneurial activities.

Examples include--

- **Radio Luit , 90.8 FM of Gauhati University.**
- **Jnan Taranga, 90.4 FM of Krishna Kanta Handique State Open University.**

These examples demonstrate how community media is expanding and gaining recognition in academic settings.

➤ **Community Media in Information, Education, and Communication (IEC)**

Community media plays a vital role in **Information, Education, and Communication (IEC)** and **Behaviour Change Communication (BCC)**. For instance, **Radio Brahmaputra, 90.4 FM**, a community radio operated by the **Centre for North Eastern Studies (C-NES)**, broadcasts in the **Brahmaputra River's char (riverine) areas**, focusing on health, nutrition, education, and related issues.

Radio Brahmaputra, 90.4 FM works on various **Sustainable Development Goals (SDGs)** such as **child protection, poverty eradication, and social inclusion**. Its motto, "Many Voices, One Community," highlights the station's commitment to empowering local voices for greater social change. The station is based in the **Dibrugarh district of Assam, India**.

➤ **The Impact of Community Media**

The **impact of community media** has been analyzed through various **monitoring studies**, which indicate that community media often reaches its audience more effectively than **mass media campaigns**. In community media, the message formulation is deeply aligned with the **local culture** and the **needs of the target audience**, ensuring that the content resonates more strongly. This alignment is critical, as the community members are often directly involved in content creation and dissemination.

For example--

- **Radio Brahmaputra, 90.4 FM** serves the riverine communities of Dibrugarh, addressing developmental issues specific to their needs.
- **Radio Luit, 90.8 FM** focuses on **academic content and co-curricular activities**, involving students in various programs and making it a truly **participatory media platform**.

➤ **Expanding Audience Reach**

A common misconception about community media is that its audience is **limited**. While the audience for community media may

appear small, in many cases, it has a **broader reach** than expected. In fact, the **inclusive nature** of community media—along with its **relevant local content**—allows it to engage a wider demographic, even beyond the immediate community.

➤ Conclusion

Community media plays a critical role in **empowering communities** and advancing **local development**. It connects communities to the larger world while focusing on their specific needs, fostering participation, and ensuring diverse voices are heard. Whether in rural areas, academic campuses, or urban neighbourhoods, community media acts as a powerful tool for **social change, cultural preservation, and developmental progress**.

Self-Asking Question(SAQ)-4

- To what extent community radio should spread itself into the life of the community. Analyze your answer logically with suitable examples.

STOP TO CONSIDER-4

➤ Community Media and Development

- **Community media** serves as a voice for marginalized groups, aiming to empower communities by raising awareness and addressing local issues.
- It fosters **participatory communication** where members discuss challenges and explore solutions.
- **Campus media** (e.g., Radio Luit, Jnan Taranga) is an emerging subcategory, focusing on academic, cultural, and entrepreneurial needs.

- Community media plays a key role in **Information, Education, and Communication (IEC)** and **Behaviour Change Communication (BCC)**, with examples like **Radio Brahmaputra** promoting health, education, and SDGs.
- Studies show community media often reaches its audience more effectively than mass media due to its localized content and direct community involvement.
- Despite misconceptions, community media can have a broad reach and fosters **social change, cultural preservation, and local development**.

STOP TO CONSIDER-5

Learners are encouraged to explore various case studies of community media to gain insights into its role in developmental communication and its impact on the public. For example, they may examine the following:

- **Radio FTII 90.4 FM** from the Film and Television Institute of India (FTII) in Maharashtra.
- **Radio Jnan Taranga** of Krishna Kanta Handique State Open University.
- **Radio Gyanmalinee** of Dibrugarh University.
- **Radio Udaan**, an online community radio in Punjab serving the visually impaired community.
- **DDS Radio** of the Deccan Development Society.

Additionally, learners should study the community newspapers that were published during India's freedom struggle and Bangladesh's liberation movement, as these historical examples offer valuable insights and could serve as relevant research material.

Check Your Progress-3

Notes—i) Use the space below for your answers.

ii) Compare your answers with those given at the end of this unit.

1. What role has community media historically served?

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.....

2. How does community media aim to empower communities?

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.....

3. Which digital platforms has community media increasingly integrated with?

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.....

4. What is campus media?

.....
.....

5. Give an example of a campus radio station.

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.....

6. What is the role of community media in Information, Education, and Communication (IEC)?

.....
.....

7. What Sustainable Development Goals (SDGs) does Radio Brahmaputra work on?

.....

.....

8. How does community media compare to mass media in terms of audience reach?

.....

.....

9. What is a common misconception about community media?

.....

.....

10. What is the core focus of community media?

.....

.....

3.5 Growth and Status of Community Media in a Global Perspective

Before delving into the global status of community media, it is important to understand its foundational characteristics. Community media typically emphasize--

- **Community Awareness**
- **Community Ownership**
- **Social Appropriation** (use of media by the community for its own purposes)

Community media are participatory in nature, involving the local population in all aspects of operations—from content creation and broadcasting to management. They aim to strengthen local culture, provide a platform for local voices, and ensure representation across age, gender, caste, ethnicity, and religion. The core philosophy is to produce relevant and diverse information that addresses the needs and issues of the specific community it serves.

Community media--

- Operate with non-commercial, non-profit motives.

- Encourage inclusive representation.
- Source most of their content locally.
- Integrate new technologies to enhance reach and diversity.
- Function **by the community, for the community**.

➤ **Global Developments and Shifting Patterns**

Globally, community media have evolved considerably, particularly with the integration of digital tools and platforms. However, in countries like India, community media still face challenges in developing effective communication strategies for development-oriented broadcasting.

Organizations such as the **Commonwealth Educational Media Centre for Asia (CEMCA)**, established in 1994 under the **Commonwealth of Learning (COL)**, have been instrumental in supporting community media in Asia. CEMCA promotes open and distance learning, particularly through community radio, and is currently advancing technologies including Artificial Intelligence(AI) to enhance last-mile connectivity. Member countries include India, Bangladesh, Maldives, Malaysia, Singapore, and Sri Lanka. CEMCA also emphasizes gender-responsive skill development and institutional capacity building for online and blended learning.

A notable Indian example is **Dr. B.R. Ambedkar Open University** (formerly Andhra Pradesh Open University), which collaborates with CEMCA to democratize education through digital and community media platforms. These include learning portals and community radios tailored to local needs.

Worldwide, educational institutions are increasingly adopting participatory models through platforms like **Moodle**, community portals, and non-commercial learning channels. In India, government-supported initiatives such as **PM e-Vidya** and **Swayam Prabha** (via DTH, web, and mobile platforms) are good examples of educational community media using digital tools.

Despite occasional overlaps with mainstream media, community media remain distinct due to--

- Their focus on localized, homogenous community interests.
- Non-profit orientation.
- Participatory governance and content creation.
- Emphasis on cultural preservation and empowerment.

➤ **Regional Examples**

- **Bangladesh--** Community media such as Radio Bangladesh and Bangladesh Television offer need-based programming focused on rural development, agriculture, education, and youth, similar to Indian initiatives like *Krishi Darshan* and *Yuvavani*.
- **Sri Lanka--**The **Sri Lanka Broadcasting Corporation (SLBC)** has effectively used radio and television to deliver school curriculum and educational programming to remote areas.
- **United States--**One of the earliest community television stations in Dale City (1968), managed by a local chamber of commerce, operated without advertisements for two years before shutting down due to financial issues. This underscores the importance of sustainability planning, even for non-profit community media.
- **China--** Some community-like media platforms are criticized for being state-influenced or used as tools of government propaganda, contradicting the core values of independent, community-driven communication.

➤ **UNESCO's Role**

UNESCO has long advocated for the promotion and sustainability of community media. In 2015, it hosted an international seminar on community media sustainability and emphasized--

- Public and private funding access.
- Support through limited advertising.
- Recognition of community media as a distinct sector from commercial and state media.

UNESCO also encourages the digital transition of community media through websites, social media, mobile apps, and other technologies.

➤ **Institutional Support and Advocacy**

In India, the **Ministry of Information and Broadcasting(MIB)** oversees licensing and regulation of community media. Various advocacy groups, including lobbying organizations, are involved in pushing for broader recognition and support.

In the **United States(U.S.)**, the **Alliance for Community Media** represents public, educational, and government access (PEG) cable TV organizations and community media centers nationwide.

In India, small-scale community newspapers are often run by community organizations. For instance, **Srimanta Sankaradeva Sangha** in Assam publishes *Manikanchan*, a community newsletter focused on Vaishnavism and related cultural content. Though distributed on a subscription basis, it operates on a non-profit model and is recognized as a form of community media. Similar community-led publications exist globally.

STOP TO CONSIDER-6

➤ **Growth and Status of Community Media – Global Perspective**

- **Core Characteristics--**
Community media emphasize **awareness, ownership, and social appropriation**; they are **non-profit, participatory, local, and inclusive** in nature.

- **Participation & Representation--**
Operated by and for the community; encourages diverse representation regardless of age, gender, caste, or ethnicity.

- **Educational Role--**
Platforms like **CEMCA, PM e-Vidya, Swayam Prabha, and Dr. B.R. Ambedkar Open University** show community media's increasing role in open and distance education.

- **Technological Shift--**
Adoption of **digital tools, Artificial Intelligence(AI), portals, and apps** is pushing community media into a new tech-integrated phase.

- **Global Examples--**
 - **India--**Focus on education, rural development, and skill-building
 - **Bangladesh & Sri Lanka--**Community radio/TV serve rural, educational needs
 - **USA--**Early community TV faced sustainability issues
 - **China--**Use for propaganda contradicts true community media ethos

- **UNESCO's Role--**
Advocates sustainable policy via public/private support and limited advertising; promotes digital transformation.

- **Challenges--**
 - Financial sustainability.
 - Policy support.
 - Risk of political influence.

- **Key Distinction from Mainstream Media--**
Local focus, participatory control, non-commercial aims, and cultural preservation.

Check Your Progress-4

Notes—i) Use the space below for your answers.

ii) Compare your answers with those given at the end of this unit.

1. What are the three foundational aspects of community media?

.....

2. Which organization under COL supports community media in Asia?

.....

3. Which Indian university collaborates with CEMCA for digital community media initiatives?

.....

4. Name two government-supported community media

initiatives in India.

.....
.....

5. What makes community media distinct from mainstream media?

.....
.....

6. Which organization hosted a seminar in 2015 promoting community media sustainability?

.....
.....

7. Which Sri Lankan institution has used radio and TV for school education?

.....
.....

8. What issue caused the closure of a community TV station in Dale City, USA?

.....
.....

9. Who oversees community media licensing and regulation in India?

.....
.....

10. Which community organization in Assam publishes the newsletter *Manikanchan*?

.....
.....

3.6 Community Media: Contributions to Citizen Participation

Community media, often referred to as **participatory media**, plays a critical role in promoting **inclusive communication and social development**. It serves as a platform where **citizens actively engage** in identifying their own strengths, weaknesses, opportunities, and threats (SWOT), leading to more responsive and accountable community action.

➤ Role of Participation

Participation is central to community media. It **integrates community members**, fostering a sense of belonging and collective identity. Tools such as **focal group discussions** are often used to identify development agendas, allowing stakeholders to define their community's priorities. This aligns with the **development communication model**, which emphasizes using media to address societal needs and enhance public welfare.

➤ Gatekeeping in Community Media

Community media employs a **gatekeeping model**, where content is carefully curated to align with community development goals. However, unlike mainstream media, **community members themselves often act as gatekeepers**, contributing and deciding what content is relevant, ethical, and necessary. This participatory gatekeeping model supports the idea of **democratic media**, where **editorial control is decentralized**.

Example-- In India's community radio stations like *Radio Namaskar* in Odisha, local villagers act as both content creators and decision-makers, selecting topics like sanitation, women's health, and agriculture.

➤ Legal and Institutional Framework

Community media functions within **legal and ethical boundaries**, often adhering to frameworks laid out by national authorities--

- In India, the **Ministry of Information and Broadcasting(MIB)** governs licensing for community radio.
- Bodies like the **Press Council of India(PCI)** and national press laws offer guidance on ethics and standards.

However, **autonomy and democratic functioning** remain key pillars of community media.

➤ **Typologies of Participation**

As identified by **Paolo Mefalopulos (2008)**, participation in community media can be categorized as--

- **Passive Participation** – When stakeholders are merely informed of activities or decisions, with little or no feedback or engagement.
- **Active Participation** – Involves direct contribution, dialogue, and decision-making by community members.

Many community media platforms strive to move from passive to **consultative, collaborative, and empowering models** of participation.

Example-- In Nepal, community radio stations such as *Radio Sagarmatha* adopt collaborative programming strategies, inviting local farmers, teachers, and youth groups to discuss and plan content.

➤ **Horizontal Communication and Empowerment**

Community media promotes **horizontal communication**, where dialogue flows between equals, encouraging **capacity building** and **collective empowerment**. This model ensures that **community-led dialogue** leads to consensus on goals and the methods to achieve them.

Example-- In South Africa, *Bush Radio* incorporates workshops and training programs that allow community members to learn broadcasting skills and shape programming.

➤ Challenges and Need for Balance

Community media is not without challenges. **Influential groups** within a community may dominate discourse, leading to biased outcomes or the silencing of less vocal groups. This results in **increased passive participation** and sometimes conflict.

Therefore, a **balancing mechanism** is essential to ensure fairness and true democratic function. Editorial boards, community advisory panels, or rotating leadership models can help prevent power concentration.

Example-- *Kalanjiam Samuga Vanoli*, a Tamil Nadu-based community radio, addresses bias by creating rotating committees of women, youth, and elderly members for content planning.

➤ Optimism for Democratic Media Ecology

Despite global distractions and concerns like **political interference**, **digital divides**, and **commercialization**, community media continues to be a **promising tool for democratic engagement**. When supported by capacity building, legal protections, and participatory structures, it remains a **powerful agent for grassroots empowerment**.

STOP TO CONSIDER-7

➤ Community Media & Citizen Participation

❖ Brief

Community media empowers citizens through participatory communication, fostering local development, democratic engagement, and inclusive dialogue. It relies on legal frameworks, decentralized content creation, and active community involvement, while facing challenges like bias and power imbalance.

Summary--

❖ Key Pointers--

- Community media = participatory media focused on local empowerment.
- Encourages **SWOT identification** and developmental action.
- Emphasizes **community participation** and **collective identity**.
- Uses **gatekeeping by locals** for relevant, ethical content.
- Governed by legal bodies like **MIB** and **Press Council of India(PCI)**.
- Includes **passive to active participation** models (Mefalopulos, 2008).
- Promotes **horizontal communication** and **skill-building**.
- Faces challenges of **elite dominance** and **passivity**.
- Needs **balancing mechanisms** (e.g., rotating committees).
- Remains a **vital tool** for grassroots **democratic media ecology**.

Check Your Progress-5

Notes—i) Use the space below for your answers.

ii) Compare your answers with those given at the end of this unit.

1. What is another term for community media?

.....

2. What communication model does community media align with?

.....

3. Who often acts as gatekeepers in community media?

.....

4. Which ministry governs community radio licensing in India?

.....
.....
5. What are the two types of participation mentioned by Paolo Mefalopulos (2008)?

.....
.....
6. Name a community radio station in India where locals choose topics like sanitation and agriculture.

.....
.....
7. Which South African station trains community members in broadcasting?

.....
.....
8. What challenge can occur when influential groups dominate community media?

.....
.....
9. What mechanism does Kalanjiam Samuga Vanoli use to maintain balance in content planning?

.....
.....
10.Despite challenges, what continues to make community media a promising democratic tool?

3.7 Patterns and Trends of Media Ownership

➤ Media Ownership--Global and Indian Perspectives

Media ownership is a critical aspect of media studies, analyzed through various lenses such as economic policy, deregulation,

corporatization, and privatization. The proliferation of new media technologies has further influenced ownership models across both traditional and digital media platforms.

➤ **Historical Context and Transition**

Before the 1980s, media ownership in India and many other countries was largely government-controlled, especially in broadcasting. However, the print media sector was more diverse, with ownership held by individuals, families, societies, and trusts.

- **Radio Broadcasting in India--**

- Initially began with private initiatives such as the *Radio Club of Bombay* and the *Calcutta Radio Club* in the 1920s.
- The **Indian Broadcasting Company (IBC)** was established in 1927 but failed financially.
- In 1930, the **Indian State Broadcasting Service** took over, later renamed **All India Radio (AIR)** in 1936 under government control.

- **Television Broadcasting—**

- **Doordarshan(DD)**, India's state-owned TV broadcaster, began experimental broadcasts in 1959.
- National telecasts began in 1982 with the introduction of colour TV, marked by the live telecast of the Independence Day address and the **1982 Asian Games**.

These developments reflect the state monopoly over electronic media until liberalization.

➤ **Liberalization, Globalization, and Digital Revolution**

Post-1991, with India's economic liberalization, the media sector experienced radical changes--

- Deregulation allowed private and foreign investment.
- Foreign Direct Investment (FDI) increased significantly.
- Media conglomerates like **Zee Entertainment, Times Group, Sun Network**, and others emerged.
- The global trend was mirrored, where media giants like **Disney, CNN (Time Warner), and News Corporation (Rupert Murdoch)** expanded internationally.

Example-- By 2002, over 64% of the world's top 25 media companies had foreign operations. **News Corporation** claimed to reach nearly 75% of the global population.

➤ **Corporatization and Cross-Border Ownership**

The media industry increasingly adopted corporate structures, forming joint stock companies, multinational subsidiaries, and venture partnerships. This transition resulted in--

- Greater commercialization of content.
- Prioritization of profits over public interest.
- A shift in the role of media from a public service to a business-driven entity.

Example-- **Discovery Communications** expanded into 150 countries via cable networks, showing how technological growth boosted global reach.

➤ **Impact on Community and Participatory Media**

While corporatization advanced global media, it also created disparities--

- Community media, intended to serve public interests, is often sidelined.
- Some organizations claim to run *community media*, but operate under commercial or political interests under the guise of trusts or non-profits.

- This **pseudo-community media** undermines genuine participatory communication.

➤ **Ownership Models in India**

Indian media today includes a mix of--

- **Corporate Ownership** (e.g., Reliance, Bennett Coleman & Co. Ltd)
- **Family-Owned Businesses** (e.g., *The Hindu*, owned by Kasturi & Sons)
- **Trusts and Societies** (e.g., The Tribune Trust)
- **Public Broadcasting** (e.g., Prasar Bharati—umbrella body of AIR and Doordarshan)

Despite the regulatory frameworks, media ownership in India has become highly concentrated in a few hands, raising concerns about diversity, transparency, and editorial independence.

➤ **Socio-Economic and Political Influence**

Media is now a strategic tool in the global political economy--

- It plays a role in branding and marketing strategies.
- Media conglomerates exert influence over politics, consumer culture, and public opinion.
- The convergence of media, business, and politics blurs the line between information and propaganda.

Example--In India, business houses like **Ambanis (Reliance)** and **Adanis** have made significant investments in media outlets, raising concerns about editorial bias and media independence.

STOP TO CONSIDER-8

➤ **Media Ownership**

- **Pre-1980s--**Government monopoly in broadcasting; print media owned by individuals, families, and trusts.

- **Liberalization Era (Post-1991)**--Economic reforms enabled corporatization and foreign investment in media.
- **Technological Impact**--Digital revolution and globalization expanded media reach and ownership complexity.
- **Corporate Dominance**--Multinational giants (Disney, CNN, News Corp) began global media expansions.
- **Indian Media Trends**--Rise of business-driven media houses (e.g., Reliance, Adani) and trust-based ownership.
- **Community Media Threats**--Some entities misuse the community media label for profit or political gain.
- **Media as Business**--Shift from public service model to profit-centric operations influenced by market forces.
- **Regulatory Concerns**--Need for transparency, decentralization, and protection of genuine public-interest media.

Check Your Progress-6

Notes—i) Use the space below for your answers.

ii) Compare your answers with those given at the end of this unit.

1. Who owned the majority of Indian broadcast media before

the 1980s?

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.....

2. When did Doordarshan(DD) begin its national telecast and colour broadcasts?

.....
.....

3. What major policy shift in 1991 affected media ownership in India?

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.....

4. Name two multinational media corporations that expanded globally post-1990s.

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.....

5. What is a key feature of corporatized media ownership?

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6. What role does FDI play in media ownership?

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7. Give one example of a corporate media owner in India.

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.....

8. What challenge is posed by pseudo-community media?

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9. Which bodies regulate media ownership and ethics in India?

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.....

10. What concern arises from concentrated media ownership?

.....
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3.8 Media Globalization

With the advancement of globalization and liberalization, both mainstream and community media are undergoing significant transformations. Key challenges and developments include--

- **Foreign Direct Investment (FDI)** in media and its economic and editorial impact.
- **Fragmentation of Media Markets**, with niche audiences and specialized content.
- **Technological Revolution**, including digital platforms, Over The Top(OTT) media, and convergence.

After the economic reforms of 1991 in India, the government opened the media sector to private and foreign investment under specific regulations. This led to rapid growth in Foreign Direct Investment(FDI), transforming the Indian media landscape. Global media consumption has surged, driven by a demand for diverse and personalized content. While globalization has enhanced content diversity and technological growth, it has also challenged traditional media values and ethics.

Globalization in media includes--

- **Economic Integration**, allowing cross-border investments and media conglomerate mergers.
- **Policy Transfers**, where media policies and regulatory models are adapted across nations.
- **Knowledge Transmission and Cultural Exchange**, promoting global narratives.
- **Transnational Influence**, blurring national boundaries in media ownership and content.

Thomas Larsson defines globalization as “a process that encompasses the causes, course, and consequences of transnational and transcultural integration of human and non-human activities.” This aptly reflects media's shift into a **global, boundary-less industry**, where business interests often overshadow public service.

➤ **Key Effects of Globalization on Media Ownership--**

- **Expansion of media market structures** and increased competition.
- **Borderless economy**, opening up new revenue streams.
- **Growth of vertical and specialized media markets.**
- **Convergence of media with IT, telecom, and advertising industries.**
- **Adoption of global corporate policies and branding strategies.**
- **Survival challenges for small, local, and community media entities.**

For example, after globalization, companies like **Disney, Sony, and Viacom** entered Indian markets, partnering with or acquiring Indian media houses (e.g., Sony-Zee merger discussions, Disney-Star India).

➤ **Ownership Patterns Post-Globalization--**

A World Bank study revealed--

- Around **60% of television stations globally are state-owned.**
- Approximately **26% of newspapers** are under state ownership.
- **Privately and family-owned media** dominate the landscape in many countries.
- **Community media remains limited** at just **around 4%**, despite its value in democratic discourse.

This suggests that **true independence and plurality in media ownership** are still limited, often challenged by **government control**, corporate interests, and lack of support for grassroots media.

➤ **Impact on Indian Media after Globalization--**

- **Privatization of Public Service Broadcasting** (e.g., increasing relevance of private channels like Aaj Tak, Times Now, compared to Doordarshan).
- **Cultural Homogenization**, with global content influencing local narratives (e.g., Netflix and Amazon Prime pushing global shows).
- **Rapid Market Growth**, especially in advertising and entertainment.
- **Brand Promotion and Consumer Culture Expansion**
- **Contribution to National GDP and Employment**, through growth in print, digital, and broadcast sectors.

However, with increased corporate ownership and foreign involvement, **editorial independence, cultural representation, and community participation** often suffer. Local voices and alternative perspectives can be overshadowed by dominant global narratives and commercial content.

STOP TO CONSIDER-9

- ☐ Post-globalization, media became part of the global economy through Foreign Direct Investment(FDI) and cross-border operations.
- ☐ Media market fragmentation and tech convergence have redefined content production and distribution.
- ☐ Private and corporate ownership dominates globally; community media is underrepresented.
- ☐ In India, globalization led to privatization, cultural shifts, and increased foreign investment in media.
- ☐ Despite free press ideals, many media outlets remain under state or corporate influence.

Check Your Progress-7

Notes—i) Use the space below for your answers.

ii) Compare your answers with those given at the end of this unit.

1. What reform opened Indian media to globalization?

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.....

2. What is the role of Foreign Direct Investment(FDI) in media globalization?

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.....

3. Who defined globalization as a transnational integration process?

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.....

4. What is the approximate percentage of global media owned by the state?

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5. What is the global percentage of community media ownership?

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.....

6. What is an example of tech convergence in media?

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.....

7. How did globalization impact content diversity in India?

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.....

8. What business trend challenges local media groups?

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.....
9. What media giants reached nearly global coverage post-1990s?

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.....
10. What cultural effect is linked with media globalization?

3.9 International Media Conglomerates and Their Current Status

A **conglomerate** refers to a large corporation made up of several different companies, often operating in unrelated sectors. In the media industry, a **media conglomerate** is an enterprise that owns numerous subsidiaries across different media domains—such as television, film, radio, publishing, digital media, and internet services.

➤ Patterns of Media Ownership Worldwide

Media ownership across the globe exhibits diverse patterns--

- **State Ownership--** This model is especially prevalent in **Middle Eastern, African, and some Asian countries**, where governments exert direct control over media, particularly broadcast media. For example, **Saudi Arabia's Al Ekhbariya** and **Iran's IRIB (Islamic Republic of Iran Broadcasting)** are fully state-run entities. These state monopolies are often tied to national policies and ideological agendas.
- **Private and Concentrated Ownership--**In **Western countries**, especially in **North America and Western Europe**, media ownership is primarily **private** and highly

concentrated. For instance, in the **United States(U.S.)**, corporations like **Comcast, Walt Disney, Paramount Global, Warner Bros. Discovery, and Fox Corporation** control a large portion of the mainstream media landscape. In **Europe**, public broadcasters like the **British Broadcasting Corporation(BBC)(UK)** or **ARD (Germany)** coexist with strong private players.

- **Family-Owned Media**--Particularly in the **United States(U.S.)**, local and regional newspapers have long been controlled by families or small private entities, although consolidation trends are reducing their number. A notable example is ***The New York Times***, still largely influenced by the Sulzberger family.

➤ **India's Mixed Media Ownership Landscape**

India exhibits a **mixed pattern** of media ownership. While the state controls public broadcasters like **Prasar Bharati**, which operates **Doordarshan(DD)** (TV) and **All India Radio(AIR)**, the majority of the media—especially in print and television—is privately owned. Corporate groups like **Bennett, Coleman & Co. Ltd. (Times Group)**, **Reliance Industries (through Network18)**, and **India Today Group** dominate the landscape. There is also significant **political influence and intervention** in regulatory policies, which is a concern for media freedom.

Despite this, India still upholds a relatively strong democratic framework, including legal protections for **freedom of the press**, although watchdogs like **Reporters Without Borders** have raised concerns about increasing media capture and curbs on press freedom.

➤ **Global Investment Trends**

Media investments are largely driven by entities based in **North America and Europe**, with expanding operations into **developing economies**. This includes **cross-border acquisitions, joint ventures, and content licensing deals**. For example, **Disney+ Hotstar** in India represents the extension of Disney's global

streaming empire into South Asia. These capital flows can influence domestic policy decisions and editorial independence in host countries.

➤ **Community Media and Its Challenges**

Community Media, which are locally operated and often non-profit, play a vital role in democratizing media access. They are particularly visible in regions like **Africa, South America, Canada**, and parts of **India**. Examples include--

- **Bush Radio** in South Africa.
- **Radio Sagarmatha** in Nepal.
- **Kalanjiam Samuga Vanoli** in Tamil Nadu, India.
- **CKCU-FM** in Canada.

While these platforms offer grassroots participation and serve marginalized voices, they often face **sustainability issues** due to limited funding and lack of advertising revenue. Unlike commercial and state-run media, community media generally receive minimal institutional support, despite their social importance.

➤ **Key Examples of Major Media Conglomerates**

Conglomerate	Key Holdings	Reach/Markets
Comcast (USA)	NBC Group, Universal, Sky	USA, Europe
The Walt Disney Company (USA)	ABC, ESPN, Marvel, Lucasfilm, Disney+	Global
Warner Bros. Discovery (USA)	CNN, HBO, Discovery Channel	Global
Paramount Global (USA)	CBS, Nickelodeon, Paramount+, MTV,	Americas, Europe
News Corp (Australia/USA)	Fox News, The Times, Wall Street Journal	USA, UK, Australia
Bertelsmann	RTL Group, Penguin	Europe, Global

Conglomerate	Key Holdings	Reach/Markets
(Germany)	Random House	

STOP TO CONSIDER-10

- **Media Conglomerates** are large corporations owning diverse media subsidiaries (TV, radio, digital, print, entertainment).
- **Ownership Patterns Vary Globally--**
 - **State-Dominated** in regions like the Middle East and Africa.
 - **Private and Concentrated** in Western nations like the U.S. and the U.K.
 - **Family-Owned** still significant in American newspapers.
- **India** follows a **mixed model** with both public (Doordarshan, AIR) and private media (Times Group, Network18).
- **Global Investment** mainly comes from the U.S. and Europe, impacting editorial independence and policy in developing countries.
- **Community Media** thrive in some regions (Africa, South America, Canada, India) but suffer from funding and sustainability challenges.
- Major conglomerates include **Comcast, Disney, Warner Bros. Discovery, Paramount Global, News Corp, Bertelsmann.**

Check Your Progress-8

Notes—i) Use the space below for your answers.

ii) Compare your answers with those given at the end of this unit.

1. What is a media conglomerate? Give examples.

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2. How do media ownership patterns differ between the Global South and the West?

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3. Explain how India maintains a mixed model of media ownership.

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4. Name two ways globalization influences media ownership.

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5. What are the challenges faced by community media today?

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6. Why is editorial independence a concern in the era of global media investment?

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7. How does the presence of international media giants impact local media industries?

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8. List any four major international media conglomerates and mention one key asset of each.

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9. What type of media ownership is predominant in Middle Eastern countries?

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10. How is media ownership in Western Europe different

from that in poorer countries?

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11. What trend is seen in American newspaper ownership?

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12. How has foreign investment affected media policy in developing countries?

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13. What helps India maintain a healthy media environment despite foreign investments?

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14. Mention one region (other than India) where community media has shown strong presence.

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15. Why is community media considered to be in a ‘safer zone’ in India?

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Further Readings--

For in depth knowledge of the global media, learners do read more about ownership patterns, government roles on media and the monopoly therein.

3.9.1 Theories of Media Ownership

Media, like any industry, is fundamentally a profit-driven enterprise. While community media may not prioritize profits in the same way, most media entities operate with a clear economic objective. They

rely on revenue to maintain operations, expand reach, and ensure sustainability. Ownership patterns in media are influenced not only by economic factors but also by political, social, and regulatory environments. Various media theories help explain these patterns.

➤ **Normative Theory of the Press**

Proposed by **Fred Siebert, Theodore Peterson, and Wilbur Schramm** in their book *Four Theories of the Press* (1956), normative theory connects media systems with the political ideologies of the states in which they operate. Originating during the Cold War, this framework is sometimes referred to as the “Western Theories of the Press.” It emphasizes the **relationship between the press and the government**, rather than the press and the audience.

❖ **Normative theories include--**

- **Authoritarian Theory**--Media operates under the control of the state. It supports the ruling government's ideology and suppresses dissent.
Example--North Korea, where the press exists solely to support the regime.
- **Libertarian Theory(Free Press Theory)**--Encourages free flow of information, allowing all voices and opinions. The press acts as a watchdog of power.
Example--The United States(U.S.), where press freedom is constitutionally protected.
- **Social Responsibility Theory**--While the media is free, it is expected to act responsibly and be accountable to society. It emphasizes ethical journalism and balanced reporting.
Example--The British Broadcasting Corporation(BBC) in the U.K., which operates with editorial independence and public accountability.

- **Soviet(Communist)Media Theory**--Based on Marxist principles, it views media as a tool of the working class, operating under state ownership to promote socialist ideology.

Example--Historical Soviet Union media like *Pravda*.

➤ **Pluralist Theory of Media Ownership**

This theory argues that **audience demand** drives media content. Media owners, in this case, act more like facilitators than controllers, offering content that appeals to various tastes. The theory suggests that **professional ethics and market dynamics** ensure diversity and balance. However, critics argue this is idealistic and ignores ownership concentration and corporate influence.

➤ **Democratic-Participant Media Theory**

This theory advocates for **media decentralization** and supports **community media and participatory communication**. It emphasizes local content, citizen engagement, and small-scale ownership. The aim is to empower marginalized voices and encourage democratic discourse.

Example--Community Radio Stations(CRS) in India like *Radio Namaskar* or *Radio Ujjas*.

➤ **Development Media Theory**

Common in developing countries, this theory suggests that media should assist in **national development goals**. Media supports economic progress, literacy, health awareness, and civic education. It often justifies some level of state control to ensure that media aligns with public policy.

Example--Doordarshan's(DD's)early role in promoting national integration and rural development.

➤ **Key Examples**

- **BBC** – Example of Social Responsibility.
- **Fox News (USA)** – Operates under Libertarian principles, but is criticized for ideological slant.
- **Doordarshan(DD)(India)** – Reflects both Development and Authoritarian characteristics in different phases.

- **Community Radio (e.g., *Radio Namaskar*)** – Demonstrates Democratic-Participant Theory.

STOP TO CONSIDER-11

➤ Theories of Media Ownership

❖ **Normative Theories** (Siebert, Peterson & Schramm, 1956) link media systems to political ideologies.

- **Authoritarian Theory**--Media supports state power; controls dissent.
- **Libertarian/Free Press Theory**-- Free flow of ideas; press acts independently.
- **Social Responsibility Theory**--Press is free but must act ethically and responsibly.
- **Soviet/Communist Theory**--Media is state-owned and serves the working class.
- **Pluralist Theory**--Audience shapes content; media caters to varied demands.
- **Development Media Theory**--Media promotes national development and policy alignment.
- **Democratic-Participant Theory**--Supports community media; promotes decentralization and public engagement.

Check Your Progress-9

Notes—i) Use the space below for your answers.

ii) Compare your answers with those given at the end of this unit.

1. Who proposed the Normative Theories of the Press and in which book?

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2. What is the focus of Social Responsibility Theory?

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3. How does Authoritarian Theory differ from

Libertarian/Free Press Theory?

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4. What does Pluralist Theory emphasize in media ownership?

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5. Which theory supports media as a tool for national development?

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6. Name a theory that encourages community participation and decentralization.

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7. What is the key goal of Soviet/Communist Media Theory?

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8. Give one example of a media organization that reflects Social Responsibility Theory.

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3.9.2. Media Ownership in India

Media ownership in India is highly **diverse** and reflects a **mix of traditional, corporate, and community-driven models**. Over time, large **media conglomerates** have come to dominate significant portions of the Indian mass media landscape. These conglomerates not only influence public opinion but also shape policy discussions, echoing a global trend where major media houses pursue market dominance and political clout.

In India, media ownership largely follows four key models, similar to global patterns--

❖ Chain Ownership

Definition--This refers to a single media company owning multiple outlets within the same medium, such as several newspapers, TV channels, or radio stations.

Example--

- **The Times Group** owns multiple newspapers and editions of *The Times of India*.
- **The Hindu Group** owns *The Hindu*, *Sportstar*, and other regional dailies.
- **The Indian Express Group**, *Anandabazar Patrika* (ABP), and *Hindustan Times* are also notable chain-owned media entities.

❖ Cross-Media Ownership

Definition--When one company owns multiple media platforms—such as print, television, radio, and digital—it is termed cross-media ownership. This form of ownership can concentrate power and reduce content diversity.

Subtypes--

- **Cross-Carrier Ownership--**Across print, TV, radio.
- **Vertical Consolidation--**Ownership of content creation, distribution, and carrier.
- **Market Share Dominance--**Monopoly or dominance in a geographical area.

Examples--

- **Times Group--**Owns *The Times of India*, *Times Now* (TV), *Radio Mirchi* (radio), and *Indiatimes.com* (digital).
- **Network18 Group--**Owns news channels (CNN-News18), entertainment (Colors), and websites (Firstpost, Moneycontrol).
- **India Today Group--**Owns *India Today*, *Aaj Tak*, *Business Today*, and multiple digital platforms.
- **ABP Group--**Owns *Anandabazar Patrika*, *ABP News*, and multiple regional channels.

❖ Conglomerate Ownership

Definition--A conglomerate is a large corporation with interests in unrelated sectors, one of which is media. This model can raise concerns about conflicts of interest and manipulation of public discourse for corporate gain.

Example--

- **Reliance Industries (RIL)** through its subsidiary **Network18**, controls a wide range of media outlets. RIL's core business is in petrochemicals and energy, yet it also controls news, entertainment, and digital media platforms.

❖ Vertical and Horizontal Integration

- **Vertical Integration**--A company controls production, distribution, and exhibition of media content.
 - **Example**--A broadcaster producing its own content and distributing it through its own TV channels and apps.
- **Horizontal Integration**--A media company expands across different media segments, enhancing its overall influence.
 - **Example**--A firm that owns newspapers, websites, TV channels, and Over The Top(OTT) platforms.

❖ Community Ownership

While not as commercially dominant, **community-owned media** play an important role in **development communication**, especially in rural and underserved areas. These are often operated by trusts, NGOs, or local institutions and prioritize public interest over profit.

Example--

- **Kalanjiam Community Radio**(Tamil Nadu)
 - **Radio Namaskar**(Odisha)
- These platforms often focus on local issues, health, education, and empowerment.

STOP TO CONSIDER-12

➤ Media Ownership in India

- Media ownership in India is **diverse**, with both large conglomerates and smaller community-driven models co-existing.
- Four major types of ownership--
 - **Chain Ownership** – Multiple outlets of the same medium owned by one group.
 - **Cross-Media Ownership** – Single entity owns print, TV, digital, radio, etc.
 - **Conglomerate Ownership** – Media is one of many sectors owned by a large corporation.
 - **Vertical/Horizontal Integration** – Ownership across production-distribution or across media formats.
- **Community media** ownership exists, especially in rural and underserved areas, often with a development focus.
- **Examples**--Times Group, Network18, India Today Group, Reliance Industries (via Network18), ABP Group.
- **Concerns** include media consolidation, influence on content, and reduced editorial independence.
- Media ownership in India reflects a diverse mix of chain, cross-media, conglomerate, vertical integration, and community ownership models.
- Large conglomerates dominate Indian mass media, influencing public opinion and policy discourse.
- **Chain ownership** involves multiple outlets of the same type under one company (e.g., *The Times of India*).
- **Cross-media ownership** includes ownership across print, TV, radio, and digital (e.g., Times Group, Network18).
- **Conglomerate ownership** combines unrelated businesses, including media, under one corporate group (e.g., Reliance via Network18).
- **Vertical integration** involves control of content

creation to distribution; **horizontal integration** expands across various media types.

- **Community-owned media** support development and local communication but face sustainability challenges.

Check Your Progress-10

Notes—i) Use the space below for your answers.

ii) Compare your answers with those given at the end of this unit.

1. What is chain ownership in Indian media?

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2. Define cross-media ownership with examples.

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3. What is conglomerate ownership?

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4. What is the difference between vertical and horizontal integration?

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5. How does community media differ from corporate-owned media?

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6. Why is cross-media ownership a concern for media diversity?

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7. Give two examples of community media initiatives in India.

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3.9.2. Media Conglomerates Across the Globe and Their Status

Media refers to all forms of mass communication such as advertising, social media, broadcasting, networking, journalism, publishing, print, digital, and motion pictures. **Media Conglomerates** operate across all these sectors and have gained significant global influence.

By **2011**, about **90% of U.S. media** was controlled by **six major conglomerates**, though this landscape has since shifted slightly due to mergers and acquisitions. These conglomerates include--

- **GE/Comcast** – Owned NBC and Universal Pictures.
- **News Corp** – Owner of Fox News, *The Wall Street Journal*, and *New York Post*.
- **Disney** – Controls ABC, ESPN, Pixar, Marvel, Lucasfilm.
- **Viacom** – Owned MTV, BET, and Paramount Pictures (later merged with CBS to form Paramount Global).
- **Time Warner** – Included CNN, HBO, and Warner Bros. (acquired by AT&T and later merged into Warner Bros. Discovery).

- **CBS Corporation** – Owner of Showtime, CBS News, and NFL.com (now part of Paramount Global).

Over time, **technology companies** such as **Meta(Facebook)**, **Google(Alphabet)**, and **Amazon** have overtaken traditional media companies in terms of **global media revenue**. For instance, **Meta** is a leading digital media player in India, reflecting the **shifting status of media conglomerates** in different regions.

Today, **social media and digital networking platforms** have surpassed traditional electronic and print media in terms of reach, engagement, and ad revenues. The **exponential growth** of tech-based media companies has pushed conventional broadcasters and publishers into redefining their business models.

However, the **rise of media conglomerates** has not been without criticism. Activists and media watchdogs have raised concerns over **concentration of ownership**, arguing that such consolidation limits **media plurality**, restricts **editorial independence**, and often **prioritizes corporate interests over public interest**.

For example, in **November 2007**, public protests in the U.S. criticized the Federal Communications Commission's(FCC's) relaxation of rules on cross-media ownership. Critics highlighted the tendency of corporations to suppress content that might **damage their business or political interests**, thereby,affecting the **freedom of press**.

In modern media landscapes, the **line between news and entertainment** is increasingly blurred, with infotainment dominating content delivery. This shift has diluted the **civic role of journalism** and raised ethical concerns regarding **truth, accountability, and corporate manipulation**.

Thus, the concept of **media conglomerates** is deeply tied to the **corporatization of media**, raising fundamental questions about ownership, power, access, and democracy.

STOP TO CONSIDER-13

- ☐ Media conglomerates operate across platforms like TV, print,

digital, and social media.

- ☐ Companies like Meta, Alphabet, and Amazon dominate global digital media.
- ☐ Traditional conglomerates (e.g., Disney, Warner Bros. Discovery) have merged or expanded into new segments.
- ☐ Critics argue that corporate media limits press freedom and undermines independent journalism.
- ☐ News has merged with entertainment, affecting the integrity of public discourse.

Check Your Progress-11

Notes—i) Use the space below for your answers.

ii) Compare your answers with those given at the end of this unit.

1. What is a media conglomerate?

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2. Name any two major media conglomerates and their key holdings.

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3. Which digital platforms are now leading global media revenue?

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4. Why are media conglomerates criticized?

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5. What happened in 2007 in relation to media consolidation in the US?

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6. How do conglomerates affect editorial independence?

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7. What is infotainment and why is it controversial?

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8. Which conglomerate is most dominant in India's digital media landscape?

Self Asking Questions(SAQs)-5

- Which local media conglomerates in Assam or the North-East have a significant influence in any media sector?
- Which Indian media conglomerates have faced criticism regarding their media practices or activities?
- In what ways do large corporate media houses affect the sustainability of community media organizations?

3.10 Let Us Sum Up

This unit explored the **definition and concept of community media**, highlighting its role in fostering grassroots communication and supporting local development. It examined the **growth and global status of community media**, emphasizing its contributions to **citizen participation** and democratic engagement. The unit also analyzed **patterns and trends in media ownership**, including the effects of **media globalization** on ownership structures. Furthermore, it assessed the influence and dominance of

international media conglomerates, reflecting on their **current status**, global expansion, and implications for independent and community-driven media.

3.11 References and Suggested Readings

Doyle, G. (2002). *Media ownership: The economics and politics of convergence and concentration in the UK and European media*. London: SAGE Publications.

Saxena, G. (2010). *Basic concepts of media economics: Theory and practice*. New Delhi: Vista International Publications.

Thomas, P., & Nain, Z. (Eds.). (2004). *Who owns the media? Global trends and local resistance*. London: Zed Books.

3.12 Model Questions

- ❖ Discuss the concept of community media and its role in democratizing media structures. How does it differ from mainstream media in terms of ownership, content creation, and audience participation?
- ❖ Explain the significance of community media in promoting local culture and addressing developmental issues. Provide examples from the text, and analyze how community media acts as a tool for social change, especially in marginalized communities.
- ❖ Evaluate the challenges and opportunities of community media in the digital age. How do digital platforms expand the reach of community media, and what are the implications for traditional forms of community media like radio and newspapers? Discuss how these changes impact the sustainability of community media initiatives.

- ❖ Compare and contrast non-technology-based community media with technology-based community media. How do both forms cater to different community needs, and what are their respective advantages and challenges in empowering local communities? Use examples from the text to support your answer.

- ❖ Discuss the significance of community radio and community television in fostering local empowerment and addressing community-specific issues. How do these forms of media maintain their localized focus while utilizing modern communication tools? Analyze their role in contributing to media pluralism and democratic participation.

- ❖ Evaluate the impact of participatory media forms, such as community newspapers and web portals, in preserving cultural identity and promoting social change. How do these platforms enable communities to produce and disseminate their own content, and what challenges do they face in maintaining sustainability in the digital age?

- ❖ Analyze the role of community media in advancing development goals, particularly in areas such as education, health, and social rights. How do community media initiatives like Radio Brahmaputra and Radio Luit contribute to the local development of marginalized communities? Discuss the effectiveness of community media in empowering local voices and fostering social change.

- ❖ Discuss the impact of campus media as an emerging subcategory of community media. How does campus media, such as Radio Luit and Jnan Taranga, cater to the specific needs of educational institutions? Explore its role in fostering cultural and academic

engagement among students while promoting participatory communication and developmental activities.

- ❖ Analyze the key characteristics of community media and explain how they contribute to the empowerment of local communities. How do the principles of community awareness, community ownership, and social appropriation play a significant role in the development of community media globally?
- ❖ Discuss the role of international organizations like the Commonwealth Educational Media Centre for Asia (CEMCA) in supporting community media, especially in terms of promoting educational and developmental communication strategies. How have digital tools, including Artificial Intelligence (AI), been integrated into community media to enhance its reach and effectiveness?
- ❖ Compare and contrast the role and impact of community media in India and Bangladesh, focusing on how these media platforms address rural development, agriculture, education, and youth issues. What challenges do community media face in these countries, and how do they overcome them?
- ❖ Evaluate the role of UNESCO in advocating for the sustainability and growth of community media. How have their initiatives, including support for digital transitions and funding access, helped strengthen the global community media sector?
- ❖ Discuss the sustainability challenges faced by community media, using examples like the community television station in Dale City, U.S. (1968) and the small-scale community newspapers in India (e.g., Manikanchan in Assam). What strategies can be employed to ensure the financial sustainability

and long-term viability of community media projects?

- ❖ Discuss the central role of citizen participation in community media. How does the participatory model in community media help in fostering a sense of belonging and collective identity among community members? Provide examples of community media platforms that successfully integrate participation in their operations.
- ❖ Explain the concept of gatekeeping in community media and compare it to the traditional gatekeeping model in mainstream media. How does the participatory gatekeeping model contribute to a democratic media ecosystem? Use examples such as Radio Namaskar in India to illustrate your points.
- ❖ Analyze the legal and institutional frameworks governing community media, focusing on India's Ministry of Information and Broadcasting (MIB) and other relevant bodies. How do these frameworks ensure autonomy and democratic functioning within community media, and what challenges do they face in promoting truly participatory media?
- ❖ Paolo Mefalopulos (2008) identifies different typologies of participation in community media, from passive to active participation. Discuss the significance of these typologies and provide examples of community media platforms that have successfully transitioned from passive to more collaborative and empowering participation models.
- ❖ Evaluate the challenges that community media faces, such as the dominance of influential groups and the risk of biased content. How can community media platforms address these challenges and ensure balanced and equitable participation among all members? Discuss strategies like rotating leadership

or advisory panels, and analyze their effectiveness in fostering true democratic communication.

- ❖ Examine the historical evolution of media ownership in India, focusing on the shift from government-controlled broadcasting to liberalization and privatization after 1991. How did these changes impact the structure of Indian media, and what were the consequences of the liberalization for media diversity and pluralism?
- ❖ Analyze the role of economic liberalization, globalization, and the digital revolution in reshaping media ownership patterns both globally and in India. How did these factors contribute to the rise of multinational media conglomerates, and what implications did this have for local media content and cultural diversity?
- ❖ Discuss the corporatization and cross-border ownership trends in the media industry. How has the adoption of corporate structures and the focus on profitability influenced the content and operations of media companies? Use examples such as Discovery Communications and global media giants to support your argument.
- ❖ Reflect on the impact of media corporatization on community and participatory media. How has the commercialization of media led to the marginalization of genuine community-driven media, and what are the consequences for public interest communication? Discuss the challenges faced by community media in the current media landscape.
- ❖ Explore the concentration of media ownership in India, particularly focusing on corporate ownership, family-owned businesses, and public broadcasting. What are the implications of media concentration on

editorial independence, transparency, and diversity in India? How can regulatory frameworks address these concerns while promoting a free and fair media environment?

- ❖ Discuss the impact of globalization and economic liberalization on the Indian media landscape post-1991. How has Foreign Direct Investment (FDI) transformed media ownership patterns, and what are the implications of these changes for media diversity, content production, and cultural representation in India?
- ❖ Analyze the concept of media globalization and its key effects on media ownership, content production, and market structures. How have global media giants like Disney, Sony, and Viacom impacted local media markets in India, and what challenges do smaller, local, and community media outlets face in this transformed environment?
- ❖ Evaluate the role of technological advancements in media globalization, particularly focusing on digital platforms, Over The Top (OTT) media services, and media convergence. How have these technological innovations reshaped media consumption patterns, and what are the implications for traditional media values, ethics, and audience engagement?
- ❖ Critically examine the challenges and consequences of cultural homogenization in the context of media globalization. How has the influx of global content through platforms like Netflix and Amazon Prime influenced local narratives and cultural identities, and what are the potential risks for cultural diversity in India?

- ❖ Explore the impact of globalization on the independence and plurality of media ownership worldwide, with a specific focus on India. How has the increase in corporate ownership and foreign involvement in Indian media compromised editorial independence and community participation, and what measures can be taken to ensure a more inclusive and diverse media environment?
- ❖ Analyze the diverse patterns of media ownership worldwide, particularly focusing on state-owned media, private concentrated ownership, and family-owned media. How do these models influence the editorial independence, diversity of content, and public service role of media in different regions, such as the Middle East, North America, and Europe?
- ❖ Discuss the media ownership landscape in India, emphasizing the role of public broadcasters like Prasar Bharati alongside the dominance of private corporate groups such as Bennett Coleman & Co. Ltd. and Reliance Industries. How does this mixed ownership structure impact media freedom, political influence, and journalistic integrity in India?
- ❖ Examine the global investment trends in the media industry, particularly focusing on cross-border acquisitions, joint ventures, and content licensing deals. How do international conglomerates like Disney and Comcast influence the media markets in developing countries, and what are the potential consequences for local content production and policy decisions in these regions?
- ❖ Evaluate the challenges faced by community media in sustaining their operations, especially in comparison to corporate and state-run media. Despite their critical role in democratizing media access and representing marginalized voices, why do community

media struggle to survive, and what strategies could be employed to ensure their long-term viability?

- ❖ Explore the influence of major media conglomerates such as Comcast, Walt Disney, Warner Bros. Discovery, and News Corp. on the global media landscape. How do these conglomerates shape content production, distribution, and media consumption patterns worldwide, and what are the implications of their extensive reach for media diversity, local cultures, and independent journalism?
- ❖ Critically analyze the four normative theories of the press—authoritarian, libertarian, social responsibility, and Soviet media theory. How do these theories influence the relationship between media and the state, and in what ways do they shape media ownership and content in different political environments? Provide examples to support your answer.
- ❖ Discuss the key tenets of pluralist theory of media ownership, which suggests that audience demand drives content. How does this theory align with or contradict real-world media ownership patterns, particularly in the context of large corporations and concentrated media ownership? What are the potential implications for diversity and editorial independence in the media landscape?
- ❖ Evaluate the democratic-participant media theory and its application in community media models. How does decentralization of media ownership promote citizen engagement, and in what ways do community media stations, such as Radio Namaskar in India, empower marginalized voices? What are the challenges faced by such media in achieving true democratic discourse?
- ❖ Examine the development media theory, particularly its role in supporting national development in

developing countries. How has this theory influenced the media policies of countries like India, and how does it manifest in the operations of state-owned media like Doordarshan? Discuss the advantages and drawbacks of using media as a tool for national development.

- ❖ Compare and contrast the media operations of BBC, Fox News, and Doordarshan, each operating under different normative media theories (social responsibility, libertarian, and development). How do their respective ownership models and editorial practices reflect the principles of these theories, and what impact does this have on their content, audience perception, and societal influence?
- ❖ Explain the concept of chain ownership in Indian media. How does this model contribute to media consolidation, and what are the potential consequences of such consolidation on media diversity and public opinion? Use specific examples from the Indian media landscape to illustrate your answer.
- ❖ Discuss the implications of cross-media ownership in India. How does the ownership of multiple media platforms by a single company, such as the Times Group or Network18, affect content diversity and journalistic independence? What are the benefits and challenges of cross-media ownership for both consumers and media professionals?
- ❖ Analyze the role of conglomerate ownership in the Indian media industry. How does a conglomerate like Reliance Industries, with interests in both media and non-media sectors, impact the editorial stance and content produced by its media outlets? What are the ethical concerns regarding such ownership structures, particularly with regard to conflicts of interest and corporate influence on media narratives?

- ❖ Differentiate between vertical and horizontal integration in media ownership. How do these two models affect the control over content production, distribution, and exhibition in the Indian media industry? Discuss the advantages and disadvantages of each integration model, with examples from Indian media companies.

- ❖ Evaluate the significance of community-owned media in India, particularly in rural and underserved areas. How do community media outlets like Kalanjiam Community Radio and Radio Namaskar contribute to local development, education, and empowerment? What are the challenges faced by community media in terms of sustainability and funding, and how can they overcome these hurdles to remain effective in their mission?

- ❖ Analyze the global dominance of media conglomerates such as GE/Comcast, Disney, and Viacom, and their impact on the diversity and independence of media content. How does the concentration of media ownership within a few conglomerates affect the freedom of the press, and what are the implications for public access to unbiased information? Use examples from both traditional and digital media sectors to support your answer.

- ❖ Discuss the rise of technology companies like Meta, Google, and Amazon in the global media landscape and their impact on traditional media conglomerates. How have these tech-based companies altered the media business model, and what challenges do conventional broadcasters and publishers face in adapting to this new digital-first environment? Reflect on both the advantages and concerns associated with the growing influence of tech companies in media.

3.13 Answers to Check Your Progress

Check Your Progress-1

1. Local media, participatory media, or citizen media.
2. International Association for Media and Communication Research (IAMCR).
3. Kevin Howley (2006).
4. On a not-for-profit basis.
5. Radio Udaan.
6. Developmental issues like access to water, education, or healthcare.
7. Community ownership.
8. Through community-centric narratives using local language and values.
9. It is essential for media pluralism, diverse content, and inclusive representation.
10. To empower communities to articulate their own realities and foster inclusive societies.

Check Your Progress-2

1. Non-Technology-Based Community Media and Technology-Based Community Media.
2. Puppetry (e.g., Kathputli), Street Theatre (e.g., Nukkad Natak).
3. They use visuals, performance, and storytelling instead of written or digital content.
4. The Ministry of Information and Broadcasting (MIB), Government of India.
5. *Radio Udaan* and *Sangham Radio*.
6. They focus on development and local information rather than profit.
7. To produce local content that addresses community-specific issues.
8. Khabar Lahariya.
9. Digital Green (India).

10. It is a voice-based portal for tribals in Central India.

Check Your Progress-3

1. Community media has served as the voice of marginalized communities.
2. By raising awareness and addressing issues that affect them, fostering participatory communication.
3. Social media (e.g., Facebook, YouTube), websites, podcasts, blogs, and vlogs.
4. A subcategory of community media that includes campus radio and newspapers, found in educational institutions.
5. Radio Luit, 90.8 FM of Gauhati University.
6. It plays a vital role in promoting health, education, and development through communication.
7. Child protection, poverty eradication, and social inclusion.
8. Community media often reaches its audience more effectively, aligning with local culture and needs.
9. That its audience is limited.
10. Empowering communities, advancing local development, and ensuring diverse voices are heard.

Check Your Progress-4

1. Community Awareness, Community Ownership, and Social Appropriation.
2. Commonwealth Educational Media Centre for Asia (CEMCA).
3. Dr. B.R. Ambedkar Open University.
4. PM e-Vidya and Swayam Prabha.
5. Local focus, non-profit motive, participatory governance, and cultural preservation.
6. UNESCO.
7. Sri Lanka Broadcasting Corporation (SLBC).
8. Financial sustainability issues.
9. Ministry of Information and Broadcasting (MIB).
10. Srimanta Sankaradeva Sangha.

Check Your Progress-5

1. Participatory Media.
2. Development Communication Model.
3. Community members themselves.
4. Ministry of Information and Broadcasting (MIB)
5. Passive Participation and Active Participation.
6. Radio Namaskar, Odisha.
7. Bush Radio
8. Biased outcomes or silencing of less vocal groups.
9. Rotating committees of women, youth, and elderly members.
10. Capacity building, legal protections, and participatory structures.

Check Your Progress-6

1. The government.
2. In 1982.
3. Economic Liberalization.
4. Disney, News Corporation.
5. Profit-Driven Operations and Cross-Border Ownership.
6. Enables foreign investment and control in domestic media companies.
7. Reliance Industries.
8. Misuse of the community media label for commercial or political gain.
9. Ministry of Information and Broadcasting(MIB), Press Council of India(PCI).
10. Threats to media diversity, independence, and public trust.

Check Your Progress-7

1. Economic reforms of 1991.
2. It promotes cross-border investments and growth in

- private ownership.
- 3. Thomas Larsson.
- 4. Around 60% of TV stations and 26% of newspapers.
- 5. Around 4%.
- 6. Collaboration of Over The Top(OTT) platforms with telecom (e.g., JioCinema, Airtel Xstream).
- 7. Introduced global narratives and foreign programs, increasing variety but also homogenization.
- 8. Competition from large multinational media conglomerates.
- 9. Discovery Communications, Cable News Network(CNN) (AOL Time Warner), News Corp.
- 10. Cultural homogenization and decline of traditional/local content.

Check Your Progress-8

- 1. A large company owning multiple media outlets.
Examples--Disney (ABC), Comcast (NBC), News Corp (Fox), Warner Bros. Discovery (CNN).
- 2. Global South has more state-controlled media; the West has mostly private ownership.
- 3. Combines state-owned, private, and community media with regulatory oversight.
- 4. Cross-border investment and technological convergence.
- 5. Revenue constraints and sustainability issues.
- 6. Foreign investors may influence content and editorial policies.
- 7. Causes market pressure, competition, and cultural homogenization.
- 8. **Disney** – ABC; **Comcast** – NBC Universal; **Warner Bros. Discovery** – CNN; **News Corp** – Fox News.
- 9. State ownership is predominant, often resulting in government-controlled media monopolies.
- 10. In Western Europe, media ownership is mostly private with limited state control, while in poorer countries, state monopolies are more common.
- 11. Many newspapers in the U.S. are still family-owned.
- 12. Foreign investment from wealthy nations influences editorial decisions and can affect national media policies in developing countries.

13. A mixed ownership pattern and democratic institutions help protect media freedom in India.
14. Africa, South America, and parts of Canada have strong community media presence.
15. Due to relatively limited interference from government and corporate powers, though sustainability remains a challenge.

Check Your Progress-9

1. Fred Siebert, Theodore Peterson, and Wilbur Schramm in “Four Theories of the Press” (1956).
2. Ethical journalism, accountability to society, and editorial independence.
3. Authoritarian Theory supports state control, while Libertarian/Free Press Theory promotes free and independent media.
4. Media content is shaped by audience preferences and market demand.
5. Development Media Theory.
6. Democratic-Participant Media Theory.
7. Safeguarding the interests of the working class through state-owned media.
8. BBC(British Broadcasting Corporation).

Check Your Progress-10

1. Ownership of multiple outlets within the same medium by a single company.
Example--The Times Group owning multiple newspaper editions.
2. Ownership across different platforms like print, TV, radio, and digital.
Example--Times Group, India Today Group.
3. Ownership of media outlets by a company whose primary business lies in unrelated sectors.
Example--Reliance Industries owning Network18.
4. Vertical-- Control from content production to distribution.
Horizontal-- Expansion across different media platforms.

5. Community media is locally run, prioritizes public interest, and faces funding challenges; corporate media is profit-driven.
6. It may lead to monopolies and limit the variety of voices and viewpoints.
7. Kalanjiam Community Radio (TN), Radio Namaskar (Odisha).

Check Your Progress-11

1. A media conglomerate is a large corporation that owns multiple media outlets across platforms like TV, print, digital, radio, and film.
2. Disney (owns ESPN, ABC, Marvel); Warner Bros. Discovery (owns CNN, HBO, Discovery Channel).
3. Meta (Facebook, Instagram), Google (YouTube), and Amazon.
4. For limiting diversity of opinions, promoting corporate bias, and blurring the line between news and entertainment.
5. Public protests occurred against the FCC's move to ease cross-media ownership regulations.
6. They may suppress or influence news content to protect corporate or political interests.
7. Infotainment blends information with entertainment, often compromising journalistic integrity.
8. Meta is among the most dominant digital media companies in India.

Unit: 4

Transnational News Agencies—Reuters, AP, AFP, TASS-ITAR, DPA, Xinhua, UPI, PTI and Their Current Status, Alternatives to “Globals”---IANS, IRNS, PANA, CANA, NANAP etc.

Unit Structure:

4.1 Objectives

4.2 Introduction

4.3 Transnational News Agencies—Reuters, AP, AFP, TASS-ITAR, DPA, Xinhua, UPI, PTI, UNI and Their Current Status

4.4 Alternatives to “Globals”---IANS, IRNS, PANA, CANA, NANAP

4.5 Let Us Sum Up

4.6 References and Suggested Readings

4.7 Model Questions

4.8 Answers to Check Your Progress

4.1 Objectives

After going through this unit, you should be able to---

- understand the nature and role of the transnational news agencies operating in the arena of the international information flow,
- list the various transnational and multinational news agencies operating in the arena of the international information flow,

- grasp a perspicaciously fathomable idea upon the functions of the transnational news agencies,
- also will be able to reflect upon the alternative news distribution systems in the arena of international information flow,
- will be able to acquire some pertinent ideas about the list of initiatives taken by the Non-Aligned Movement(NAM) countries to become self-reliant for news-gathering and dissemination of the same.

4.2 Introduction

In this Unit 4 of the Block-4(Global Media--An Overview), we will start with sharing some ideas about the nature and role of the transnational news agencies operating in the arena of the international information flow. In this particular unit, we will also provide you a fathomable idea upon the functions of the transnational news agencies. More so, in this unit, we will try to acquaint you with the list of the various transnational and multinational news agencies operating in the arena of the international information flow. Because, as students of Mass Communication and Journalism, it's pretty much necessary on the part of you to have a fair enough knowledge on the various aspects of the transnational news agencies in operation such as their origin and history, organizational structures and all other pertinent things in this context. More so, after going through this particular unit, you will be able to get familiar with the diverse alternative news distribution systems operating in the arena of international information flow. We will also dwell upon some of the pertinent aspects about the list of initiatives taken by the Non-Aligned Movement (NAM) countries to become self-reliant for news-gathering and dissemination of the same.

Because, this knowledge on the various transnational news agencies operating in the arena of international information flow as well as the alternative news distribution systems, will be of great help for you in case of pursuing further elaborate studies in the future on the global media systems and related branches. Hence, overall it can be presumed that after going through this unit thoroughly, you will

possess a fair enough idea upon the diverse aspects related to the functionings of the international news and information agencies. Hence, let us now concentrate upon the sub-sections under this Unit-4(Block-4) as quoted underneath----

4.3 Transnational News Agencies

Reuters, AP, AFP, TASS-ITAR, DPA, Xinhua, UPI, PTI, UNI and Their Current Status----- No newspaper, however, well staffed it may be in terms of news-gathering, can hope to survive without the help of news agencies. News agencies bring in a constant flow of well edited news messages from all over the globe where the newspaper is not represented through its staff reporters or stringers. News agencies provide news reports on current events to the newspapers and others who subscribe to its services. In other words, news agencies are the organizations that gather and distribute news to a range of media (sometimes non-media) clients on a local, regional, national or international scale. Some are government-owned or state-backed. The UNESCO's definition of news agency is--'an undertaking of which the principal objective, whatever its legal form, is to gather news and news material of which the sole purpose is to express or present facts and to distribute it to a group of news enterprises and in exceptional circumstances to private individuals with a view to providing them with as complete and impartial news service as possible against payment and under conditions compatible with business laws and usage.' The news agency does not deal directly with the audiences and it plays the role of a wholesale supplier of news. As collectors and distributors of news to newspapers, magazines and broadcasters globally, news agencies play a central role in setting the international news agenda. It has been argued that news agencies contributed significantly to the globalization and commodification of international information. News agencies are also called wire services. These agencies serve the MNCs and the media empires. The wire agencies of the new millennium maintain regional, national and global wires for the purpose of disseminating news. They have their representatives of news gatherers spread around the globe. The newspaper publishing industry is heavy consumer of such wire news. A news generally deals with news coverage and it combines spot coverage with interpretation of the important political and economic events.

Although its emphasis is limited, the news agency plays a very important role in shaping public opinion on crucial national and international affairs. The media depend upon the materials provided by the news agencies mainly out of economic necessity. For a majority of news media, the news agencies are a major source of news supply.

- The proliferation of news agencies did begin with the World War-II(1939-45), especially in the wake of many nations gaining independence. When you make a comparison of the contents of the newspapers, you will notice, especially in the international news that there is a high degree of similarity. The reason is that almost all the newspapers subscribe to common sources for their foreign material. Any one of the several global or as they are commonly known as transnational news agencies can be regarded as a common source. Now-a-days, the transnational news agencies are large corporations making their profits largely from the sale of financial and market data provided to clients around the globe; the commercial clients far outnumber news enterprises. Further, the kind of 'facts' they present are highly selective, of primary interest to the world of business and commerce in the West, and thus, are in no way 'complete' and 'impartial'. The services the agencies provide are not just texts, but also relate to audio, video, photographs and all sorts of data. The business of some national news agencies too has grown and expanded through diversification. In India, the two leading news agencies are the Press Trust of India (PTI) and the United News of India (UNI), having contractual agreements with the giant transnational news agencies. The major transnational news agencies/wire services continue to be the 'big four' which literally dominate the arena of international/transnational information flow. They are namely--The Reuters of Britain/UK, the Associated Press (AP) of the United States of America (USA), Agence France Presse (AFP) of France and the United Press International (UPI) of the United States of America (USA). However, the UPI has lost much of its international market since the late 1980s except in the South American belt. Some of the other major and large transnational news agencies are namely the Deutsche Presse-Agentur (DPA) of Germany, Information Telegraph Agency of Russia (ITAR)-Telegrafnoi Agentsvo Sovetskavo Soyusa (TASS) of Russia, Xinhua News

Agency of China, Kyodo News Agency of Japan, and Middle East News Agency (MENA) of Egypt etc. The major financial and business news agencies in the globe are Reuters, Dow Jones, Bloomberg Information Service and Bridge Information Systems. In early 1998, the Dow Jones sold its market units to Bridge Information Systems. While the Reuters distributes financial data to over 3,62,000 computer terminals, Dow Jones and Bridge Information Systems offer its data on equities, foreign exchange, derivatives and commodities to over 1,05,000 subscribers and Bloomberg to over 75,000 terminals. Each of these transnational news agencies or wire services has their offices in a large number of countries across the globe and currently, these agencies account for a major chunk of the immediate international news. Their services are utilized by the newspapers, major TV networks and radio stations all over the globe. The reliance of newspapers on wire services is underlined by the fact that news agencies bring them not only national and international news, but also cartoons, comic strips, crossword puzzles and news features. Most of the global news agencies are jointly owned and operated by newspapers and other media. Only a few news agencies are autonomous in the real sense of the term. Most of them are under the influence of the governments and business enterprises of the countries in which they operate. Though traditionally, news agencies sold news reports and still photographs, now-a-days, they have diversified their operations, for example--by offering video news feeds for broadcasters and information and financial databases. Most countries in the world, have a national news agency--in many cases state-owned or a government monopoly. However, there are only a few transnational news agencies which continue to be owned by the US and British companies. Certain studies reveal that there are about 1200 news agencies operating across the globe currently. However, the five large transnational news agencies namely the Reuters, Agence France Presse (AFP), Associated Press (AP), United Press International (UPI) and the Information Telegraph Agency of Russia (ITAR)-Telegrafnoi Agentsvo Sovetskavo Soyusa (TASS) of Russia put around several millions of words per day, and claim to provide nine-tenths of the total foreign news output of the world media. In addition, there are other major transnational news agencies such as the Deutsche Presse-Agentur (DPA) of Germany, Kyodo of

Japan, Jordan News Agency, Saudi Press Agency (SPA), International Islamic News Agency and Xinhua of China.

- According to the UNESCO Report on World Communications (1975), there are news agencies in 90 sovereign countries but some 40 countries have none; these include 25 countries with a population of more than million. In many of these nations, even where the agencies ostensibly are autonomous corporations owing to their political set-up, the state casts a long shadow on the news agencies. A few foreign/transnational news agencies are accredited to the Government of India---
 - a) ITAR-TASS (Russia)
 - b) Kyodo (Japan)
 - c) Deutsche-Presse Agentur (DPA)(Germany)
 - d) Agenzia Nazionale Stampa Associata (Literally "National Associated Press Agency") (ANSA)(Italy)
 - e) Central News Agency (China/Taiwan)
 - f) Tanjug Yugoslav Press Agency (Yugoslavia)(Now Defunct)
 - g) Polish Press Agency (Poland)
 - h) Iraqi News Agency (Baghdad)
 - i) Depth News Asia Manila (Philippines)
- One prime reason for us to keep the lion's share of the focus on the aforementioned major and giant transnational news agencies in this particular unit is that, as quoted earlier, their output is quantitatively pretty high. Further, they have been able to maintain dominance with their vast scale of operations in the arena of transnational information flow. Consequently, the other news and information agencies are effectively blocked from setting up rival services. Another reason is that the history of these news agencies is closely linked to the consolidation of colonial empires in the 19th century. For a pretty prolonged period, the communication of information did depend on the physical movement of people. You must be aware of the fact that in the earlier periods, there used to be human messengers. Eventually, submarine cables along sea routes and cables across land, outpaced the physical movement of information through people. The news agencies did utilize this system and thereby, established a wide network. The establishment of the news agency was the most important development in the newspaper

industry of the 19th century, altering the process of news dissemination, nationally and internationally. The increasing demand among the business clients for commercial information on business, stocks, currencies, commodities, harvests--ensured that news agencies did grow in power and reach. It was in this context that the first news agency Agence Havas was founded by a Frenchman, Charles-Louis Havas, in the year 1835. Havas is historically very significant because he laid the foundation for the French Agence France Presse (AFP), UK Reuters and German Deutsche Presse Agentur (DPA) news agencies. As stated, the French Havas Agency or the Agence Havas (ancestor of AFP) was founded in 1835, the German news agency Wolff in 1849 and the British Reuters in 1851. The US news agency Associated Press(AP) was established in 1845, but only the three European agencies did begin as the international ones; Right from the word go, the Reuters made commercial and financial information its speciality and Havas was to combine information and advertising. These three European news agencies namely Havas, Wolff and Reuters, all of which were subsidized by their respective governments, controlled information markets in Europe and were looking beyond the continent to expand their operations. In 1870, these three agencies did sign a treaty to divide up the world market between the three of them. In 1890, these three news agencies namely Havas, Reuters and Wolff did sign a new treaty for further ten years. In the wake of the World War-I(1914-18), although Wolff did cease to exist as a global news agency, the cartel did continue to dominate international news distribution. The first challenge to their monopoly did come from AP when it started supplying news to Latin America. With international news cartel broken by the 1930s, AP and the other US agencies such as the United Press (UP), founded in 1907, which later became the United Press International (UPI) in 1958, after merger with Hearst's International News Service, began to encroach on their terrain. AP began to expand internationally. Now, let us have a brief look into the background of the giant transnational news agencies-----

- Reuters----- Founded by Paul Julius Reuter, a Prussian government messenger in Aix-La-Chapella in the year 1849, Reuters did shift to London, the British Capital, in the year 1851, which eventually did extend throughout the globe. It is a

news agency owned by Thomson Reuters Corporation and is headquartered in Canary Wharf, London, United Kingdom. Reuters is one of the largest and the most trusted news agencies in the world. It was acquired by the Thomson Corporation of Canada in 2008 and now makes up the news media division of Thomson Reuters. When London-Paris cable line did open in 1851, Reuters set-up an office in London Royal Exchange for supply of commercial intelligence. From Reuter's London office, news was transmitted by wire to continental cities and distributed further. During that period, London, in addition to being the financial centre of the Victorian World, it was also becoming the communication centre for a growing cable network. Free trade and free press added to the atmosphere Reuters needed to succeed in its new venture. By the year, 1858, Reuters was offering general and political news received by telegraph from all over Europe, as well as financial information. In the year 1889, they were to begin a 'Special India and China Service' and thereafter, for almost a century, India was literally destined to play a central part in the 'Reuter Empire within the British Empire', an Empire which came to depend on telegraphy.

Reuters adopted somewhat awkward according to the present news dissemination system, but a special means to transmit news at that time, transmitted news by carrier pigeons or fast runners for sending the news. The agency since 1950 is owned by newspapers of the United Kingdom (UK), Australia and Auckland-NZ. Reuters also serves radio, television and other news and media outlets as well. In India, Reuters supplies news in association with the Indian National News Agency, the Press Trust of India (PTI).

Reuters is one of the largest transnational news agencies. During 1999, Reuters had announced an agreement to combine their interactive business services for the corporate and professional markets in a joint venture called Factive. Next year it did launch major initiatives to exploit the Internet and open new markets, reinforced by Joint Ventures in Communications, Wireless delivery and Investment research. Developed by Reuters and Microsoft, Reuters Messaging Service was launched in 2002 which was specifically developed for the global financial

services industry and which allows financial professionals to communicate instantly with their colleagues and customers.

Reuters is the leading global provider of news, financial information and technology solutions to the world's financial institutions, businesses and the media. Its offerings include real time financial data; transaction capabilities, texts, graphics, video and pictures to media organizations worldwide. Historians suggest that the first major breakthrough did come in the year 1859, when Paul Julius Reuter did send a despatch for shadowing a war in Italy. Since then the agency has expanded, and is regarded as a global/transnational news agency. Reuters supplies news to its clients such as news agencies, newspapers, the radio and television stations under various categories. These include general and economic news, news pictures and the TV news. Under its present form of ownership, a public company, Reuters claims that it can ensure that no particular interest group of faction can have control. Consequently, it hopes to preserve its integrity and freedom from bias. These claims are questioned by many Third World Nations.

Reuters' domination of international information was helped by its being a member of a cartel and it did remain the world news leader between 1870-1914. But the weakening of the British Empire and the ascendancy of the USA, did force Reuters to compete with the American news agencies, especially the Associated Press(AP), with which it did sign in the year 1942, a war-time news sharing agreement, effectively creating a new cartel for news. In the post-war period, Reuters did continue to focus on commercial information, realizing that in order to succeed in a free trade environment, it had to work towards integration of commodity, currency, equity and financial markets around the clock and around the world. In 1999, Reuters was one of the world's biggest multimedia corporations dealing in the business of information, supplying global financial markets and the news media with a range of information and news products.

By the end of the 20th century, Reuters had become the world's largest provider of financial data, besides being the largest news and TV agency with nearly 2000 journalists in 183 bureaus, serving 157 countries. One major growth area for Reuters is the

internet, given the steady growth in online trading. By 1999, Reuters was providing news and information to over 226 internet sites reaching an estimated 12 million views per month. It was planning a global news service on the internet and had created Reuters Ventures to co-ordinate its online operations which include a joint venture with Dow Jones to provide a business database.

- Associated Press(AP)----Associated Press(AP) was founded in the year 1848 and its headquarters are at Rockefeller Centre in New York. It buzzes with news from all over the globe on a 24*7 basis. AP is a cooperative venture owned by America's newspaper members. The US members include the broadcasting (radio-television) outlets and newspapers, besides other news and media organizations. AP has news coverage arrangements with the news agencies in the countries such as Canada, UK, France, Russia and India. Three pioneers namely Dr. Alexander Jones (1849-51), Daniel H. Craig (1851-66) and James W. Simonton (1866-82) did manage AP's affairs in the initial stages and put it on firm footings.

In the initial stages, AP was called the 'Harbour News Association' and was reorganized in 1857 as the 'New York Associated Press'. Some other regional associations namely 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 as the Associated Press (AP) of America in the year 1892. AP has exclusive exchange programmes with Reuters and French Havas news agency. By 1900, AP had over 600 members. AP has supplied its subscribers with features since 1913 and did begin its photo transmission service by means of electrical impulses over telegraph wires simultaneously to 500 newspapers in the year 1935. It is said that the newspapers which did start the Associated Press (AP), were able to demonstrate their enterprise during the Mexican-American War. Associated Press (AP) since then expanded its operations to include economic and financial international news service called AP-DJ (Dow Jones). This service is run in conjunction with Dow Jones Inc., publisher of the Wall

Street Journal and with Telerate, a major US computer based financial data service. AP took a concrete form in 1900, as a modern news gathering service and as a major transnational news agency. In 1848, six leading newspapers of New York City did launch a cooperative effort through the creation of the Associated Press (AP) of New York. It was launched by the newspapers to share the cost of telegraphing the news brought by ship to different ports in the US. Competition and rivalry was there in the formative years, which were overcome by AP. Yet, AP was unhappy that its news exchange contracts of 1893 with European news agencies had restricted its entry into the British Empire area. Although it was able to establish foreign bureaus prior to the World War-I (1914-18), it could not sell news abroad. The prolonged struggle did end in 1934, resulting in the creation of the AP World Service, in 1946. The struggle by AP to establish its base and the restrictions the rivals placed on it often cited as a case that is reflective of many Third World nations wanting to break the monopoly of the 'big five', which ironically includes the AP too. AP with its wide communications network using advanced technology has bureaus in more than 100 countries. Its several thousand correspondents and a host of stringers cater to about several hundreds of newspapers, broadcasters in the US and several hundreds of private subscribers.

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. In terms of overall news output, the Associated Press (AP) is the world's largest news-gathering organization, serving more than 15000 news organizations globally with news, photos, graphics, audio and video, claiming that 'more than a billion people everyday read, see or hear AP news'. The Associated Press (AP) operates as a non-profit co-operative with its subscribing member organizations, supplying news, photographs, graphics, audio and video to an international

audience. It has a digital photo network, a 24*7 continuously updated online news service, a television news service (APTN) and AP Network News (largest single radio network in the USA). Apart from English, AP's service is available in German, Swedish, Dutch, French and Spanish, while subscribers translate its stories into many more languages.

As already stated, the founding of the Associated Press (AP) dates back to the year 1848, when ten men representing six New York newspapers did meet in the offices of *The New York Sun*. An agreement was reached to make efforts for collecting international news and to offset the prohibited cost of telegraph. Among the important highlights mentioned by the AP include---

- 1858 cable containing 42 words summarizing five stories in headline: 'Mutiny being quelled, all India becoming tranquil.'
- AP agent Joseph L Gilbert takes down Abraham Lincoln's words at Gettysburg. The Gettysburg Address becomes the most reliable account of the historically memorable three minutes.
- In 1967, it did launch the AP-Dow Jones Economic Report for collecting financial news from around the globe.
- In 1969, AP dispatched 70 editors, photographers, operators and technicians to Houston and Cape Kennedy to document Neil Armstrong's momentous step of landing on the moon's surface.
- In 1994, it launched APTV, a global video news gathering agency and two years later it launched the Wire, a continuously updated news service on Internet, combining text, photos, audio and video news.
- Agence France Presse (AFP) -----The third transnational news agency is the Paris-based Agence France Presse (AFP), with subscribers including businesses, banks and governments, apart from newspapers, radio and TV stations across the globe. Headquartered in Paris, France, AFP is the world's oldest established news agency, founded in the year 1835 by Charles-Louis Havas, the father of global journalism, as the Agence Havas. By 1860, the agency had subscribers in most parts of Europe. It also did sign contracts with Reuters and German Wolf Agency for effecting

cooperative news exchanges. In 1940, the Nazis became active in Europe. When the Germans did arrive, they did turn it into a part of the official Nazi News Agency, called DNB. France was liberated from the clutches of the Nazis in 1945. Many interim war agencies were merged to form the Agence France-Presse (AFP). It was set up in old Havas HQ. It did assimilate most of its employees of the pre-War period in its structure. In 1944, the AFP did ask for financial help from the French government as Paris dailies were not capable enough to finance the AFP. Until, 1957, the AFP was the only major news agency of the free world to be largely supported by the government. According to the agency newsletter, AFP did gain international fame for breaking news of Stalin's death in the year 1953. In January, 1957, the AFP got an autonomous board of directors. This board was controlled by the editors of diverse French newspapers. Transmission of news is done by wire. Nearly, one half of the AFP's daily transmission is world news. AFP has exchange agreements with the agencies of 30 nations and also, with other large news agencies of the globe. Though subsidized by the French government, the AFP claims to provide 'accurate, speedy, quality reporting' of global events. Everyday, the AFP distributes millions of words and several photographs and graphics in several languages such as English, Spanish, French, German, Arabic and Portuguese. AFP is particularly strong on coverage of the Middle East and Africa, perhaps reflecting French geo-economic interests. It has regional centres in Washington D.C., Hong Kong, Nicosia and Montevideo. All share the identical goal to guarantee a top quality international service tailored for the specific needs of clients in each region. AFP reaches thousands of subscribers globally—radios, TVs, newspapers, companies from its main headquarter and the regional centres. In January, 1957, the French Parliament did adopt the AFP's status and it got a new legal structure. In January, 1985, it did launch the international photo-service. In February, 2000 the AFP did launch Olympic Games Multimedia Service. In short, AFP is a worldwide multilingual and multimedia news agency and the AFP brand represents editorial quality and reliability, a reputation built since its inception. AFP around the world, has

journalists in several countries. AFP's coverage is organized in five regions----

- a) North America HQ—Washington D.C.---9 Bureaus
- b) Latin America HQ—Montevideo----15 Bureaus
- c) Asia-Pacific HQ—Hong Kong---25 Bureaus
- d) Europe-Africa HQ—Paris—36 European bureaus and 16 African ones
- e) Middle East HQ—Nicosia—9 Bureaus

Within France, the regional network comprises of seven bureaus, in Bordeaux, Lille, Lyon, Marseille, Rennes, Strasbourg and Toulouse. The French network is coordinated by a bureau manager based in Paris. Apart from news, AFP produces graphics everyday in English, French, Spanish and German. Its ImageForum offers Internet or ISDN access to AFPs' international Photo-Service—150000 digital images are available. It has launched email service la carte news, tailored to client specifications. In short, the Agence France Presse (AFP) is a post-war successor to the Agence Havas, founded in 1835. The French newspapers control the agency by having maximum representation on its board of directors. Although AFP is considered as an unsubsidized autonomous organization, in effect, the French government and various agencies under its control subscribed to AFP, and provided good support.

Through a wide network of bureaus within the country and abroad, AFP is regarded as one of the major global or transnational news agencies. AFP is important in another sense, and that is its history. As already cited, it was a successor to Agence Havas. It grew out of a translation agency, which did sell the translations to different newspapers. AFP has more than 10000 newspapers and 70 agencies as its subscribers. Its operations are in more than 150 countries with a network of 110 foreign bureaus.

- Information Telegraph Agency of Russia (ITAR)-Telegrafnoi Agentsvo Sovetskavo Soyusa (TASS) (ITAR-TASS)-----Often it was customary to exclude the ITAR-TASS from the 'globals' as the transnational news agencies are called. However, in terms of influence, impact and coverage, ITAR-TASS was in no way different from the other news agencies. With the changes in the erstwhile

USSR, the relevance of understanding ITAR-TASS as one of the globals, may have got minimized, but changes and the formation of the ITAR and Russia, has given it a new outlook and depth of penetration, in terms of coverage.

Headquartered in Moscow, Russia, this Russian transnational news agency ITAR-TASS did begin on the foundation of what was known as the Petrograd Telegraph Agency of the Soviet Union, in 1917. When it started functioning under the new regime after the Socialist Revolution, it was considered as a major publicity organ dealing with the country's economic life. The domestic news operations were coordinated under the Chief Department of Home Information. It did supply news through a network of correspondents in all regional and territorial centres. Officially, its role was to supply balanced information, objectively reflecting the economic life of all republics, territories and regions by taking into account their economic potential and peculiarities. After the dissolution of the Soviet Union, TASS, the official Russian news agency was renamed, in the year 1992, as the Information Telegraph Agency of Russia (ITAR-TASS), but did regain the simpler name TASS only in the year 2014. ITAR-TASS, had 74 bureaux and offices in Russia and other former Soviet republics and 65 bureaux in 62 foreign countries, distributing on average 105 stories daily. ITAR-TASS also cooperates with more than 80 foreign news agencies and operates a photo-service, the largest of its kind in Russia and has also entered into joint ventures in operating private and corporate telecommunication networks based on satellite, fibre-optic, microwave, radio and cable lines. It also produces multimedia products to clients in Russia and abroad.

The work of TASS was complimented by another information agency, Novosti Press Agency (APN). This was established in 1961 by the Union of Soviet Journalists, the Union of Soviet writers and a few other organizations. The objective was to promote information for peace and friendship among nations. TASS, in comparison to APN, did claim to be the single state system of information, while APN did become the organ for public organizations.

In the wake of the changes in the erstwhile Soviet Union, TASS and APN have correspondingly changed. APN and TASS have been merged to form a new Russian information agency named the ITAR (the Information Telegraph Agency of Russia). ITAR will retain a part of the erstwhile TASS and APN. The TASS trademark will be used in conjunction with ITAR and the credit line now is ITAR-TASS. The TASS was set up in 1918 under the name of Rosta. In 1925, it was Christened TASS. It acts both as a national agency and a global one. It is controlled by the Russian government and it is the chief organization for collecting and transmitting news within Russia and globally to those nations that need its news. In the wake of the fall of the Iron Curtain (1989-90), the TASS has become a free news agency of the Commonwealth of Independent States (CIS) states. It sends news in Russian, English, French, German, Spanish and Arabic to its subscribers. It is reliant upon the government for its economic survival and growth. TASS is not fully free to disseminate news, contrary to the popular notion about its operations after 1989. Its headquarters are located in Moscow, Russia and has thousands of part-time and full-time correspondents and bureaux in all major nations of the globe. It has made arrangements to exchange domestic news of the Commonwealth of Independent States (CIS) States with the news agencies of the globe.

Prior to the fall of the Iron Curtain, it was the predominant source of news for national agencies in nations that were part of the Communist Block. However, times changed after the advent of the Glasnost in 1989. The Russians did heave a sigh of relief in the wake of the arrival of democracy. The press was a natural beneficiary, although the TASS remained under the control of the state. TASS provides news to some other transnational news agencies too. It uses mainly ordinary commercial telecommunication channels. It uses voice radio for distributing news. The forces of liberalization have changed its structure, staff strength and strategies. Today, ITAR-TASS is a leading global/transnational news agency that shares news with the West without any qualms.

- United Press International (UPI)---- The United Press International (UPI) is an American international/transnational news agency whose newswires, photo, news film and audio services provided news materials to thousands of newspapers, magazines, radio and television stations for most of the 20th century until its eventual decline beginning in the early 1980s. At its peak, the UPI had more than 6,000 media subscribers. Since the first of several sales and staff cutbacks in 1982, and the 1999 sale of its broadcast client list to its main U.S. rival, the Associated Press (AP), the UPI has concentrated on smaller information-market niches. Formerly UPI was named as the United Press Association (UPA) for incorporation and legal purposes but publicly known and identified as the United Press (UP). The growth of the Associated Press (AP), did spur the rise of competitors. Edward Wyllis Scripps, the founder of the famous Scripps chain of newspapers in the United States (US), did form the United Press Association (UPA), in the year 1907. One of the reasons for starting this association was the closed membership policy of the Associated Press (AP). AP was interested in serving the big morning newspapers, while Scripps was publishing the evening newspapers. Running his own newspaper was, therefore, attractive. The company was started by newspaper publisher E.W. Scripps in the year 1907 by combining three news services. The principle on which the news agency was founded was that there should be no restriction on who could purchase news from a news service. E.W. Scripps did start two regional news services to cater to his own newspapers. Simultaneously, there was another association formed in 1898 by the non-AP eastern newspapers. In 1907, Scripps merged his United Press Association (UPA) with the Publishers' Press Association to form the United Press Association (UPA) This association could enter areas which AP could not owing to contractual limitations, as a result of which the influence of UPA did grow.

It is said that the UPA news reports were dynamic and like the Scripps papers, did conform to the needs and interests of the mass of readers. On the contrary, AP was looking down upon human stories, and was still concerned with straight

reporting. The backgrounds and personal accounts did enable UPA to score over AP. Parallel to these developments, there emerged a third press association, the International News Service(INS). The newspapers never looked towards INS as a major source, but subscribed to the service for well written stories and major news beats. Although it was emerging as a major service, by 1956, it decided to merge with the Associated Press (AP) in 1958, to form the second major global news agency in the US, the United Press International (UPI).

In other words, in the year 1958, the United Press Association (UPA) did become the United Press International (UPI) after absorbing the International News Service (INS) in May. As either UP or UPI, the agency was among the largest newswire services in the world, competing domestically for about 90 years with the Associated Press (AP) and internationally with AP, Reuters and Agence France-Presse (AFP). UPI claims to have an overseas electronic strength distributed in Europe, Latin America, Asia and Australia. Unlike the AP and Reuters, UPI has not diversified much into specialized economic services. However, its broadcast related services are considered to be a specialization.

At its peak, UPI had more than 2,000 full-time employees and 200 news bureaus in 92 countries; it had more than 6,000 media subscribers. With the soaring popularity of television news, the business of UPI did begin to decline as the circulation of afternoon newspapers, its chief client category, began to fall. Its decline accelerated in the wake of the 1982 sale of UPI by the Scripps Company. The E.W. Scripps Company controlled the United Press (UP) until its absorption of William Randolph Hearst's smaller competing agency, International News Service (INS), in 1958 to form the United Press International (UPI). With the Hearst Corporation as a minority partner, UPI did continue under Scripps management until the year 1982. Since its sale in 1982, UPI has changed ownership several times and was twice in Chapter 11 bankruptcy reorganization. With each change in ownership, there came deeper service and staff

cutbacks and changes of focus and a corresponding shrinkage of its traditional media customer base. Since the year 1999 sale of its broadcast client list to its one-time major rival, the Associated Press (AP), the United Press International(UPI) has concentrated on smaller information market niches. It no longer services media organizations in a major way.

For most of the 1990s, the majority of the shares in the United Press International(UPI), were owned by Saudi Media interests, but in the year 2000, the UPI was purchased by News World Communications, an international news media company/a media conglomerate, founded in the year 1976 by Unification Church leader Sun Myong Moon, which also owned *The Washington Times* and newspapers in South Korea, Japan, and South America. The next day, UPI's White House correspondent, Helen Thomas, resigned her position, after working for UPI for 57 years.

In the year 2007, as part of a restructuring to keep UPI in business and profitable, management cut 11 staff from its Washington, D.C. office and no longer had a reporter in the White House press corps or a bureau covering the United Nations(UN). UPI spokespersons and press releases said the company would be focusing instead on expanding operations in the Middle East, Central Asia and Africa and reporting on security threats, intelligence and energy issues.

The Scripps Company is headquartered in Washington D.C., with offices in Hong Kong, London, Seoul, Santiago and Tokyo. It maintains a global network of correspondents to cover major stories round the globe on topics which include finance, entertainment, sports, science as well as different geopolitical and sociological issues.

While traversing through its history, one is surprised at the number of its photographers and reporters who did get Pulitzer prizes for excellence in reporting ground breaking stories and taking photographs in Vietnam. The first Pulitzer prize was awarded to Russell Jones for the coverage of the 1956 Hungarian Revolution. In the year 1963, the UPI did send to the world the first bulletin on the assassination of President John F. Kennedy when its correspondent Merriman Smith did grab the mobile radiophone in the motorcade's

lead press car and did dictate dispatches to UPI's Dallas bureau. He did follow a steady stream of reports from Parkland Hospital and later from Air Force One as Lyndon Johnson did take oath of office and flew back to Washington. Smith's coverage, which won the 1964 Pulitzer Prize for National Reporting, has been called the finest example of deadline reporting in the 20th century.

In the year 2001, the United Press International (UPI) did develop a multi-lingual 'virtual newsroom'. Its Middle East correspondents produce news and analysis stories in the Arabic language. The Latin American Bureau produces news of the region in the Spanish language. Its products include UPI Perspectives, issue-focused news reports and in-depth reports, UPI News Track—a fast and snapshot of major stories, UPI Photos, UPI Spanish and UPI Arabic Service.

In a nutshell, the UPI was founded in May, 1958 in the USA. At that time, the United Press Association (UPA) which was founded by E.W. Scripps in 1907 and the International News Service (INS) which was founded by William Randolph Hearst in 1909, were consolidated/merged to form the United Press International (UPI). Like its predecessors, this agency is also known as for its lively and colorful coverage. It's a private profit-making organization which had faced some economic crises during the early 1980s. In 1982, it was purchased by the Media News Corporation which was owned by four newspapers and TV executives from the South and the Midwest. It was bought from the E.W. Scripps Company. At that time, it had nearly 6000 newspapers and broadcast clients in nearly 80 countries. It also had nearly 2000 reporters at that time.

Deutsche Presse-Agentur (DPA) ----It's a German news agency which is connected to the major news agencies of Europe and North America. DPA is particularly strong in Eastern Europe. Deutsche Presse-Agentur (DPA) is a German news agency founded in the year 1949. Based in Hamburg, DPA has literally emerged as a major worldwide operation, serving the print media outlets, radio stations, television channels, online platforms, mobile phones and national news agencies. News is available in seven languages among which German, English, Spanish and Arabic are a few to name. The DPA is the largest press agency in Germany with the headquarters being in Hamburg and the central editorial office in Berlin. It is represented abroad at around 100 locations and maintains 12 state

services in Germany with the corresponding offices. For decades, almost all German radio stations and newspapers with their own editorial offices have been affiliated to the DPA, meaning they can report on global events without having to maintain their own correspondents and editors. In 2009, several independent regional newspapers, including one of the largest regional publications, the *Westdeutsche Allgemeine Zeitung*, temporarily dropped the DPA service, but the contract was resumed in December, 2012. This large-scale influence of the DPA over public opinion has often been met with criticism.

The agency is a member of the European Alliance of News Agencies (EANA). Independence of ideologies, businesses and governments, non-partisanship and reliability (accuracy always comes before speed) have been announced as the main principles of the agency management and editorial policy. In 2010, the editorial headquarters moved to the historical newspaper district of Berlin, the location of the former newsroom for Hamburg, Frankfurt and Berlin. The corporate headquarters remain in Hamburg, along with subsidiaries. DPA main wire and DPA regional services publish around 1,100 articles daily from all over the globe from the fields of politics, business, sports and panorama sections. An average of 1,000 photographs is offered to subscribers daily. DPA foreign language services are available in English, Spanish and Arabic. The English language service is produced in Berlin and Sydney, the Spanish language service in Madrid and Berlin, the Arabic language service has its main editorial office in Cairo.

In the year 2008, the DPA did announce plans to launch a bilingual news service in the Turkish language and in the German language in 2009. This service did aim to provide informations pertinent to the "information needs of citizens of Turkish origin residing in Germany", as emphasized in a statement. The service was discontinued after a period of nine months.

The DPA co-operates with other news agencies such as the Associated Press (AP), Austria Presse-Agentur (APA), DPA-AFX Business News etc. The German Press Agency DPA works extensively with a range of agencies in gathering and disseminating news, including foreign companies such as the Austria Press Agency (APA). With the Austria Press Agency, the DPA runs the DPA-AFX business news agency.

Since 2013, DPA has been collaborating with the Associated Press(AP) news agency from the USA, marketing AP services in German-speaking countries.

As the dominant news agency in Germany, the Deutsche Presse-Agentur (DPA) has significant influence over public opinion. Its main competitors within the same market area include the Germany branches of foreign press agencies such as the Agence France-Presse(AFP) and Thomson Reuters. Domestic competitors include the Evangelical Press Service, the Catholic News Agency and the Sports Information Service.

- Xinhua---The Xinhua News Agency or New China News Agency is the official state news agency of the People's Republic of China. It is a State Council's ministry-level institution which was founded in the month of November, 1931 by the Chinese Communist Party. It is the largest media organ in China. Xinhua is a publisher as well as a news agency which publishes in multiple languages and is a channel for the distribution of information related to the Chinese government and the ruling Chinese Communist Party. The global headquarter of the Xinhua News Agency is in Beijing, China and the overseas headquarter of the same is in New York, USA. Xinhua reports directly to the Communist Party of China's Propaganda Department and Public Information Department. As already stated, Xinhua is a publisher as well as a news agency which owns so many newspapers and magazines and it prints in all the six official languages of the United Nations (UN) namely Chinese, English, Spanish, French, Russian and Arabic.

The Xinhua News Agency was started in November, 1931 as the Red China News Agency and changed to its current name in the year 1937. During the Pacific War, the agency developed overseas broadcasting capabilities and established its first overseas branches. It began broadcasting to foreign countries in English from the year 1944 onwards. In 1949, Xinhua followed a subscription model instead of its previous limited distribution model. In the direct aftermath of the Chinese Civil War, the agency represented the People's Republic of China in countries and territories with which it had no diplomatic representation, such as British Hong

Kong. In 1956, Xinhua began reporting on anti-Marxist and other opinions critical of the Chinese Communist Party (CCP). In 1957, Xinhua switched from a journal format to a newspaper format. When the communists took power in China, the agency represented the Chinese Communist Party in countries and territories with which it had no diplomatic representation, such as Hong Kong. The Xinhua headquarter is located in Beijing. The Xinhua News Agency established its first overseas affiliate in the year 1947 in London. Now it distributes its news in Asia, Middle East, Latin America and Africa where run the superior offices; in Hong Kong, Macau and many foreign countries and districts. There are more than one hundred Xinhua affiliates. Today, Xinhua News Agency delivers its news across the world in six languages: Chinese, English, French, Russian, Spanish and Arabic as well as news pictures and other kinds of news. It has made contracts to exchange news and news pictures with more than eighty foreign news agencies or political news departments. Xinhua is also responsible for handling and in some cases, censoring reports from foreign media, destined for release in China. People's Republic of China's Xinhua News Agency, founded in the year 1931, has expanded steadily since the country did begin to open its doors for business in the year 1978. Xinhua has four regional offices in the Pacific region, Latin America, Africa and the Middle East and branches in more than 100 countries. The Xinhua News Agency is a state-owned institution, owned by the People's Republic of China and its parent organization is the State Council of the People's Republic of China. Amongst the subsidiaries of the Xinhua News Agency are the Reference News, China Xinhua News Network Corporation and the CNC World. Xinhua tailors its pro-Chinese government message to the nuances of each international audience. The organization has faced criticism for spreading propaganda and disinformation and for criticizing people, groups or movements critical of the Chinese government and its policies. By the outbreak of the Second Sino-Japanese War in 1937, Xinhua's *Reference News* translated Central News Agency (CAN) news from the Kuomintang and also international news from the agencies like TASS and Havas. Xinhua first started using letterpress printing in 1940. By

2021, Xinhua had 181 bureaus globally, publishing news in multiple languages. Xinhua is also responsible for handling, and in some cases, censoring reports from foreign media destined for release in China. In 2010, Xinhua acquired prime commercial real estate on Times Square in Manhattan and started an English-language satellite news network. Xinhua has paid other media outlets such as *The New York Times*, *The Washington Post* and *The Wall Street Journal* to carry its advertorial inserts, branded as "China Watch" or "China Focus".

- Press Trust of India (PTI) -----The Press Trust of India (PTI) was set up on August, 27, 1947, as a non-profit sharing cooperative owned by the country's newspapers, with a mandate to provide efficient and unbiased news services to all the subscribers without any discrimination. PTI is the largest news agency of India. In 1948 several important editors of the Indian dailies did establish the PTI which took over the entire business of the Reuters in India. The PTI did emerge as a cooperative news agency with its zone from Cairo to Singapore for covering news for the Reuters World Pool. Registered on August, 27, 1947, PTI did begin functioning from February, 01, 1949 taking over the Associated Press of India and the Indian operations of Reuters.

With a view to provide its services directly to the subscribers and also to overcome the various snags of the point to point transmission, PTI is now increasingly taking resources to the satellite mode of dissemination through the INSAT satellite. PTI has also integrated the major Indian stock exchanges in a simultaneous display of inter market share prices on electronic boards. Major services of the agency are headed by Editors. The agency has a staff of over 1600 including so many journalists. There are over 100 bureaus across the country and 10 bureaus overseas. The agency also has so many stringers spread all over the country. For operational purposes of the Press Trust of India (PTI), the country is divided into four regions with the offices in Delhi, Mumbai, Kolkata and Chennai functioning as regional headquarters. In Delhi, there are also separate headquarters for political,

economic and sports coverage. PTI too has expanded its services considerably, and has foreign correspondents in New York, Moscow, Kathmandu, Colombo, London, and other major world capitals. It employs over a thousand journalists and technical staff manning around a hundred offices in the country. PTI service is received by the British Broadcasting Corporation (BBC), London and it has arrangements with Reuters, Agence France Presse (AFP) and other news agencies for news, with the Associated Press (AP) for international photographs, and with AP-Dow Jones for international economic and financial news. PTI has teamed up with the AAP Information Services of Australia, Nihon Keizai Shimbun of Japan, Antara news agency of Indonesia and YONHAP of South Korea to form a joint venture company to gather and distribute business news on the industrialized economies of the Asia-Pacific. PTI is also part of a cooperative agreement among 12 news agencies of the Asia-Pacific region for the distribution of corporate and government press releases. The Dow Jones Services are provided by the PTI because of government restrictions against direct distribution to Indian media houses. Dow Jones is reportedly helping PTI with technical assistance in its modernization plans. PTI also distributes the general news service of Reuters in India. Towards the end of 1978, PTI along with the UNI, did step into the age of satellite communication, discarding the outmoded radio-teletype system, thereby, beginning to receive foreign agency and foreign correspondents' reports via satellite, and to disseminate agency copy using networked computers. Some of the major services offered by the PTI to its subscribers are as follows----

- English News Service---- PTI news service in English is available in two forms. The 'Core' service covers major developments segmented service allows papers to pick up additional inputs from segments of their choice--- National/Regional News, Economic/Commercial News, International News and Sports News. PTI's English News Service grosses more than 100000 words per day. A network of more than 136 bureaus, a 350 strong cadre, about 300 part-time correspondents, 11 bureaus and a few stringers

abroad, a support staff of over 1300 and arrangements with several transactional and national news agencies make up the back bone of this service.

- Bhasha--- Launched in the year 1986(April), the Hindi language news service of the PTI has its own network in the Hindi-speaking states of the country.
- Photo Service---Launched in the year 1987, PTI Photo Service accounts for the bulk of the agency photos in the Indian media. Broadcast by satellite, the service is available all over the country. The full colour service of the Associated Press of America (AP) is made available with the authorization of PTI.
- Economic Service---The fortnightly economic journal provides analytical reports besides a data update on the Indian economy.
- Science Service---Reports on the developments in science and technology both in India and abroad in a fortnightly mailer.
- PTI Feature—A package of four weekly features provides an analytical insight on topical national, international and general events.
- PTI Mag----Provides ten special stories on topics ranging from Arts to Business to Science in mailer weekly package. Also available on the wire service.
- Graphics----A weekly mailer package of 14, PTI Graphics covers all major developments---be it economic, sports or elections. On special occasions like the budget the graphics are broadcast via satellite with the photo service.
- News-Scan----Display news in capsule form on video monitors. Major developments in the country and abroad are covered.

- PTI Stockscan---Provides stock market information on video terminals for group display. Stockscan Select of individual users is an interactive version of the service.
- Asia Pulse—An online data bank on economic developments and business opportunities in Asian countries. Formed by PTI and four other Asian media organizations, Asia Pulse International is registered as a company in Singapore.
- PTI-TV----It is the television service of PTI which provides spot and documentary cover for the small screen on contract. PTI-TV has been producing news clips, documentaries and video films for Doordarshan and other clients.
- Non-Aligned News Agencies Pool (NANAP)---PTI is a redistribution centre for this part of the world for news exchange among news agencies of the non-aligned nations. NANAP did come into existence in the year 1976. PTI is a leading participant of The NANAP.
- Organization of Asia-Pacific News Agencies (OANA)---A grouping of about 30 news agencies of the Asia-Pacific region, includes PTI and UNI of India. Founded in the year 1961, OANA has been acting as a forum for exchange of news, besides facilitating professional interaction. PTI has covered 50 years of its operation. PTI is a leading participant of the OANA also and from March, 1985 till July, 1988, PTI was also the President of the OANA.
- United News of India (UNI) -----India's another leading news agency, the United News of India (UNI) was registered as a company on December, 19, 1959 which did start news operations on March, 21, 1961 and has grown into one of the largest news agencies in Asia. Apart from news covering a wide range of topics, the UNI also provides subscribers with a rich choice in features, interviews and human interest stories. The agency was founded by newspapers themselves to promote competition between the country's two leading news agencies so that subscribers get the best out of both. Since, 1968, the agency's communication network has

expanded and now it has one of the largest news agency teleprinter networks in the developing world. The number of subscribers has increased seven-fold. At the end of March, 1989, the agency was reaching more than 950 subscribers by teleprinter. These did include a dozen in the Gulf Countries, linked to UNI through an exclusive satellite channel.

The agency's pioneering Gulf news operations, launched in 1980, now, cover UAE, Bahrain, Qatar and Kuwait, extended to Saudi Arabia and Oman. The UNI news service now also goes to Singapore and Mauritius. A UNI Arabic news service is also on the anvil. UNI'S wire service is also available in English, Hindi and Urdu. The United News of India (UNI) has correspondents in many of the major cities of the globe such as Washington, D.C., London, Dubai, Kathmandu, Islamabad, Dhaka, Singapore, Sydney and Vancouver.

Growth in UNI has been both vertical and horizontal; growth has arrived by means of the launching of a number of sister services, which besides yielding welcome additional revenue have taken the agency into new area in which it can make itself useful. UNI was the first agency to launch National Photo Service, Stock Exchange Service and Financial Service.

In May, 1982, the United News of India (UNI) went bilingual when it did launch its Hindi Service---UNIVARTA. Today, UNIVARTA dominates the news columns of Hindi newspapers in all the Hindi speaking states of the country and even in the places such as Hyderabad, Ahmedabad and Kolkata. UNIVARTA is a complete news service for Hindi newspapers and is today considered to be the biggest and the most comprehensive service of its kind in India, serving many newspapers and non-newspapers subscribers across the country. Besides spot news, UNIVARTA provides news features on a wide variety of topics such as Art and Culture, Science, Agriculture, Economy, Heritage and India's neighbours.

UNI's foreign news comes predominantly from the Associated Press of America (AP) which has been collaborating with the UNI from the very first day of its operation. Another foreign collaborator from the agency's early days is the Deutsche Presse Agentur (DPA) of Germany. UNI also has collaboration arrangements with Reuters (UK), Xinhua (China) & 15 other wire services, including most of the Gulf agencies. UNI's own correspondents ably supplement agency news coverage from foreign soils. Nepal was the first country in which the UNI did post a correspondent way back in the year 1968. Now, foreign news reports keep on coming from several correspondents based in so many countries scattered across five continents. UNI was the first news agency in India to go on to satellite communication. The Bombay-New York satellite channel was commissioned on June, 06, 1979 for receipt of AP service. An exclusive UNI Bombay-Dubai channel was commissioned on April, 01, 1981. The UNI activities include wire services: UNI General Service, UNI Overseas Service, UNI Financial Service, UNI Banking Service, UNI Stock Exchange Service, UNI Language Service (UNIVARTA), UNI World TV News Service (UNISCAN) and UNI Urdu Service. And some of the mailer services of the UNI are—UNI Backgrounder Service(Weekly), UNI Agricultural Service (Weekly), UNI Energy Service (Twice a Week) and UNI Economic Service (Weekly).

Stop to Consider-1

- No newspaper, however, well staffed it may be in terms of news-gathering, can hope to survive without the help of news agencies. News agencies bring in a constant flow of well edited news messages from all over the globe where the newspaper is not represented through its staff reporters or stringers. News agencies provide news reports on current events to the newspapers and others who subscribe to its services. In other words, news agencies are the organizations that gather and distribute news to a range of media(sometimes non-media) clients on a local, regional, national or international scale.

- The major transnational news agencies/wire services continue to be the 'big four' which literally dominate the arena of international/transnational information flow. They are namely--The Reuters of Britain/UK, the Associated Press (AP) of the United States of America (USA), Agence France Presse (AFP) of France and the United Press International (UPI) of the United States of America(USA). However, the UPI has lost much of its international market since the late 1980s except in the South American belt.
- Some of the other major and large transnational news agencies are namely the Deutsche Presse-Agentur(DPA) of Germany, Information Telegraph Agency of Russia(ITAR)-Telegrafnoi Agentsvo Sovetskavo Soyusa (TASS) of Russia, Xinhua News Agency of China, Kyodo News Agency of Japan, Middle East News Agency (MENA) of Egypt etc. The major financial and business news agencies in the globe are Reuters, Dow Jones, Bloomberg Information Service and Bridge Information Systems.
- One prime reason for us to keep the lion's share of the focus on the aforementioned major and giant transnational news agencies in this particular unit is that, as quoted earlier, their output is quantitatively pretty high. Further, they have been able to maintain dominance with their vast scale of operations in the arena of transnational information flow. Consequently, the other news and information agencies are effectively blocked from setting up rival services. Another reason is that the history of these news agencies is closely linked to the consolidation of colonial empires in the 19th century.

Check Your Progress-1

Notes—i) Use the space below for your answers.

ii) Compare your answers with those given at the end of this unit.

- 1) Put forward UNESCO's definition of news agency.

.....

founded in the year.....
by....., the father of
global journalism, as
the.....

- 7) AFP's coverage is organized in five regions.
Enumerate the regions.

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- 8) Write down the full form of ITAR- TASS.

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.....
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- 9) Formerly UPI was named as
the.....

- 10) Write down the full form of DPA and also cite
which country it belongs to ?

.....
.....

- 11) Xinhua is the official state news agency of which
country ?

.....
.....

- 12) The Xinhua News Agency was started in
November,.....as the.....
News Agency and changed to its current name in the
year.....

- 13) Write down the full form of PTI and what is the
name of its Hindi-Language Service ?

.....
.....

14) YONHAP is a news agency of which country ?

.....
.....

15) Write down the full form of UNI and what is the name of its Hindi-Language Service ?

4.4 Alternatives to “Globals”

IANAS, IRNS, PANA, CANA, NANAP-----In the previous units of the Block-3 of this Paper-1025, you must have already been acquainted with the concept of imbalance existing in the international information flow between the developed nations of the West and the developing/underdeveloped nations of the Third World and also by skimming through the earlier units in the Block-3, you must have got familiar with the aspect of the pretty important need for the establishment of a New International Information and Communication Order(NIICO), one of the prerequisites of which was the development of alternate news and information distribution systems in the developing and the underdeveloped nations of the Third World, which have been perennially facing the domination, control and bias of the giant transnational news agencies such as the Reuters, UPI, AP, AFP, DPA, ITAR-TASS etc., operating from the West. In this particular sub-section of this unit, let us make you aware of the efforts of the developing as well as the underdeveloped nations of the Third World to be self-reliant and self-sufficient in the field of news and information flow. We will also dwell upon the significant milestones in the voyage of the developing and the underdeveloped nations of the Third World to achieve the alternate/alternative information delivery systems to the existing international information agencies, which have corroborated to be conspicuously biased in favour of the developed and the industrialized nations of the West. As students of Mass Communication and Journalism, this knowledge will be of immense significance for you as this will

assist you to comprehend the new developments that have a bearing upon the development of the alternate news and information distribution systems in the Third World nations which as already stated, have been over the years at the receiving end of the bias, unfettered dominance and hegemony of the giant Western transnational news agencies in the arena of international information flow.

Now, in the context of the theme of 'Alternatives to the Globals', it is pertinent to cite the fact that in the 1970s, there was a blatant realization that the Third World nations were conspicuously represented inadequately and on many occasions misrepresented by the so-called giant transnational news agencies, operating from the West. One of the significant mechanisms devised to correct this phenomenon was the decision by the Non-Aligned Nations to set up the Non-Aligned News Agencies Pool(NANAP) in 1976, which was established to fill in the deficiency found in the news services of the Western news agencies as imbalanced, one way flow, ethnocentric, prejudiced and biased against the Third World countries. More so, in the wake of the UNESCO debate about the proposed New World Information and Communication Order(NWICO), several alternative news agencies and news exchange mechanisms(NEMs) were formed throughout the developing world. Some of these were—the Inter Press Service(IPS), Non-Aligned News Agencies Pool(NANAP), the Pan-African News Agency(PANA), the Caribbean News Agency(CANA), Indo-Asian News Service(IANS), Iranian News Service(IRNS), OPECNA—The news agencies of the OPEC countries, Accion de Sistemas Informativos Nacionales (ASIN) and the Agencia Latinamericana de Informacio (ALAI) serving the South American region, PACNEWS, a news agency for the Pacific region, OANA—the news agency of the Asia-Pacific region etc. Except for the Inter Press Service (IPS), most of these alternate news agencies have been interagency co-operative ventures sponsored by the governments. With the objective of improving South-South news and information traffic, regional exchange mechanisms, supported by the

International Programme for the Development of Communication (IPDC), were established in the late 1970s. Though the alternative regional news agencies such as the Pan African News Agency(PANA), Caribbean News Agency(CANA) and the Organization of Asia-Pacific News Agencies(OANA), encouraged journalists in the developing countries to think in terms of regional issues, but they did fail to make difference to the global or regional news flow, as a UNESCO study found. That means on behalf of the UNESCO, a study of these organizations was conducted by Boyd-Barrett and Thussu and their conclusion was that the News Exchange Mechanisms (NEMs) do not appear to have had a significant impact on the structures of media imperialism over the past two decades. The development and maintenance of local and regional centres of news exchange does not in and of itself indicate a weakening in the global market hold of the major Western transnationals. The Non-Aligned News Agencies Pool (NANAP), an international exchange designed to promote news among the Non-Aligned nations, was another international contributor to promoting alternative communication, though as a collection of government sponsored news agencies, it was seen as lacking journalistic credibility. The NANAP has had a mixed reaction and by and large, is regarded as falling short of the Third World media expectations. Further, the changes occurring in the international political scene have played a significant role in the slow marginalization of this pool. Another key player in the international alternative media is the Rome-based Inter Press Service (IPS), an international news agency, set up by a non-profit international journalists' co-operative in 1964.

While there has been a continuous effort to establish alternative news and information distribution systems in the world, the global changes have had a deep impact on the information scene. This has especially to do a lot with the Third World efforts to usher in alternative information flows, between and among themselves, on the one hand and with the developed world, on the other hand. The West has been for a long time using the concept of 'freedom of information' as an ideological weapon, and successfully

deploying it to deflect the Third World from its pursuit of a New World Information and Communication Order (NWICO). Under such circumstances, there is the need for a greater unity among the Third World nations to come out of the dependence and dominance in the field of information and promote self-reliance. Hence, any emergence of alternative information systems should be comprehended in this changing world scenario and the current concept of the 'unipolar' world dominated by the West. Now, let us have a brief look into the background of some of the alternative news agencies and other alternative information distribution systems operating in the arena of the international information flow and also let us acquire some pertinent ideas about the list of initiatives taken by the Non-Aligned Movement (NAM) countries to become self-reliant for news-gathering and dissemination of the same as quoted underneath -----

- Indo-Asian News Service (IANS)-----The Indo-Asian News Service(IANS)—formerly known as the India Abroad News Service—was instituted in the year 1986 to act as an information bridge between India and North America and chronicle their growing ethnic, business and cultural links. The IANS is headquartered in New York, USA. It's a link between the news agencies of India and the sources of information of the USA. It primarily caters to the news needs of the Non Resident Indians (NRIs) who have settled in the USA and Canada. The USP of IANS is the coverage of the Indian Diaspora, numbering about 25 million in 110 countries. The Indo-Asian News Service(IANS) has carved a niche for itself not only in reporting India, South Asia and the large Indian diaspora, scattered across the globe, but also world events which are of interest to and having impact upon India, its geopolitics, its economy, its culture, society and national aspirations. Their team of journalists does produce a pretty steady output of news, features, analysis and commentaries. The subjects span politics, external/foreign policy, strategic affairs, corporate affairs, science, health, aviation, energy, technology, environment, the arts, literature, entertainment, social trends, human interest, religion and sports. In the year 1995, the Indo Asian News

Service(IANS) did start a Hindi Language Service. Now, its subscribers' base encompasses all the leading newspapers, websites and other news outlets in Hindi. In the year 1998, the IANS did break new ground with the launch of an Arabic Language Service for the Gulf and the Middle East.

- Pan-African News Agency (PANA)-----The Pan-African News Agency(PANA) serves the African continent. It covers the news of the African continent and it has exchange arrangements with several news agencies of the globe. PANA Press or PANA or Pan-African News Agency is an African news agency. It has its headquarters in Dakar, Senegal, West Africa. It was founded on July, 20, 1979 in Addis Ababa, Ethiopia, by the Organization of African Unity(OAU) and was re-launched by the UNESCO in the year 1993. It provides news in English, French, Portuguese and Arabic. PANA Press works in collaboration with the UNESCO. PANA was officially inaugurated and commenced news agency activities on May, 25, 1983. PANA is a specialized agency of the Organization of African Unity (OAU) and has its headquarters in Dakar, Senegal, West Africa with its regional offices in Khartoum, Sudan; Lusaka, Zambia; Kinshasa, DR Congo; Lagos, Nigeria; and Tripoli, Libya.

Relevant treaties and protocols:

- OAU Charter, adopted on May, 23, 1963. South Africa was admitted to the OAU on May, 23, 1994 and the OAU Charter became binding on South Africa on that same date.
- PANA Convention

All the member states of the OAU were members of PANA. South Africa officially became a member of PANA after becoming a member of the OAU on May, 23, 1994. The Seventh Ordinary Session of the Conference of African Ministers of Information took place at Sun City in October, 1994. This was for the first time that an OAU-related activity did take place on the South African soil.

- Caribbean News Agency (CANA)----- The Caribbean News Agency (CANA) was founded in the year 1975 as successor to the former Reuters Caribbean service, created by the Caribbean region's print and broadcast media outlets. Stake-holding media companies share their own local content with CANA which in turn would have access to the other media houses' stories and articles. Using this method enabled editors in the region to have their news shared in other neighbouring countries within the Caribbean region.

However, on June 9, 2000, the commercial operations of the Caribbean News Agency (CANA) were merged with the Caribbean Broadcasting Union (CBU) to form the Caribbean Media Corporation (CMC), based in Barbados. CANA and CBU remain the sole joint owners of CMC, not-for-profit Corporation.

The CANA was a non-profit news agency that was established under the aegis of the UNESCO. It was the direct response to the call for the NWIO whose objective was to reduce the imbalance of news flows within the Caribbean region and rationalize such flows between the Caribbean nations and the rest of the world. Upto the year 1975, news flows in and out of the Caribbean region were dominated by the Reuters. The CANA did take over the task of exchanging news in 1976. Its independence had been ensured by its ownership structure and management, although it was set up by regional Caribbean governments. 12 private media houses had the major stocks as well as control of the ownership of the CANA. Initially, it did start as a basic print news service and did generate nearly 3000 words per day to regional subscribers via teletype. The BBC, *The Financial Times* and *the Miami Herald* were some of its clients. It also did start the CANA Radio in 1984.

- Inter Press Service (IPS)-----The Rome-based Inter Press Service(IPS), is an international news agency, set up by a non-profit international journalists' co-operative in 1964. In other words, the Inter Press Service (IPS) is a radical developing world cooperative. Rather, it can be stated that the Inter Press Service (IPS) is Third World cooperative and

was founded by a group of journalists from Latin America. The agency has attracted international notice by placing emphasis upon analysis, interpretation and background. With its focus on covering the issues affecting the developing countries, it was a major news initiative in the 1970s and 1980s, especially in Latin America, where its Spanish language service received a good response. Its main focus is news and analysis about social, political, civil and economic subjects as it relates to the Global South, civil society and globalization. Headquartered in Rome, Italy, the Inter Press Service (IPS) has a bureau in New Delhi, besides other capitals of the developing nations. IPS takes a deliberate 'Third World' approach to social processes and issues. It decries 'spot reporting' and event and people-oriented news and concentrates on analytical features. Its major interest is in placing issues in context, to offer discussions on the 'why' of issues rather than the 'what', 'when', 'where' or 'who'. However, by the 1990s, it had ceased to be a global presence in the spot news category—with its relatively modest output and limited resources it could not compete with transnational news agencies such as the Associated Press (AP) and the Reuters. With regional branches in Harare, Manila, Amsterdam, Montevideo, Kingston, Washington D.C. and New York and 250 journalists covering more than 100 countries, providing services for more than 1000 clients and users, Inter Press Service(IPS) has been called 'the world's largest purveyor of information about the developing nations'. By concentration on news features, it has retained niche for itself in a highly competitive global news market. In addition, the training programmes and projects that IPS undertakes have helped many Southern journalists to develop an alternate news agenda. Its operations are directed towards improving the 'South-South and South-North communication capacities, and opening up space to those traditionally marginalized or excluded from communication systems' (Harris, 1997:160). Initially, the primary objective was to fill the information gap between Europe and Latin America after the political turbulence following the Cuban Revolution of 1959. Later the network expanded to include all continents, from its Latin American base in Costa Rica in 1982. In 1994, IPS changed its legal status to that of a

"public-benefit organization for development cooperation". IPS's stated aims are to present voices of the marginalized and vulnerable people and groups, to report from the perspectives of the developing countries and to reflect the views of civil society. The mainstreaming of gender in reporting and the assessment of the impacts of globalization are priorities. IPS may be unique in its concentration on developing countries and the strong relationships with civil society. For this reason, IPS has been termed by some as probably the "largest and the most credible of all 'alternatives' in the world of news agencies." It is also considered by some as the "first and only independent and professional news agency which provides on daily basis information with a Third World focus and point of view."

- OPECNA—The news agencies of the OPEC countries-----
Its full form is OPEC News Agency and it is a pool of news agencies of the member nations of the OPEC, started to counter the dominance of the giant transnational news agencies of the West in the arena of international information flow. It is a pool of regional news agencies or a regional news exchanges pool. As of January 2024, OPEC has 12 member countries: five in the Middle East (West Asia), six in Africa and one in South America. The OPEC Countries are namely—Algeria, Republic of Congo, Equatorial Guinea, Gabon, Iran, Iraq, Kuwait, Libya, Nigeria, Saudi Arabia, United Arab Emirates (UAE) and Venezuela. It was founded on September,14, 1960 in Baghdad by the first five members (Iran, Iraq, Kuwait, Saudi Arabia and Venezuela). The OPECNA comprises of the following news agencies basically----
- Agencia Angola Press(Angola)
- Algerie Presse Service(Algeria)
- Islamic Republic News Agency(Iran)
- National Iraqi News Agency(Iraq)
- Kuwait News Agency(Kuwait)
- Libya News Agency(Libya)
- News Agency of Nigeria(Nigeria)
- Saudi Press Agency(Saudi Arabia)
- Emirates News Agency(United Arab Emirates)
- Agencia Venezolana de Noticias (Venezuela)
- Congo
- Ecuador
- Equatorial Guinea

- Organization of Asia-Pacific News Agencies (OANA)----It covers the news of the Asia-Pacific region. A UNESCO sponsored conference in Bangkok in the year 1961, did lead to the creation of the OANA. In other words, the Organization of Asia-Pacific News Agencies (OANA) is a non-profit membership association of news agencies from the UN member states in the Asia-Pacific region, started to counter the dominance of the giant transnational news agencies of the West in the arena of international information flow. Formed in 1961 on UNESCO's initiative, OANA promotes and facilitates cooperation among member agencies in order to serve their common interests and help them exchange information and experience. The Asia-Pacific is the region of the world adjoining the western Pacific Ocean. The region's precise boundaries vary depending on context, but countries and territories in Australasia, East Asia and Southeast Asia are often included. In a wider context, Central Asia, North Asia, the Pacific Islands, South Asia, West Asia (excluding the Arabian Peninsula and the Levant) and even Pacific-adjoining countries in the Americas can be included.
- Accion de Sistemas Informativos Nacionales(ASIN)-----It is another alternative regional news exchange, serving the South American region.
- Agencia Latinamericana de Informacio(ALAI)----- It is also another alternative regional news exchange, serving the South American region.
- PACNEWS-----A news agency for the Pacific region,
- Non-Aligned News Agencies Pool (NANAP)----- The Non-Aligned News Agencies' Pool(NANAP) is an arrangement for exchange of news among the agencies of the non-aligned countries who were for long victims of imbalances and bias in the flow of news. The pool did come into existence in the year 1976, with India as its first chairman (1976-79), as a voluntary effort on the part of the non-aligned nations to promote flow of news within the community. The pool, i.e. NANAP is a worldwide operation, embracing four continents---Asia, Europe, Africa and Latin America and the pool news is exchanged in four languages namely English, French, Spanish and Arabic. NANAP was primarily an outcome of the efforts of the Non-Aligned Movement (NAM) nations to exchange news without any bias or distortion. The NAM nations had alleged that the West was

giving such news to its media as were hurting their cultural and democratic edifices. In order to get a free and fair treatment on the news collection front, the NANAP was formed. As per the directives of the UNESCO to establish a news pool or consortium of news agencies, i.e. the Non-Aligned News Agencies' Pool(NANAP), the 'Pool' of news agencies of the non-aligned countries, was formally launched in July, 1976, at the New Delhi Conference of Information Ministers and Representatives of the news agencies of the non-aligned countries. According to a statement of the Conference, the objective of the Pool is to expand the mutual exchange of information among the non-aligned countries in a spirit of collective self-reliance. The former Prime Minister of India, late Mrs. Indira Gandhi, in her address to the conference, called upon the non-aligned nations to know one another directly, not through the eyes and ears of the Western media.

The activities of the NANAP are coordinated by an elected body known as the Coordinating Committee with a chairman as its head. The Chairman and the members of the Coordinating Committee are elected by a General Conference, which is the top decision making body. Since the inception of the pool, six General Conferences, 17 regular meetings and one special meeting of the Coordinating Committee have taken place.

The Non-Aligned News Agencies' Pool (NANAP) is not a transnational news agency, but a system of exchange of agency information, based upon the cooperation and coordination among the individual news agencies taking part in these activities. There are over eight participatory news agencies. The Pool is not based on any formal membership. The national news agencies can join in its activities by forming one of the Pool's distribution centres. They send news to it and from there it is distributed to the other participants. The Pool has no single directing centre or staff or employee, nor does it have its own budget. Each of the national news agencies pays the cost linked to the transmission of its own news to the centre and the service received from it.

India has played a pivotal role in the creation and expansion of the Pool. The Press Trust of India (PTI) operates the India News Pool Desk. In fact, PTI has been one of the seven redistribution centres of

the pool news ever since the year 1976. The agency receives news copy from the Pool partners and in turn, contributes Indian news into the exchange arrangement. The news is exchanged through a network of E-mail, satellite and terrestrial communication with links with other news agencies including Antara (Indonesia), Bernama (Malaysia), BSS (Bangladesh) and ZANA (Zambia).

Besides the creation of optimum possibilities for the exchange of information, the tasks of the Pool, as formulated at its General Conference in Belgrade, Serbia, in the year 1979, were predominantly a programme for training the journalists working in this service, and also the creation of bilateral regional and multi-national communications systems and their link-up to the overall communication systems of the non-aligned countries. The Conference did stress that the creation of a communication network of the non-aligned nations is one of the main long term aims of the Pool.

Now, let us give you some ideas about the restraints on the growth of the NANAP. The biggest hurdle to the broad development of information and news exchanges among the non-aligned countries through the Pool have been---

- a) Communication Restraints—Many of the developing countries do not have an extensive and elaborate telecommunication network. For some other nations, the high tariffs are major barriers. Hence, it is clear that the development of the communication systems in the non-aligned nations is imperative to their overall development. It should also be comprehended that the maximum information exchange also depends on the level of development communication systems in the individual non-aligned nations. It is worth quoting here the statement of the former Director General of the UNESCO, Arthur M'Bow, who did state—"The creation of the widespread communication system of the non-aligned countries is intrinsically linked to the overall development of these states".
- b) News Flow---According to a study, at one point of time, majority of the news items received by the Press Trust of India (PTI) from the Pool partners were spiked. The reasons

for these were put forward as delay in news reception, poor quality, low news value or propaganda material.

- c) Lack of Training----The lack of proper training among the non-aligned journalists and their inability to match the professional standards of the journalists of the transnational news-agencies, are the reasons for the poor quality of material put out by the Non-Aligned News Agencies' Pool (NANAP).
- d) Political Constraints---- Owing to the totalitarian and despotic governments in many non-aligned nations, the news-agencies are under the strict control of the governments in these nations. The first casualty of such a solution is the objectivity of the news and information put out by their agencies.
- e) The Media's Lukewarm Attitude---The editors of private-owned newspapers in the democratic countries like India, either are not persuaded of the need for such an inter-regional cooperation or they do not respect the news coverage of several agencies, which are participants of the pool.

- Initiatives taken by the Non-Aligned Movement (NAM) countries to become self-reliant for news-gathering and dissemination of the same---

Before dwelling upon the aforesaid topic, let us acquaint you about the need for self-reliance. By going through this particular sub-section of this unit, you will be familiar with the theme of the need of self-reliance in news and information distribution, both in disseminating news to the outside world or in acquiring news and information from diverse places across the globe. Self-reliance in news and information distribution is essential on the following grounds—

- a) To provide the media a national identity and personality,
- b) To facilitate the analyses of the global events not from the point of the West, but from the national perspective,

- c) To foster better understanding among the Third World nations, which is far more essential now than ever before,
- d) To prevent the unwarranted entry of foreign and alien ideas, cultures and life-styles, that always tend to contribute to shaping public opinion in favour of foreign countries, particularly of the West, and
- e) To provide an objective account of the news and developments that was considered newsworthy by the indigenous media.

Now, in this context, let us highlight the role or initiatives of the Non-Aligned Movement (NAM) countries towards achieving self-reliance in news collection and dissemination. The Non-Aligned Movement (NAM) is a forum of 120 countries that are not formally aligned with or against any major power bloc. It was founded with the view to advancing interests of developing countries in the context of Cold War confrontation. After the United Nations, it is the largest grouping of states worldwide. The movement originated in the aftermath of the Korean War, as an effort by some countries to counterbalance the rapid bi-polarization of the world during the Cold War, whereby, two major powers formed blocs and embarked on a policy to pull the rest of the world into their orbits. One of these was the Pro-Soviet Socialist Bloc whose best known alliance was the Warsaw Pact and the other one was the Pro-American Capitalist group of countries, many of which belonged to NATO. In 1961, drawing on the principles agreed at the Bandung Conference of 1955, the Non-Aligned Movement was formally established in Belgrade. As stated, the Non-Aligned Movement (NAM) came into existence in the year 1961, with 25 member countries. The influence of the NAM was increasingly felt in the United Nations (UN). During the late 1960s and 1970s, the NAM Nations banded together to fight the international economic order which did offer unfair and unequal trade advantages to the richer nations. They argued that the 'free flow of information' was regarded as a one-way flow of news and information from North to South. The non-aligned nations further argued that their mass media were dominated by material from the West: films from

Hollywood, TV serial from the networks, popular music from the multinational record companies and news in all media from the giant transnational news agencies of the West. Direct broadcasting was seen as the ultimate threat to their national and cultural identity. The flow was 'free' all right, but there was no equity or balance in it. The NAM countries, therefore, sought to re-write the UN Charter, which had been adopted at a time when most of the developing world was under colonial rule. They felt that the Charter reflected colonial interests and values, which were repugnant to free non-aligned countries.

The call for the New World Economic Order was articulated from the non-aligned countries as a reflection of the movement's(NAM's) general antipathy to the former colonialism, which was evident from the first statement on information endorsed by the fourth summit of the Movement in Algiers in the year 1973 and there could be no doubt about such an orientation in the documents on information endorsed by the 5th summit in Colombo in the year 1976. Ultimately, in the year 1976, the first ever conference of the information ministers and representatives of news agencies from the non-aligned countries, was held in New Delhi and this conference did express its determination to rectify the imbalance and concretize arrangements for effective cooperation in all fields of information, mass media, social and cultural information. A linkage was also sought to be established, perhaps for the first time, between economic and political dependence on one hand and the information monopoly, on the other hand, was sought to be established. This conference ultimately did adopt a declaration (New Delhi Declaration of NAM), which stated that---

- a) The present transnational information flows are characterized by serious deficiencies, imbalance, inadequacy and inequalities. The means of communicatory information are concentrated in a few centres and the great majority of countries are literally reduced to passive recipients of information which is transmitted from a few centres.
- b) This situation perpetuates the colonial era of dependence and domination and it confines judgements

and decisions on what should be known and how it should be made known to a few. In other words, the situation indicates a stage in which the means of information are dominated and monopolized by a few agencies to spread information as they wish, at the same time that the rest are denied the right to inform and to be informed objectively and accurately.

- c) The declaration also stated that the major international news agencies had ignored or distorted the foreign policy efforts of the non-aligned nations and that these nations had few possibilities of getting to know each other through other channels.
- d) Just as political and economic dependence are legacies of the era of colonialism, so is the case of dependence in the field of information, which, in turn retards the achievements of political and economic growth.
- e) In a situation, where the means of information are dominated and monopolized by a few, the freedom of information really comes to mean the freedom of these few to propagate information in the manner of their choosing and the virtual denial to the rest, and of the right to inform and being informed objectively and accurately. The enunciation of the NAM's New Delhi Declaration is perhaps the running thread that continues in all the NAM documents on information. These statements are precisely the philosophy of the NAM regarding information flows. Its efforts to combat the existing information imbalances emerge from this understanding.

Stop to Consider-2

- In the context of the theme of 'Alternatives to the Globals', it is pertinent to cite the fact that in the 1970s, there was a blatant realization that the Third World nations were conspicuously represented inadequately and on many occasions misrepresented by the so-called giant transnational news agencies, operating from the West. One of the significant mechanisms devised to correct this phenomenon was the decision by the Non-Aligned Nations to set up the Non-Aligned News Agencies Pool(NANAP) in 1976, which

was established to fill in the deficiency found in the news services of the Western news agencies as imbalanced, one way flow, ethnocentric, prejudiced and biased against the Third World countries.

- More so, in the wake of the UNESCO debate about the proposed New World Information and Communication Order (NWICO), several alternative news agencies and news exchange mechanisms (NEMs) were formed throughout the developing world. Some of these were—the Inter Press Service (IPS), Non-Aligned News Agencies Pool (NANAP), the Pan-African News Agency (PANA), the Caribbean News Agency (CANA), Indo-Asian News Service (IANS), Iranian News Service (IRNS), OPECNA—The news agencies of the OPEC countries, Accion de Sistemas Informativos Nacionales (ASIN) and the Agencia Latinamericana de Informacio (ALAI) serving the South American region, PACNEWS, a news agency for the Pacific region, OANA—the news agency of the Asia-Pacific region etc.
- While there has been a continuous effort to establish alternative news and information distribution systems in the world, the global changes have had a deep impact on the information scene. This has especially to do a lot with the Third World efforts to usher in alternative information flows, between and among themselves, on the one hand and with the developed world, on the other hand.
- The West has been for a long time using the concept of ‘freedom of information’ as an ideological weapon, and successfully deploying it to deflect the Third World from its pursuit of a New World Information and Communication Order (NWICO). Under such circumstances, there is the need for a greater unity among the Third World nations to come out of the dependence and dominance in the field of information and promote self-reliance. Hence, any emergence of alternative information systems should be comprehended in this changing world scenario and the current concept of the ‘unipolar’ world dominated by the West.

Check Your Progress-2

Notes—i) Use the space below for your answers.

ii) Compare your answers with those given at the end of this unit.

- 1) Write the full forms of CANA, ASIN, IANS and ALAI.

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- 2) The IANS was formerly known as the.....News Service and it is headquartered in.....

- 3) PANA is a.....news agency with its headquarters being at.....

- 4) The CANA was founded in the year.....as successor to the former.....service.

- 5) Write briefly about the Inter Press Service(IPS).

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- 6) What is the significance of OPECNA and OANA ?

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7) Enumerate a few of the restraints on the growth of the NANAP.
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8) Self-reliance in news and information distribution is essential on the which grounds ?
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4.5 Let Us Sum Up

- In this unit-4 of Block-3 under Paper-1025, you have been acquainted with the Transnational News Agencies—Reuters, AP, AFP, TASS-ITAR, DPA, Xinhua, UPI, PTI, UNI and Their Current Status and also the Alternatives to “Globals”---IANS, IRNS, PANA, CANA, NANAP etc. Let us summarize the key points which you can learn by going through this particular unit-
--
- The major transnational news agencies/wire services continue to be the 'big four' which literally dominate the arena of

international/transnational information flow. They are namely-- The Reuters of Britain/UK, the Associated Press (AP) of the United States of America (USA), Agence France Presse (AFP) of France and the United Press International (UPI) of the United States of America (USA). However, the UPI has lost much of its international market since the late 1980s except in the South American belt.

- One prime reason for us to keep the lion's share of the focus on the aforementioned major and giant transnational news agencies in this particular unit is that, as quoted earlier, their output is quantitatively pretty high. Further, they have been able to maintain dominance with their vast scale of operations in the arena of transnational information flow. Consequently, the other news and information agencies are effectively blocked from setting up rival services. Another reason is that the history of these news agencies is closely linked to the consolidation of colonial empires in the 19th century.
- It is pertinent to cite the fact that in the 1970s, there was a blatant realization that the Third World nations were conspicuously represented inadequately and on many occasions misrepresented by the so-called giant transnational news agencies, operating from the West. One of the significant mechanisms devised to correct this phenomenon was the decision by the Non-Aligned Nations to set up the Non-Aligned News Agencies Pool (NANAP) in 1976, which was established to fill in the deficiency found in the news services of the Western news agencies as imbalanced, one way flow, ethnocentric, prejudiced and biased against the Third World countries.
- The West has been for a long time using the concept of 'freedom of information' as an ideological weapon, and successfully deploying it to deflect the Third World from its pursuit of a New World Information and Communication Order (NWICO). Under such circumstances, there is the need for a greater unity among the Third World nations to come out of the dependence and dominance in the field of information and promote self-reliance. Hence, any emergence of alternative information systems should be comprehended in this changing world scenario and the

current concept of the ‘unipolar’ world dominated by the West.

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4.7 Model Questions

- 1) It seems that from a bipolar world in every field of life, a unipolar world is emerging strongly in the field of media of late. Is it correct ? Justify your answer with suitable examples. What are the possible impacts of such as development ?
- 2) It is usually alleged that the Western media are highly biased in their coverage about the developing nations. Discuss how far this is true in the present day circumstances. Can you suggest a few means of correcting this discrepancy ?
- 3) What are the major functions of an international news agency or syndicate ? Write briefly about their organizational structure.
- 4) Describe information as a tool of equality and exploitation with relevant examples.

4.8 Answers to Check Your Progress

Check Your Progress-1

- 1) 'An undertaking of which the principal objective, whatever its legal form, is to gather news and news material of which the sole purpose is to express or present facts and to distribute it to a group of news enterprises and in exceptional circumstances to private individuals with a view to providing them with as complete and impartial news service as possible against payment and under conditions compatible with business laws and usage.'
- 2) World War-II(1939-45)
- 3)
 - ITAR-TASS(Russia)
 - Kyodo(Japan)
 - Deutsche-Presse Agentur (DPA)(Germany)
 - Agenzia Nazionale Stampa Associata (Literally "National Associated Press Agency") (ANSA)(Italy)
 - Central News Agency(China/Taiwan)
 - Tanjug Yugoslav Press Agency(Yugoslavia)(Now Defunct)
 - Polish Press Agency(Poland)
 - Iraqi News Agency(Baghdad)
 - Depth News Asia Manila(Philippines)
- 4) Paul Julius Reuter
- 5) 1848; Rockefeller Centre; New York
- 6) 1835; Charles-Louis Havas; Agence Havas
- 7)
 - North America HQ—Washington D.C.---9 Bureaus
 - Latin America HQ—Montevideo----15 Bureaus
 - Asia-Pacific HQ—Hong Kong---25 Bureaus
 - Europe-Africa HQ—Paris—36 European bureaus and 16 African ones
 - Middle East HQ—Nicosia—9 Bureaus
- 8) Information Telegraph Agency of Russia(ITAR)-Telegrafnoi Agentsvo Sovetskavo Soyusa(TASS)(ITAR- TASS)

- 9) United Press Association(UPA)
- 10) Deutsche Presse-Agentur; Germany
- 11) People's Republic of China
- 12) 1931; Red China News Agency; 1937
- 13) Press Trust of India; Bhasha
- 14) South Korea
- 15) United News of India; UNIVARTA.

Check Your Progress-2

- 1) Caribbean News Agency
Accion de Sistemas Informativos Nacionales
Indo-Asian News Service
the Agencia Latinamericana de Informacio
- 2) India Abroad News Service; New York
- 3) African; Dakar, Senegal, West Africa
- 4) 1975; Reuters Caribbean service
- 5) The Rome-based Inter Press Service (IPS), is an international news agency, set up by a non-profit international journalists' co-operative in 1964. In other words, the Inter Press Service (IPS) is a radical developing world cooperative. Rather, it can be stated that the Inter Press Service (IPS) is Third World cooperative and was founded by a group of journalists from Latin America. The agency has attracted international notice by placing emphasis upon analysis, interpretation and background. With its focus on covering the issues affecting the developing countries, it was a major news initiative in the 1970s and 1980s, especially in Latin America, where its Spanish language service received a good response. Its main focus is news and analysis about social, political, civil and economic subjects as it relates to the Global South, civil society and globalization. Headquartered in Rome, Italy, the

Inter Press Service (IPS) has a bureau in New Delhi, besides other capitals of the developing nations. IPS takes a deliberate 'Third World' approach to social processes and issues.

- 6) OPECNA--Its full form is OPEC News Agency and it is a pool of news agencies of the member nations of the OPEC, started to counter the dominance of the giant transnational news agencies of the West in the arena of international information flow. It is a pool of regional news agencies or a regional news exchanges pool. On the other hand, the Organization of Asia-Pacific News Agencies (OANA) is a non-profit membership association of news agencies from the UN member states in the Asia-Pacific region, started to counter the dominance of the giant transnational news agencies of the West in the arena of international information flow. Formed in 1961 on UNESCO's initiative, OANA promotes and facilitates cooperation among member agencies in order to serve their common interests and help them exchange information and experience.

7) Communication Restraints

- News Flow
- Lack of Training
- Political Constraints

8)

- a) To provide the media a national identity and personality,
- b) To facilitate the analyses of the global events not from the point of the West, but from the national perspective,
- c) To foster better understanding among the Third World nations, which is far more essential now than ever before,
- d) To prevent the unwarranted entry of foreign and alien ideas, cultures and life-styles, that always tend to contribute to shaping public opinion in favour of foreign countries, particularly of the West, and
- e) To provide an objective account of the news and developments that were considered newsworthy by the indigenous media.

Unit: 5

Media Commercialization Boom in the Global Media, McDonaldization, Paid News Syndrome in the Global Media Scenario, Rupert Murdoch, “News of the World”

Unit Structure:

5.1 Objectives

5.2 Introduction

5.3 Media Commercialization Boom in the Global Media

5.4 Mc Donaldization

5.5 Paid News Syndrome in the Global Media Scenario

5.6 Rupert Murdoch

5.7 “News of the World” (now defunct British Tabloid Newspaper)

5.8 Let Us Sum Up

5.9 References and Suggested Readings

5.10 Model Questions

5.11 Answers to Check Your Progress

5.1 Objectives

After going through this unit, you should be able to---

- understand the concept of Media Commercialization as well as the reasons behind this and also about its booming/burgeoning stature in the contemporary Global Media Scenario,
- grasp a perspicaciously fathomable idea about the impact of Media Commercialization Boom upon the arena of Global/Transnational Media in the contemporary period,
- also will be able to reflect upon the pretty pertinent and significant concept of McDonaldization and its relevance and impact in the contemporary Global Media Scenario,

- to comprehend the meaning and the other related aspects of the concept of Paid News Syndrome and also about its impact upon the contemporary Global Media Scenario,
- will be able to acquire some pertinent ideas about Rupert Murdoch, the Media Mogul/Media Baron and also about his giant media empires as well as related aspects,
- also will be able to know about a few pertinent aspects of the now defunct British Tabloid Newspaper 'News of the World'.

5.2 Introduction

In this Unit--5 of the Block-4(Global Media--An Overview), we will start with sharing some ideas about the concept of Media Commercialization as well as the reasons behind this. Because, these days, it has been a conspicuous phenomenon that the commercial media houses are veritably corroborating to be identical to the industries and companies/business houses as well as becoming highly commercial/profit making oriented/corporatized in nature and the mass media audiences are literally turning out to be just like the consumers or customers and the mass media outputs or programmes be it news or the other programmes are veritably being similar to the commodities or products, being consumed by the consumers or customers in the guise of audiences. In other words, in this era of commercialization, the mass media outputs are blatantly getting commodified many a times. In fact, it is a blatant fact these days that the commercial media entities have the predominant objective of maximizing their commercial profits in terms of garnering optimum advertising revenues along with soaring circulation, Television Rating Point (TRP), Television Audience Measurement (TAM) etc. even at the cost of ethical violations many a times. As students of Mass Communication and Journalism, it is quite essential on the part of you to acquire some relevant ideas about this crucial aspect of media commercialization boom in the contemporary global media scenario. Also it is quite evident in the 21st century that the diverse commercial media outlets across the globe, many a times keep on resorting to the unethical practices of sensationalized reporting, bias, yellow journalism etc. with the purposes of

enhancing their readership, viewership or listenership and advertising revenues, with the elementary objectives of journalism and reporting such as truth, accuracy, impartiality, balance, social and philanthropic goals etc. literally taking a backseat. Hence, after skimming through this particular Unit-5 under the Block-4 of this Paper-1025, the knowledge accumulated on the various aspects of the soaring media commercialization boom phenomenon existing in the contemporary global media scenario and its impact, will be of immense help for you especially while pursuing further studies in the study area of Global Media and International Communication. More so, by means of going through this unit, you will get familiar with another pertinent and significant concept of McDonaldization and its relevance and impact in the contemporary Global Media Scenario. McDonaldization is the process of a society adopting the characteristics of a fast-food restaurant. McDonaldization developed the notion that quantity equals quality and that a large amount of product delivered to the customer in a short span of time is the same as a high quality product. Ritzer identifies the four main principles of McDonaldization namely-- predictability, calculability, efficiency and control. These all are characteristics of McDonald's and the other fast-food restaurant chains. Now-a-days, it is quite a blatant fact that in the wake of the media commercialization boom in the global media scenario, as already stated, the commercial media houses are no longer organizations solely performing their social as well as philanthropic duties, rather these days, the various mass media entities have veritably turned out to be commercial ventures and their primary objective has been to deliver the diverse contents in an alluring, appealing and attractive fashion, embellished with the quotient of a paramount degree of glitz and glam, meant to attract maximum audiences towards their programmes, thereby, relishing an enhanced audience base and garnering optimum advertising revenues and other commercial benefits even at the cost of quality and ethical standards. In short, the penetration of the phenomenon of McDonaldization into the mass media contents in this contemporary era of media commercialization boom in the arena of global or transnational media, has literally resulted in enhanced commercial profits on the part of the mass media outlets in terms of garnering maximum advertising revenues,

circulation, TRP. TAM etc. and increased availability of diverse mass media contents to more people globally in a pretty appealing, attractive, enchanting and captivating form adorned with the touch of glitz and glam and in a rapid way, i.e. in a short or minimum amount of time. Also by means of going through this particular unit, you will be able to get acquainted with the concept of Paid News Syndrome and about its menacing impact in the contemporary global media scenario. Because, paid news syndrome is a corrupt practice prevalent in the contemporary media scenario and its ill effects are the blatant indicators of the ethical violations by media. Hence, this particular unit will try to elucidate upon the diverse nitty-gritties of the menace of paid news syndrome in the contemporary global media scenario. This unit will also dwell upon the media baron/media mogul Rupert Murdoch and his towering media businesses and their impact upon the global media scenario and finally this unit will throw some light upon the now defunct British Tabloid Newspaper 'News of the World'. Hence, overall this particular unit will certainly enhance your knowledge upon several key areas from the field of global media and international communication, which will be of utmost importance for you as students of Mass Communication and Journalism in the future course of your academic ventures. Now, let us focus upon the sub-sections to be covered under this Unit-5(Block-4) of the Paper-1025 as quoted underneath-----

5.3 Media Commercialization Boom in the Global Media

The advent of free market economics has commercialized all the media. The trends of the West have been emulated in the Eastern countries. The commercial aspects of the media are worth a study because the present-day media are exploiting the masses. They are also keeping producers away from users. Eventually, they are forcing the masses to purchase what they do not want to. Sex/sexual contents, obscenity, nudity, crime themes/crime reporting, page-3 journalism, gender exploitation, human interest stories, emotional appeal in programme contents, disaster themes, love and romance/love themes/romantic themes, action stunts adorned programme contents/action thrillers, sci-fi contents/science fiction contents in programmes, animation,

graphics, SFX/VFX, cheesecake, comedy, horror, violence, tabloidization, gloss, gossips, paparazzi, sensationalism/sensational news, fake news contents, fabricated/manipulated facts, yellow journalism, chequebook journalism, melodramatization, plagiarism and mudslinging are a few of the tools that media empires use to fulfill their predominant commercial objectives these days. More so, Television Rating Points (TRPs), Television Audience Measurement (TAM), Quality Rating Points (QRPs), Gross Rating Points (GRPs), Cost Per Thousand (CPM), Cost Per Rating Point (CPRP), Price War, Media Fizzle etc. are some of the other palpably conspicuous realities emanating from the horizon of the overwhelming menace of media commercialization boom prevailing in the global media scenario, currently.

Blumer states that the commercial environment of media production provides a straightjacket that closes off possibilities for innovation and creativity. Thus, the media are an industry, just like an industry that produces nuts n bolts. The hunger or craving for money as well as fame is equally provocative for the media barons/media moguls of today as it is for a CEO of any other industry or business. Researchers view information as a tool for transforming society, but media barons/media moguls deem it a tool for minting money.

Booming commercialization of the mass media outlets leads to a fall in the quality of their contents. This is quite palpable or blatant because mass media firms must thrive and grow. If some people want to get better contents, they better buy costly media. The masses are not keen to pay more for the contents, as they think that information is 'free'. However, good information is available only at high costs.

The phenomenon of media commercialization boom has been criticized on the following grounds----

- It has poor cultural quality. Hence, it cannot upgrade cultures of the targeted audiences.
- It exploits weak consumers.
- It creates alienative relations.

- It develops utilitarian and calculative relations.
- It promotes and supports the propaganda for strengthening consumerism.
- It commercializes the culture and makes it a stooge of the media empires or the supporters thereof.
- Owing to its ability to homogenize the culture of a nation, it makes the masses forget what they really were. Rather, it tells them to consume those products, services and concepts that may not go well with their traditional beliefs, cultural norms and individual mind sets.

In spite of all the hullabaloo against the burgeoning/booming commercialization of media, the latter would continue to be managed by private firms and MNCs in the new era. The governments of diverse nations are losing their grip over the media. Privatization has been done in the public sector media; there are only a few exceptions to this general global trend. This trend has negative as well as positive implications for the masses. On the positive side, they can expect information to become factual, coverage to become unbiased and styles to become avant-garde. On the negative side, they can expect media costs to soar, manipulative content to rule them as well as their children's hearts, and their own culture to become hackneyed within a decade or so.

In the context of media commercialization boom in the contemporary global media scenario, let us acquaint you with the pretty pertinent concept of market-driven journalism. A phrase associated with John McManus, American media scholar and author of 'Market Driven Journalism' (1994a). McManus's thesis is that US journalism no longer reports news in the public interest but is increasingly driven by market considerations which require broadcasters to make rational calculations about the relative financial advantage to be achieved from maximizing income while minimizing costs. He illustrates this general thesis with a detailed examination and analysis of local television news: on McManus's account, news has become a commodity while viewers have metamorphosed into consumers (1992: 799).

McManus argues that this requirement for the lowest possible production costs, combined with the widest possible audience reach, leads to the prominence of certain programme formats in the

schedules: typically, repeats, low budget quiz shows, animation and soaps. The implications for the production of news are especially critical and damaging. Journalistic and economic requirements do not necessarily clash and some events deemed newsworthy by journalistic norms also meet the purely financial considerations of this broadcasting market. For examples---‘tragedies such as train or airliner crashes, a fatal fire in a building and a mud-slinging debate among political candidates’. But, if the goal of journalism is public enlightenment, then there is potential for conflict with business goal of maximizing benefit for investors at each stage of news production. McManus identifies three stages of news production : 1) uncovering potentially newsworthy issues and events, where the most significant news is often the ‘most expensive to discover because powerful interests want it hidden’; 2) choosing among issues and events selected at stage 1, where market and journalism norms may collide if important stories are dull such as economic trends or apportionment debates’ ; 3) reporting the story. Journalism requires disinterested, well rounded reporting of significant sources, context for the story and the checking of any dubious facts. But these processes are expensive because they consume reporters’ time and ‘if a station seeks to maximize profit, less care may be taken with information. And just as the interesting topic may replace the merely important, the interesting source and quote may replace the informative source and quote.’

McManus argues that this identification of news as a commodity, produced and sold in a market place, as part of a relentless pursuit of profit(often termed as ‘bottom line journalism’), inevitably results in a growing tabloidization of news and a perpetual process of dumbing down.

Media organizations operate in three markets. First, there is the market for creative content, or the ability to produce and /or distribute material which is sufficiently compelling to audiences, readers or users for them to exchange money and/or time for access to such content. Second, there is the market for financial resources or the ability to finance their ongoing operations as well as new investments in technology, distribution platforms, or territorial expansion of their operations. Some of these revenues can be generated internally, from profits reinvested in production and distribution activity, but funds are also generated from loans through financial institutions, equity investment (shares), and from

government through subsidies, tax incentives and other means. The balance between these sources varies, on the basis of whether the media organization in question is a commercial operation that is privately owned, a publicly owned and funded organization or a hybrid in terms of either its ownership structure or its sources of funding.

The final significant media market is the market for creative content. In many ways, this is the market that is least understood not only by media economists, but by media theorists from across all academic disciplines. An understanding of the market for creative content requires that consideration be given to the distinctive features of both the media commodity and the creative industries. Media commodity possesses three characteristics which mark them out as distinctive when compared to other commercial products. First, there is a high level of risk attached to investment in the production and distribution of media products. As the media products are in many case experience goods, producers have a very unclear understanding of the nature of the creative product before consuming it, and their satisfaction results from an experience which can't be predicted with any accuracy prior to the act of consumption. Second, many media commodities are immaterial in their form. Collins *et al* observed that 'it is the message not the medium that provides value to the user and the message is immaterial or intangible' (Collins *et al.*, 1988, p.7). There are however, different degrees of materiality to music, broadcast media and print. Third, there is an ongoing demand for originality and novelty, which relates to what Ryan (1992) has identified as the truncated product life cycle for many cultural commodities. The combination of high levels of risk, relative immateriality and inexorable demand for innovation and novelty, many media and cultural commodities have both high initial production costs and near cost of reproduction. Features of media commodity such as high risk associated with experience goods, relative immateriality of consumption and the requirement for ongoing innovation and novelty are more general characteristics of the creative industries.

In a nutshell, it can be stated that it is the era of excessive media commercialization or the age of media commercialization boom across the globe, the so called commercial media outlets have literally corroborated to be akin to the profit making business houses or the commercial industries/enterprises, the media outputs have

virtually turned out to be resembling like the commodities and the media audiences are literally proving to be veritable consumers or customers purchasing the highly and palpably/conspicuously commodified media contents. Without even the minuscule fraction of dubiety, excessive media commercialization is not a boon but certainly a bane for the entire field of mass communication and journalism, globally, where the violation of the journalistic ethics have really turned out to be a blatant reality, candidly articulating, in the midst of the commercial profit-making ventures of the media entities mostly. In other words, in a market-driven media and communication environment, the public service role of the mass media has been undermined. Although some Public Service Broadcasters such as India's Doordarshan and the British Broadcasting Corporation(BBC) of the United Kingdom (UK) still receive high audience shares, but overall it is a pretty grim scenario for the Public Service Broadcasters these days in the era of media commercialization boom/excessive or burgeoning media commercialization transnationally, candidly stating.

Stop to Consider-1

- The advent of free market economics has commercialized all the media. The trends of the West have been emulated in the Eastern countries. The commercial aspects of the media are worth a study because the present-day media are exploiting the masses. They are also keeping producers away from users. Eventually, they are forcing the masses to purchase what they do not want to.
- Eventually, they are forcing the masses to purchase what they do not want to. Sex/sexual contents, obscenity, nudity, crime themes/crime reporting, page-3 journalism, gender exploitation, human interest stories, emotional appeal in programme contents, disaster themes, love and romance/love themes/romantic themes, action stunts adorned programme contents/action thrillers, sci-fi contents/science fiction contents in programmes, animation, graphics, SFX/VFX, cheesecake, comedy, horror, violence, tabloidization, gloss, gossips, paparazzi, sensationalism/sensational news, fake

news contents, fabricated/manipulated facts, yellow journalism, chequebook journalism, melodramatization, plagiarism and mudslinging are a few of the tools that media empires use to fulfill their predominant commercial objectives these days.

- More so, Television Rating Points(TRPs), Television Audience Measurement(TAM), Quality Rating Points(QRPs), Gross Rating Points(GRPs), Cost Per Thousand(CPM), Cost Per Rating Point(CPRP), Price War, Media Fizzle etc. are some of the other palpably conspicuous realities emanating from the horizon of the overwhelming menace of media commercialization boom prevailing in the global media scenario, currently.

Check Your Progress-1

Notes—i) Use the space below for your answers.

ii) Compare your answers with those given at the end of this unit.

- 1) Enumerate any four grounds on which the phenomenon of media commercialization boom has been criticized.

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- 2) Write down the full forms of TRP, TAM, QRP and GRP.

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5.4 McDonaldization

McDonaldization is the process of a society adopting the characteristics of a fast-food restaurant. In the year 1993, American sociologist George Ritzer in his book *The McDonaldization of Society*, neologized the term 'McDonaldization' to characterize the highly controlled, bureaucratic and dehumanized nature of contemporary, particularly American, social life. For Ritzer, it is 'the process by which the principles of the fast-food restaurant are coming to dominate more and more sectors of American society as well as the rest of the world. McDonaldization is a reconceptualization of rationalization and scientific management. Where Max Weber used the model of the bureaucracy to represent the direction of this changing society, Ritzer sees the fast-food restaurant as a more representative contemporary paradigm.

The fast –food restaurant built on the principles of efficiency, calculability, predictability and control, where quantity and standardization replace quality and variety as the indicators of value, serves as a highly suggestive metaphor for the general mania for efficiency. Efficiency in McDonaldization means that every aspect of the organization is geared towards the minimization of time. McDonaldization developed the notion (calculability) that quantity equals quality, and that a large amount of product delivered to the customer in a short amount/span of time is the same as a high quality product. Predictability means that no matter where a person goes, they will receive the same service and receive the same product every time when interacting with the McDonaldized organization. This also applies to the workers in those organizations. Their tasks are highly repetitive, highly routine and predictable. More so, standardized and uniform employees, replacement of human by non-human technologies (Control). With these four principles of the fast food industry, a strategy which is rational within a narrow scope can lead to outcomes that are harmful or irrational. As these processes spread to other parts of society, modern society's new social and cultural characteristics are created. For example, as McDonald's enters a country and consumer patterns are unified, cultural hybridization occurs. Same is the case with the

media industry too. With massive McDonaldization, the predictability and hybridization can be pretty much visible in the media contents these days in the midst of the era of media commercialization boom. In fact, Ritzer coined the term “McDonaldization” to describe the encroachment of business tactics into journalistic practice. In other words, McDonaldization is a concept developed by American sociologist George Ritzer which refers to the particular kind of rationalization of production, work, and consumption that rose to prominence in the late twentieth century. The basic idea is that these elements have been adapted based on the characteristics of a fast-food restaurant—efficiency, calculability, predictability and standardization, and control—and that this adaptation has ripple effects throughout all aspects of society. According to Ritzer, the McDonaldization of society is a phenomenon that occurs when society, its institutions, and its organizations are adapted to have the same characteristics that are found in fast-food chains. These include efficiency, calculability, predictability and standardization, and control. Efficiency entails a managerial focus on minimizing the time required to complete individual tasks as well as that required to complete the whole operation or process of production and distribution. Calculability is a focus on quantifiable objectives (counting things) rather than subjective ones (evaluation of quality). Predictability and standardization are found in repetitive and routinized production or service delivery processes and in the consistent output of products or experiences that are identical or close to it (predictability of the consumer experience). Finally, control within McDonaldization is wielded by the management to ensure that workers appear and act the same on a moment-to-moment and daily basis. It also refers to the use of robots and technology to reduce or replace human employees wherever possible. Ritzer asserts that these characteristics are not only observable in production, work, and in the consumer experience, but that their defining presence in these areas extends as ripple effects through all aspects of social life. McDonaldization affects our values, preferences, goals, and worldviews, our identities, and our social relationships. Further, sociologists recognize that McDonaldization is a global phenomenon, driven by Western corporations, the economic power and cultural dominance of the West, and as such it leads to a global homogenization of economic and social life.

Increasing areas of social life are subject to McDonaldization including the contemporary university (Ritzer, 1998: 151-63), and shop and hotel chains (Ritzer, 1998: 88). Some scholars have found it irresistible to add to this list the increasingly standardized local newspapers articulating an evident corporate style, the uniform formats of television journalism characterized by a preoccupation with going live, conducting two days and the growing obsession with journalists talking to journalists, as well as the banality and the homogeneity of the scripted docu-soaps, which are intended to serve as adequate surrogate for genuine documentary (Franklin, 2005). McJournalism has allegedly arrived. Consequently, Ritzer nicknames the American paper *USA TODAY*, 'McPaper', while the short pithy articles it publishes are known as 'News McNuggets'. When *USA TODAY* did launch a television programme modelled on the paper, some did begin to call it 'News McRater' (Ritzer, 1993:4).

The principles of calculability and predictability are crucial to this process. Calculability implies an emphasis on what can be counted and quantified: quantity, rather than quality, becomes the measure of value (Ritzer 1993:62-82). So, there are 'Big Macs' rather than 'Tasty Macs', large fries but not delicious fries, double and even triple-decker burgers but not wholesome burgers. Big newspapers with expansive pagination and large circulations or VFDs assume a greater significance than quality of editorial. In broadcast journalism, the preoccupation with ratings overwhelms and becomes definitive.

Predictability implies standardization. In McDonalds, the settings, the food and the behaviour of the staff are identical (Ritzer, 1993:83-9): and across time and space. The Big Mac eaten today will be identical to the one eaten yesterday, as well as the one to be bought tomorrow: whether purchased in Wigan, Wakefield or Whitby. Corporate ownership, centralized subbing, slip editions and agency copy guarantee the standardization of the local press. In broadcasting, the rip 'n' read, the *IRN* feed, a move from local to regional newsrooms to achieve cost savings and expansive advertising revenues, increasingly deliver McJournalism over the airwaves. McJournalism guarantees predictable journalism not quality. Viewers get the paper they expect: McJournalism offers few surprises.

In a nutshell, Media Commercialization Boom and the phenomenon of McDonaldization are just like the two sides of the same coin, with both veritably corroborating to be a bane rather than a boon for the contemporary journalistic scenario globally or for the mass communication and journalism industry internationally.

Stop to Consider-2

- McDonaldization is the process of a society adopting the characteristics of a fast-food restaurant. In the year 1993, American sociologist George Ritzer in his book *The McDonaldization of Society*, neologized the term 'McDonaldization' to characterize the highly controlled, bureaucratic and dehumanized nature of contemporary, particularly American, social life.
- The fast –food restaurant built on the principles of efficiency, calculability, predictability and control, where quantity and standardization replace quality and variety as the indicators of value, serves as a highly suggestive metaphor for the general mania for efficiency. Efficiency in McDonaldization means that every aspect of the organization is geared towards the minimization of time. McDonaldization developed the notion(calculability)that quantity equals quality, and that a large amount of product delivered to the customer in a short amount/span of time is the same as a high quality product.
- The penetration of the phenomenon of McDonaldization into the mass media contents in this contemporary era of media commercialization boom in the arena of global or transnational media, has literally resulted in enhanced commercial profits on the part of the mass media outlets in terms of garnering maximum advertising revenues, circulation, TRP. TAM etc. and increased availability of diverse mass media contents to more people globally in a pretty appealing, attractive, enchanting and captivating form adorned with the touch of glitz and glam and in a rapid way, i.e. in a short or minimum amount of time.
- In a nutshell, Media Commercialization Boom and the

phenomenon of McDonaldization are just like the two sides of the same coin, with both veritably corroborating to be a bane rather than a boon for the contemporary journalistic scenario globally or for the mass communication and journalism industry. internationally.

Check Your Progress-2

Notes—i) Use the space below for your answers.

ii) Compare your answers with those given at the end of this unit.

1) In the year....., American sociologist... in his book.....neologized the term 'McDonaldization'.

2) McDonaldization is the process of a society adopting the characteristics of a.....

3) Which are the four main principles of McDonaldization ?

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5.5 Paid News Syndrome in the Global Media Scenario

Paid news syndrome is a corrupt practice prevalent in the contemporary global media scenario and its ill effects are the blatant indicators of the ethical violations by media. Paid News has been defined by the Press Council of India (PCI) as – “Any news or analysis appearing in any media (Print & Electronic) for a price in cash or kind as consideration”. Paid news or paid content are those articles in newspapers, magazines and the electronic media, which indicate favourable conditions for the institution that has paid for it. Accepting financial rewards for biased reporting is unethical and has negative consequences for society. Paid news harms democracy by distorting election coverage, compromising journalistic neutrality, reducing public trust in the media, and distributing inaccurate

information about public opinion. Paid news can damage the reputation of the media and weaken the democratic values that it is supposed to uphold. Paid news can be misleading, as it presents information that is designed to promote a particular agenda or interest, rather than providing objective and accurate news. Paid news misleads the public and hampers the ability of people to form correct opinions. Paid news causes undue influence on voters and also affects their Right to Information. Now let us acquaint you with certain Issues Related To Paid News-----

The Department-Related Parliamentary Standing Committee on Information Technology presented its 47th report on the “Issues Related to Paid News” in the Lok Sabha on May 6, 2013. The report was as quoted underneath----

- The Press Council of India (PCI) defines paid news as any news or analysis appearing in print or electronic media for consideration in cash or kind.
- Definition of ‘paid news’: The Committee acknowledged challenges in defining and determining what constitutes or qualifies as ‘paid news’. It cited advertisements camouflaged as news, denial of coverage to select electoral candidates, exchanging of advertisement space for equity stakes between media houses and corporate and the rise in paid content as manifestations of paid news.
- The Committee asked the Ministry of Information and Broadcasting (MoIB) to formulate a comprehensive legal definition of ‘paid news’ in consultation with stakeholders and suggest measures for usage of ‘circumstantial evidence’ in indentifying paid news.
- Reasons for rise in paid news: The Committee identified corporatisation of media, desegregation of ownership and editorial roles and decline in autonomy of editors/journalists due to emergence of contract system and poor wage levels of journalists as key reasons for the rise in the incidence of paid news. It urged the MoIB to ensure periodic review of the editor/journalist autonomy and wage conditions.
- The Committee opined that financial accounts of the media houses should be subject to examination, especially the revenue source for a suspected paid news case. It

recommended mandatory disclosure of ‘private treaties’ and details of advertising revenue received by the media houses.

- Regulators lack adequate powers: The Committee found the existing regulatory set-up dealing with paid news as inadequate. It described voluntary self-regulatory industry bodies like the News Broadcasting Standards Authority and Broadcasting Content Complaints Council as an ‘eye wash’. It found the punitive powers of statutory regulators like the PCI and Electronic Media Monitoring Centre (EMMC) to be inadequate. It also highlighted the conflict of interest inherent with appointment of media-owners as members of the PCI or self-regulatory bodies.
- Need for regulatory overhaul: The Committee recommended establishment of either a single regulatory body for both print and electronic media or enhancing punitive powers of the PCI and setting-up a similar statutory body for the electronic media. Such regulator(s) should have the power to take strong action against offenders and should not include media owners/interested parties as members.
- Inaction by the government: The Committee censured the MoIB for its failure to establish a strong mechanism to check the spread of paid news. It accused the government of dithering on important policy initiatives, citing the lack of action on various recommendations of the PCI and Election Commission of India (ECI).
- The PCI has sought amendment in the Press Council Act, 1978, to make its directions binding on government authorities and bring the electronic media under its purview. The ECI has made a reference to the Ministry of Law and Justice to amend the Representation of the People Act, 1951 (RP Act) in order to include indulgence of an electoral candidate in paid news as a corrupt practice. It also recommended inclusion of abetting and publishing of such paid news as an electoral offence with minimum punishment of two years imprisonment.
- Penal provisions and jurisdiction: The Committee observed that existing penal provisions have not served as an effective deterrent for the practice of paid news and stricter penal provisions are needed. It highlighted the lack of clarity regarding the jurisdiction of the designated authority to

penalise offenders, given existence of multiple bodies like the MoIB, PCI, EMMC and ECI.

- The Committee recommended that the ECI should have the authority to take punitive action against electoral candidates in cases of paid news. It endorsed the ECI's proposed amendments to the RP Act and urged the government to provide the ECI with more powers to deal with paid news.
- Concentration of media ownership: The Committee expressed concern that the lack of restriction on ownership across media segments (print, TV or internet) or between content and distribution could give rise to monopolistic practices. It urged the Telecom Regulatory Authority of India (currently examining the issue) to present its recommendations and the MoIB to take conclusive action on those recommendations on a priority basis.
- Distribution of government advertisements: The Directorate of Advertising and Visual Publicity (DAVP) is the nodal advertising agency for the central government under the MoIB. It is responsible for execution of advertisements on behalf of various ministries, autonomous bodies and PSUs. Various stakeholders alleged that the government uses advertisements to arm-twist media houses for favourable coverage.
- The Committee found the DAVP's existing policy on distribution of advertisements amongst various media houses to be unsatisfactory. Hence, it recommended a transparent and unbiased policy for distribution of advertisements by the central and state governments, with provisions for scrutiny. It asked the DAVP to disclose details about disbursements of advertisements expenditure on its website.
- Adoption of international best practices: The Committee expressed concern that the MoIB and self-regulatory bodies have not conducted any study to evaluate the mechanism adopted by other countries to tackle the problem of paid news. Taking note of the Justice Leveson Report on the press and existing regulatory structure in the UK, it asked the MoIB to consider the report's recommendations and progress of their implementation while dealing with the issue.

Now, coming to the aspect of paid news in India, it can be stated that in India, paid news is the practice of cash payment or equivalent to journalists and media organizations by individuals and organizations so as to appear in their news articles and to "ensure sustained positive coverage". This practice started in the 1950s and has become a widespread organized activity in India through formal contracts and "private treaties". Pioneered by Bennett, Coleman & Company, Ltd. (B.C.C.L.) group through their *Times of India* publication and widely adopted by groups such as *The Hindustan Times*, *Outlook* and others, the practice was brought to Western media attention in 2010. Paid news financially benefits the "individual journalists and specific media organizations" such as newspapers, magazines and television channels according to a 2010 investigative report of the Press Council of India.^[4] It is paid for by politicians, organizations (for profit and non-profit), brands, movies and celebrities who seek to improve their public image, increase favorable coverage and suppress unfavorable information.

The widespread "paid news" practice in India has been criticized because it diverts the coverage to whoever is willing to pay and selectively presents information that makes the paying customer appear in a favorable light, instead of presenting everything that is significant and necessary for the public to obtain a complete understanding. Paid news corrupts the information and deceives the newspaper-magazine reader or the television audience, particularly given the Indian practice of "not making it clear that the *news* item has been paid for", state James Painter and John Lloyd.

The Press Council of India – the official Indian watchdog on media ethics – conducted a limited study of the widespread practice of "paid news" in India in 2010. In a report issued in July 2010, it stated that "paid news" is a pervasive, structured and highly organized practice in Indian newspapers and other media outlets, where news space and favorable coverage is exchanged for money. It wrote, "paid news is a complex phenomenon and has acquired different forms over the last six decades (1950–2010). It ranges from accepting gifts on various occasions, foreign and domestic junkets (trips), various monetary and non-monetary benefits, besides direct payment of money. Another form of paid news that has been brought to the notice of the Press Council of India by the Securities and Exchange Board of India (SEBI) is in the form of "private

treaties” between media companies and corporate entities. Private treaty is a formal agreement between the media company and another non-media company in which the latter transfers certain shares of the company to the former in exchange for advertisement space and favorable coverage."

Paid news or packaging of advertisements as news has existed for some time now. Paid news undermines the basic precincts of journalism. It adulterates news, abandoning the separation between news and advertisements. Thus, it cheats the readers. However, tackling it is easier said than done. There are a number of ways in which business houses and politicians influence journalists and publishers. Paid news is only one. The difference now is that a section of the media is now directly demanding payment for publication of news. The Election Commission can deal with publication of campaign advertisements in the form of news under Section 10A of the Representation of People Act. However, its powers are limited and confined to matters connected to election campaign and coverage. Besides, identification of advertisements masquerading as news is not always easy. Besides, frivolous complaints cannot be ruled out once the Commission starts taking action. During campaigns, candidates may file complaints against media, which carry adverse comments or reports about them, saying that they were paid for. Moreover, there are complaints that newspapers refused coverage because the candidates refused to pay money. This is not always easy to prove though that would always happen in a market where news is being paid for. So, it is not surprising that the Commission has asked the Press Council to draw up broad guidelines to identify advertisements, news items and paid news masquerading as advertisement. The Guild has also been asked to come up with concrete suggestions on how to deal with the problem.

It is evident that the Commission alone would not be able to tackle the problem which is not confined to election coverage and publicity. If the Press Council and Editor's organizations fail to tackle the issue, legislation might be the only answer. According to the Press Council's report, paid news is "any news or analysis appearing in any media (print & electronic) for a price in cash or kind as consideration". It has acquired different forms over the last six decades, from accepting gifts on various occasions, various

monetary and non-monetary benefits, besides direct payment of money. Let us put forward a few pertinent points related to the pressing issue of paid news syndrome in the contemporary media scenario.

- Paid news essentially emanates from the fact that much of the mass media is dominated by corporate conglomerates. They are primarily interested in maximization of profits.
- It puts out information as if it has been independently and objectively produced but has actually been paid for.
- When the media itself indulges in corrupt practices, especially during election campaigns, it undermines the processes that are meant to uphold and strengthen democracy. Black money is very often involved in paid news.
- There has been a lot of discussion on paid news including a parliamentary standing committee report on the subject, yet there is no consensus on how to deal with the problem.

In a nutshell, it can be stated that paid news syndrome menace has literally tarnished the image of the fourth estate of democracy in a big way, by means of putting the aspects related to the very concept of media ethics at the backseat time and again. The commercial profit making motives of the so called commercial media entities have literally invigorated the menace of paid news syndrome, a corrupt practice pretty much prevailing in the contemporary media scenario, which is veritably an alarming proposition and has made things seriously ominous for the entire field of journalism and there is an urgent need for finding out an amicable solution to this overwhelming issue of paid news syndrome.

Stop to Consider-3

- Paid news syndrome is a corrupt practice prevalent in the contemporary global media scenario and its ill effects are the blatant indicators of the ethical violations by media.
- Paid News has been defined by the Press Council of

India(PCI) as – “Any news or analysis appearing in any media (Print & Electronic) for a price in cash or kind as consideration”. Paid news or paid content are those articles in newspapers, magazines and the electronic media, which indicate favourable conditions for the institution that has paid for it.

- In a nutshell, it can be stated that paid news syndrome menace has literally tarnished the image of the fourth estate of democracy in a big way, by means of putting the aspects related to the very concept of media ethics at the backseat time and again. The commercial profit making motives of the so called commercial media entities have literally invigorated the menace of paid news syndrome, a corrupt practice pretty much prevailing in the contemporary media scenario, which is veritably an alarming proposition and has made things seriously ominous for the entire field of journalism and there is an urgent need for finding out an amicable solution to this overwhelming issue of paid news syndrome.

Check Your Progress-3

Notes—i) Use the space below for your answers.

ii) Compare your answers with those given at the end of this unit.

- 1) Quote the definition of paid news as put forward by PCI.

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- 2) Paid news syndrome is a.....practice prevalent in the contemporarymedia scenario and

its ill effects are the blatant indicators of the
.....by media.

5.6 Rupert Murdoch

Keith Rupert Murdoch is an Australian-born American business magnate, investor and media proprietor. Through his company News Corporation, he is the owner of hundreds of local, national and international publishing outlets around the world, including in the UK (*The Sun* and *The Times*), in Australia (*The Daily Telegraph*, *Herald Sun* and *The Australian*), in the US (*The Wall Street Journal* and the *New York Post*), book publisher Harper Collins and the television broadcasting channels Sky News Australia and Fox News (through the Fox Corporation). He was also the owner of Sky (until 2018), 21st Century Fox (until 2019) and the now-defunct British tabloid *News of the World*.

After his father Keith Murdoch passed away in the year 1952, Rupert Murdoch did take over the running of *The News*, a small Adelaide newspaper owned by his father. In the 1950s and 1960s, Rupert Murdoch did acquire a number of newspapers in Australia and New Zealand before expanding into the United Kingdom in the year 1969, taking over the now defunct British tabloid *News of the World*, followed closely by *The Sun*. In the year 1974, Rupert Murdoch moved to New York City, in order to expand into the US market; however, he retained interests in Australia and the UK. In 1981, Rupert Murdoch bought *The Times*, his first British broadsheet and in the year 1985, became a naturalized US citizen, giving up his Australian citizenship, to satisfy the legal requirement for US television network ownership. In 1986, keen to adopt newer electronic publishing technologies, Rupert Murdoch consolidated his UK printing operations in London, causing bitter industrial disputes. His holding company News Corporation acquired Twentieth Century Fox (1985), HarperCollins (1989) and *The Wall Street*

Journal (2007). Rupert Murdoch formed the British broadcaster BSkyB in the year 1990 and during the 1990s, expanded into Asian networks and South American television. By the year 2000, Murdoch's News Corporation owned more than 800 companies in more than 50 countries, with a net worth of more than \$5 billion.

In the month of July, 2011, Rupert Murdoch faced allegations that his companies, including the *News of the World*, owned by News Corporation, had been regularly hacking the phones of celebrities, royalty and public citizens. Rupert Murdoch faced police and government investigations into bribery and corruption by the British government and Federal Bureau of Investigation (FBI) investigations in the US. On July, 21, 2012, Rupert Murdoch did resign as a director of News International. In the month of September, 2023, Rupert Murdoch announced he would be stepping down as chairman of Fox Corporation. and News Corporation. Many of Murdoch's papers and television channels have been accused of biased and misleading coverage to support his business interests and political allies and some have linked his influence with major political developments in the UK, US, and Australia. The media baron/media mogul Rupert Murdoch was a citizen of Australia till the year 1985 and has been a U.S. citizen from the year 1985 onwards. Rupert Murdoch is known for holding several key positions in the world of media, such as the –

- a) Chairman and CEO of News Corporation (1980–2013);
- b) Executive chairman of News Corp (2013–2023);
- c) Chairman and CEO of 21st Century Fox (2013–2015);
- d) Executive co-chairman of 21st Century Fox (2015–2019);
- e) Acting CEO of Fox News (2016–2018);
- f) Chairman of Fox News (2016–2019);
- g) Chairman of Fox Corporation (2019–2023);
- h) Board Member of News Corporation;
- i) Board Member of Fox Corporation;

Rupert Murdoch was also awarded with the “Companion of the Order of Australia (1984)”. Now, let us acquaint you with the

activities of the media baron/media mogul Rupert Murdoch in Australia and New Zealand. Following his father's death, when he was just 21 years of age, Rupert Murdoch did return from Oxford to take charge of what was left of the family business. After liquidation of his father's *Herald* stake to pay taxes, what was left was News Limited, which had been established in the year 1923. Rupert Murdoch turned its Adelaide newspaper, *The News*, its main asset, into a major success. He did begin to direct his attention to acquisition and expansion, purchasing the troubled *Sunday Times* in Perth, Western Australia(1956) and over the next few years acquiring suburban and provincial newspapers in New South Wales, Queensland, Victoria and the Northern Territory, including the Sydney afternoon tabloid *The Daily Mirror* (1960). *The Economist* describes Rupert Murdoch as "inventing the modern tabloid",as he developed a pattern for his newspapers, increasing sports and scandal coverage and adopting eye-catching headlines.

Rupert Murdoch's first foray outside Australia involved the purchase of a controlling interest in the New Zealand daily *The Dominion*. In January,1964, while touring New Zealand with friends in a rented Morris Minor after sailing across the Tasman, Rupert Murdoch read of a takeover bid for the Wellington paper by the British-based Canadian newspaper magnate Lord Thomson of Fleet. On the spur of the moment, he did launch a counter-bid. A four-way battle for control ensued in which the 32-year-old Rupert Murdoch was eventually successful. Later in the year 1964, Rupert Murdoch did launch *The Australian*, Australia's first national daily newspaper, which was based first in Canberra and later in Sydney. In the year 1972, Rupert Murdoch did acquire the Sydney morning tabloid *The Daily Telegraph* from Australian media mogul Sir Frank Packer. In the year 1984, Rupert Murdoch was appointed Companion of the Order of Australia for his services to publishing. After the Keating government relaxed media ownership laws, in 1986 Murdoch launched a takeover bid for *The Herald and Weekly Times*, which was the largest newspaper publisher in Australia. There was a three-way takeover battle between Rupert Murdoch, Fairfax and Robert Holmes à Court, with Rupert Murdoch succeeding after agreeing to some divestments.

In the year 1999, Rupert Murdoch significantly expanded his music holdings in Australia by acquiring the controlling share in a leading

Australian independent label, Michael Gudinski's Mushroom Records; he merged that with Festival Records, and the result was Festival Mushroom Records (FMR). Both Festival and FMR were managed by Murdoch's son James Murdoch for several years.

Now, while dwelling upon the business activities of Rupert Murdoch in the United Kingdom, it can be stated that in the year 1968, Rupert Murdoch entered the British newspaper market with his acquisition of the now defunct tabloid *News of the World*, followed in the year 1969 with the purchase of the struggling daily *The Sun*. Rupert Murdoch turned *The Sun* into a tabloid format and reduced costs by using the same printing press for both newspapers. Ownership of *The Times* came to him through his relationship with Lord Thomson, who had grown tired of losing money on it as a result of an extended period of industrial action that stopped publication. In the light of success and expansion at *The Sun* the owners believed that Rupert Murdoch could turn the papers around. Harold Evans, editor of the *Sunday Times* from 1967, was switched to the daily *Times*, though he stayed only a year amid editorial conflict with Rupert Murdoch. Rupert Murdoch's British-based satellite network, Sky Television, incurred massive losses in its early years of operation. As with many of his other business interests, Sky was heavily subsidized by the profits generated by his other holdings, but convinced rival satellite operator British Satellite Broadcasting to accept a merger on his terms in 1990. The merged company, BSkyB, has dominated the British pay-TV market ever since, pursuing direct to home (DTH) satellite broadcasting. By 1996, BSkyB had more than 3.6 million subscribers, triple the number of cable customers in the UK. In January, 2018, the CMA blocked Murdoch from taking over the remaining 61% of BSkyB he did not already own, over fear of market dominance that could potentialize censorship of the media. His bid for BSkyB was later approved by the CMA as long as he sold Sky News to The Walt Disney Company, which was already set to acquire 21st Century Fox. However, it was Comcast who won control of BSkyB in a blind auction ordered by the CMA. Rupert Murdoch eventually sold his 39% of BSkyB to Comcast.

News Corporation has subsidiaries in the Bahamas, the Cayman Islands, the Channel Islands and the Virgin Islands.

Now, let us acquaint you with the media activities of Rupert Murdoch in the United States (US). Rupert Murdoch made his first acquisition in the United States in 1973, when he purchased the *San Antonio Express-News*. In 1974, Murdoch moved to New York City, to expand into the US market; however, he retained interests in Australia and Britain. Soon afterwards, he founded *Star*, a supermarket tabloid, and in 1976, he purchased the *New York Post*. On September, 4, 1985, Murdoch became a naturalized citizen to satisfy the legal requirement that only US citizens were permitted to own US television stations.

In 1987, Rupert Murdoch created his global television special, the World Music Video Awards, a special music ceremony award where winners were chosen by viewers in eight countries. In Australia, during 1987, he bought The Herald and Weekly Times Ltd., the company that his father had once managed. Rupert Murdoch's 20th Century Fox bought out the remaining assets of Four Star Television from Ronald Perelman's Compact Video in 1996. Most of Four Star Television's library of programs are controlled by 20th Century Fox Television today. After Rupert Murdoch's numerous buyouts during the buyout era of the eighties, News Corporation had built up financial debts of \$7 billion (much from Sky TV in the UK), despite the many assets that were held by News Corporation. The high levels of debt caused Rupert Murdoch to sell many of the American magazine interests he had acquired in the mid-1980s.

In the year 2004, Rupert Murdoch announced that he was moving News Corporation headquarters from Adelaide, Australia to the United States. Choosing a US domicile was designed to ensure that American fund managers could purchase shares in the company, since many were deciding not to buy shares in non-US companies.

On July,20, 2005, News Corporation bought Intermix Media Inc., which held Myspace, Imagine Games Network and other social networking-themed websites, for US\$580 million, making Rupert Murdoch a major player in online media concerns. In June, 2011, it sold off Myspace for US\$35 million. On September,11, 2005, News Corporation announced that it would buy IGN Entertainment for \$650 million (USD).

In May, 2007, Rupert Murdoch made a \$5 billion offer to purchase Dow Jones & Company. At the time, the Bancroft family, who had owned Dow Jones & Company for 105 years and controlled 64% of the shares at the time, declined the offer. Later, the Bancroft family confirmed a willingness to consider a sale. Besides Rupert Murdoch, the Associated Press(AP) reported that supermarket magnate Ron Burkle and Internet entrepreneur Brad Greenspan were among the other interested parties. In the year 2007, Rupert Murdoch acquired Dow Jones & Company, which gave him such publications as *The Wall Street Journal*, *Barron's Magazine*, the *Far Eastern Economic Review* (based in Hong Kong) and *SmartMoney*.

In June, 2014, Rupert Murdoch's 21st Century Fox made a bid for Time Warner at \$85 per share in stock and cash (\$80 billion total) which Time Warner's board of directors turned down in July. Warner's CNN unit would have been sold to ease antitrust issues of the purchase. On August, 5, 2014 the company announced it had withdrawn its offer for Time Warner, and said it would spend \$6 billion buying back its own shares over the following 12 months.

Rupert Murdoch left his post as CEO of 21st Century Fox in 2015 but continued to own the company until it was purchased by Disney in 2019. A number of television broadcasting assets were spun off into the Fox Corporation before the acquisition and are still owned by Rupert Murdoch. This includes Fox News, of which Rupert Murdoch was acting CEO from the year 2016 until the year 2019, following the resignation of Roger Ailes owing to accusations of sexual harassment.

Now, let us elucidate upon the activities of the media baron Rupert Murdoch in Asia. In November, 1986, News Corporation purchased a 35% stake in the *South China Morning Post* group for about US\$105 million. At that time, SCMP group was a stock-listed company and was owned by HSBC, Hutchison Whampoa and Dow Jones & Company. In December, 1986, Dow Jones & Company offered News Corporation to sell about 19% of share it owned of SCMP for US\$57.2 million and by 1987, News Corporation completed the full takeover. In September, 1993, News Corporation had agreed to sell a 34.9% share in SCMP to Robert Kuok's Kerry Media for US\$349 million. In the year 1994, News Corporation sold

the remaining 15.1% share in SCMP to MUI Group, disposing the Hong Kong newspaper.

In June, 1993, News Corporation attempted to acquire a 22% share in TVB, a terrestrial television broadcaster in Hong Kong, for about \$237 million, but Rupert Murdoch's company gave up, as the Hong Kong government would not relax the regulation regarding foreign ownership of broadcasting companies.

In the year 1993, News Corporation acquired STAR TV (renamed as STAR in 2001), a Hong Kong company headed by Richard Li, from Hutchison Whampoa for \$1 billion (Souchow, 2000:28), and subsequently set up offices for it throughout Asia. The deal enabled News International to broadcast from Hong Kong to India, China, Japan, and over thirty other countries in Asia, becoming one of the biggest satellite television networks in the east; however, the deal did not work out as Murdoch had planned because the Chinese government placed restrictions on it that prevented it from reaching most of China.

In 2009, News Corporation reorganised Star; a few of these arrangements were that the original company's operations in East Asia, Southeast Asia and the Middle East were integrated into Fox International Channels, and Star India was spun-off (but still within News Corporation).

News Corporation, owned by the Australian born media baron Rupert Murdoch, has become a major producer worldwide and is the biggest English language newspaper publisher in the world. Its US TV stations reach 40% of the viewing population; It has controlling interests in British Sky Broadcasting as well as America's fourth largest television network, Fox and STAR in Asia. STAR-TV has emerged as a very major force in Indian television system. News Corporation has the tagline—'Around the World, Around the Clock'. News Corporation is the only vertically integrated media company on a global scale. In the course of 24 hours in a day, News Corporation reaches nearly reaches half a million people in more than 70 countries. (News Corporation Annual Report, 1999). On major beneficiary of privatization of the infrastructure of international communication was News Corporation, the company owned by the Australian born media tycoon/baron Rupert Murdoch,

whose media empire straddles the globe. With wide ranging media interests from newspapers, films, broadcast, satellite and cable TV; Digital TV; Television production, to the internet—News Corporation is a major international player in all aspects of the communications and media market.

Rupert Murdoch has used skillful use of the liberalization of cross-media ownership regulations in the USA and Britain and the entry of private satellite operators into the arena of telecommunications and broadcasting. Risking an enormous amount of money by leasing time on new satellite ventures such as Astra and AsiaSat, Rupert Murdoch has been able to create a truly international media corporation, at the heart of which is satellite television. According to observer, more than any other figure, Rupert Murdoch has been the visionary of a global corporate media empire. With the successful 1998 launch of the Sky Digital—a multiple channel subscription service on British Sky Broadcasting (BSkyB), the company is set to dominate interactive digital television. Murdoch already has a considerable clout in Britain where he owns the BSkyB, *the Times* and *the Sun*, Britain's largest selling popular newspaper.

Though the USA remains its primary market, Rupert Murdoch has wide-ranging media interests in the world's two biggest consumer markets—India and China. The Hong-Kong based STAR Network spans the world's most populous continent, having a prominent position in India (where News Corporation owns STAR Plus, and partly owned ZEE TV until 1999) and in China (where it has stakes in Phoenix, the Mandarin-language channel). In USA, News Corporation's Fox is already well established. This makes News Corporation, one of world's largest media empires, truly global in its reach and influence. What distinguishes it from the likes of Time Warner and Disney Corporation is the fact that News Corporation is the only one created, built and dominated by one man—Rupert Murdoch, the Chairman and CEO of News Corporation. Murdoch has shown an exemplary knack in dealing with the media and entertainment business. His risk-taking attitude combined with a deep knowledge of the media industries and uncanny ability to feel the popular pulse, account for his extraordinary success. Rupert Murdoch understood better than any other media baron, the centrality of live sports television and therefore, a crucial element of News Corporation's television strategy was its sports programming

and acquiring broadcasting right son live matches—a major earner for television.

Another key area of importance was Rupert Murdoch's use of information technology. In order to sell its SkyDigital, Murdoch provided free digital set top boxes and in less than a year, SkyDigital had more than one million subscribers, making it the world's most successful launch of digital platform. News Corporation has used an array of strategies to consolidate its position in Asia, the potentially largest TV market in the world. His growing political influence as a multi-media mogul/baron/tycoon and his extensive control of both information software (programme contents) and hardware (digital delivery systems) make Rupert Murdoch a hugely powerful global actor. And he was one of the first to realize the commercial importance of digital television; his empire is most likely to dominate the digital globe. With the digitization of content, which News Corporation sees as perhaps the most important event in business since the invention of the telephone, it has been able to produce more country-specific TV channels and develop many interactive media outlets. With the growing convergence between digital and interactive TV and the internet, News Corporation's interests are focused on developing advanced electronic programme guides, the portal of the multi-channel digital TV environment.

Rupert Murdoch's worldwide presence—with operators in the USA, Canada, Britain, Australia, Latin America and Asia—makes him a significant global media player and News Corporation, one of the world's largest media companies.

Stop to Consider-4

- Keith Rupert Murdoch is an Australian-born American business magnate, investor and media proprietor. Through his company News Corporation, he is the owner of hundreds of local, national and international publishing outlets around the world, including in the UK (*The Sun* and *The Times*), in Australia (*The Daily Telegraph*, *Herald Sun* and *The Australian*), in the US (*The Wall Street Journal* and the *New*

York Post), book publisher Harper Collins and the television broadcasting channels Sky News Australia and Fox News (through the Fox Corporation). He was also the owner of Sky (until 2018), 21st Century Fox (until 2019) and the now-defunct British tabloid *News of the World*.

- Rupert Murdoch's worldwide presence—with operators in the USA, Canada, Britain, Australia, Latin America and Asia—makes him a significant global media player and News Corporation, one of the world's largest media companies.

Check Your Progress-4

Notes—i) Use the space below for your answers.

ii) Compare your answers with those given at the end of this unit.

- 1) Rupert Murdoch is known for holding several key positions in the world of media. Enumerate a few of them.

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- 2) Rupert Murdoch was associated with the now defunct.....tabloid.....

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5.7 “News of the World”(now defunct British Tabloid Newspaper):

The *News of the World* was a weekly tabloid newspaper in the United Kingdom (UK). It was published every Sunday. It was one of the most popular English language newspapers in the world when it stopped printing in the year 2011. It was first a broadsheet newspaper when it was started in the year 1843. It was last owned by News International (a part of News Corporation) and was the sister newspaper of *The Sun*. From the year 2006 onwards, the British tabloid newspaper *News of the World* was said to have hacked the phones of people in order to find news. The *News of the World* ended because of this on July,7, 2011. Many members of the *News of the World* were arrested by police for doing this.

A Sunday version of *The Sun* was started in the place of the *News of the World* on February,26, 2012. It was called *The Sun on Sunday*. Some workers from the *News of the World* worked for this new newspaper. It was headquartered at Wapping, London. Its sister publications were *the Sun*, *the Sunday Times* and *the Times*. In other words, *News of the World*, the now defunct British tabloid newspaper (1843–2011), was headquartered in London. It was published weekly by News Group Newspapers Ltd. of News International, a subsidiary of Great Britain’s largest newspaper publisher, News Corporation Ltd., the media conglomerate founded and headed by Australian-born media-baron Rupert Murdoch.

Founded in the year 1843, *News of the World* achieved broad circulation through its low price and sensational content. It had by the 20th century, cemented its position as Britain’s best-selling Sunday newspaper under the leadership of Sir Emsley Carr, who was the editor from the year 1891 onwards until his death in the year 1941. The tabloid passed the one million circulation mark shortly after the year 1900, and by the 1950s it had reached a circulation of well over eight million, the largest in the Western world.

Rupert Murdoch acquired *News of the World* in the year 1969 and placed an emphasis on crime, sex, scandal, and human interest stories with boldface headlines, prolific sports reporting, and outspokenly conservative editorializing. This formula of Rupert Murdoch was successful with the now defunct British tabloid *News*

of the World. In July, 2011 it was announced that the newspaper would cease publication; the announcement followed intensifying allegations that members of its staff were responsible for the illegal hacking of telephones of celebrities, politicians, the British royal family, and private citizens. *News of the World* published its last issue on July, 10, 2011.

In July, 2011, Rupert Murdoch and the News Corporation came under intense scrutiny for wrongdoing at *News of the World*. Mounting evidence indicated that newspaper staffers had engaged in illegal and unethical behaviour, notably the hacking of mobile phone mailboxes belonging to celebrities, murder victims and the British soldiers killed in the Afghanistan War. Murdoch shuttered the newspaper/tabloid *News of the World* later in July, 2011; but the scandal continued to grow. He subsequently testified on several occasions before British MPs, claiming that he had been unaware of the hacking. Rupert Murdoch's son James Murdoch, considered his heir apparent, was also embroiled in the controversy and later left several key posts. In May, 2012 a parliamentary panel tasked with investigating the scandal released a highly critical report, which stated that Rupert Murdoch "is not a fit person to exercise the stewardship of a major international company" and that he showed "willful blindness" concerning misconduct within his corporation. In addition to the British inquiry, Rupert Murdoch and the News Corporation were also being investigated by FBI officials in the United States. The 168-year-old British tabloid newspaper, which sells more than 2.5 million copies every Sunday, was brought down by an avalanche of public and political fury in the wake of revelations that the hacking victims included a missing 13-year-old girl who was later found to have been murdered. The embattled British tabloid *News of the World*, one of the oldest and best-selling newspapers in Britain, was shut down after a Sunday's issue, in July, 2011, by its owner, News International. The dramatic announcement follows accusations that the tabloid illegally eavesdropped on the phone messages of murder and terror victims, politicians and celebrities.

Stop to Consider-5

- The *News of the World* was a weekly tabloid newspaper in the United Kingdom (UK). It was published every Sunday. It

was one of the most popular English language newspapers in the world when it stopped printing in the year 2011.

- Founded in the year 1843, *News of the World* achieved broad circulation through its low price and sensational content.
- From the year 2006 onwards, the British tabloid newspaper *News of the World* was said to have hacked the phones of people in order to find news. The *News of the World* ended because of this on July, 7, 2011. Many members of the *News of the World* were arrested by police for doing this.
- Rupert Murdoch acquired *News of the World* in the year 1969 and placed an emphasis on crime, sex, scandal, and human interest stories with boldface headlines, prolific sports reporting, and outspokenly conservative editorializing. This formula of Rupert Murdoch was successful with the now defunct British tabloid *News of the World*. In July, 2011 it was announced that the newspaper would cease publication; the announcement followed intensifying allegations that members of its staff were responsible for the illegal hacking of telephones of celebrities, politicians, the British royal family, and private citizens. *News of the World* published its last issue on July, 10, 2011.

Check Your Progress-5

Notes—i) Use the space below for your answers.

ii) Compare your answers with those given at the end of this unit.

- 1) The *News of the World* was.....tabloid newspaper in the.....
- 2) Founded in the year....., *News of the World* achieved broad circulation through its low price and sensational content.
- 3) Rupert Murdoch acquired *News of the World* in the year.....

5.8 Let Us Sum Up

In this Unit-5 of Block-4 under Paper-1025, you have been acquainted with the concepts of Media Commercialization Boom in the Global Media, McDonaldization, Paid News Syndrome in the Global Media Scenario, Rupert Murdoch and “News of the World”(now defunct British Tabloid Newspaper). Let us now summarize the key points which you can learn by going through this particular unit-----

- These days, it has been a conspicuous phenomenon that the commercial media houses are veritably corroborating to be identical to the industries and companies/business houses as well as becoming highly commercial/profit making oriented/corporatized in nature and the mass media audiences are literally turning out to be just like the consumers or customers and the mass media outputs or programmes be it news or the other programmes are veritably being similar to the commodities or products, being consumed by the consumers or customers in the guise of audiences. In other words, in this era of commercialization, the mass media outputs are blatantly getting commodified many a times.
- The advent of free market economics has commercialized all the media. The trends of the West have been emulated in the Eastern countries. The commercial aspects of the media are worth a study because the present-day media are exploiting the masses. They are also keeping producers away from users. Eventually, they are forcing the masses to purchase what they do not want to.
- McDonaldization is the process of a society adopting the characteristics of a fast-food restaurant. In the year 1993, American sociologist George Ritzer in his book *The McDonaldization of Society*, neologized the term ‘McDonaldization’ to characterize the highly controlled, bureaucratic and dehumanized nature of contemporary, particularly American, social life.

- The penetration of the phenomenon of McDonaldization into the mass media contents in this contemporary era of media commercialization boom in the arena of global or transnational media, has literally resulted in enhanced commercial profits on the part of the mass media outlets in terms of garnering maximum advertising revenues, circulation, TRP, TAM etc. and increased availability of diverse mass media contents to more people globally in a pretty appealing, attractive, enchanting and captivating form adorned with the touch of glitz and glam and in a rapid way, i.e. in a short or minimum amount of time.
- Paid news syndrome is a corrupt practice prevalent in the contemporary global media scenario and its ill effects are the blatant indicators of the ethical violations by media.
- Paid News has been defined by the Press Council of India (PCI) as – “Any news or analysis appearing in any media (Print & Electronic) for a price in cash or kind as consideration”. Paid news or paid content are those articles in newspapers, magazines and the electronic media, which indicate favourable conditions for the institution that has paid for it.
- Keith Rupert Murdoch is an Australian-born American business magnate, investor and media proprietor. Through his company News Corporation, he is the owner of hundreds of local, national and international publishing outlets around the world, including in the UK (*The Sun* and *The Times*), in Australia (*The Daily Telegraph*, *Herald Sun* and *The Australian*), in the US (*The Wall Street Journal* and the *New York Post*), book publisher Harper Collins and the television broadcasting channels Sky News Australia and Fox News (through the Fox Corporation). He was also the owner of Sky (until 2018), 21st Century Fox (until 2019) and the now-defunct British tabloid *News of the World*.
- The *News of the World* was a weekly tabloid newspaper in the United Kingdom (UK). It was published every Sunday. It

was one of the most popular English language newspapers in the world when it stopped printing in the year 2011.

- From the year 2006 onwards, the British tabloid newspaper *News of the World* was said to have hacked the phones of people in order to find news. The *News of the World* ended because of this on July, 7, 2011. Many members of the *News of the World* were arrested by police for doing this.

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5.10 Model Questions

- 1) Elaborate in your own words, about the ill effects of the currently prevailing Media Commercialization Boom in the Global Media with a special focus upon the phenomenon of McDonaldization penetrating into the contemporary global media scenario. Cite suitable examples for your answer.
- 2) Write in your own words about the diverse implications of the Paid News Syndrome in the contemporary global media scenario with suitable examples.
- 3) Elaborate in your own words about the giant media empire of the media baron Rupert Murdoch and about his association with the “News of the World”(now defunct British Tabloid Newspaper).

5.11 Answers to Check Your Progress

Check Your Progress-1

- 1)
 - It has poor cultural quality. Hence, it cannot upgrade cultures of the targeted audiences.
 - It exploits weak consumers.
 - It creates alienative relations.
 - It develops utilitarian and calculative relations.
- 2) Television Rating Points, Television Audience

Measurement, Quality Rating Points & Gross Rating Points.

Check Your Progress-2

- 1) 1993; George Ritzer; *The McDonaldization of Society*
- 2) fast-food restaurant.
- 3) efficiency, calculability, predictability and control

Check Your Progress-3

- 1) Paid News has been defined by the Press Council of India(PCI) as – “Any news or analysis appearing in any media (Print & Electronic) for a price in cash or kind as consideration”.
- 2) Corrupt; global; ethical violations.

Check Your Progress-4

- 1)
 - Chairman and CEO of News Corporation (1980–2013);
 - Executive chairman of News Corp (2013–2023);
 - Chairman and CEO of 21st Century Fox (2013–2015);
 - Executive co-chairman of 21st Century Fox (2015–2019);
 - Acting CEO of Fox News (2016–2018);
 - Chairman of Fox News (2016–2019);
 - Chairman of Fox Corporation (2019–2023);
 - Board Member of News Corporation;
 - Board Member of Fox Corporation
- 2) British; *News of the World*.

Check Your Progress-5

- 1) Weekly; United Kingdom(UK)
- 2) 1843
- 3) 1969

Unit: 6

International Film Industry---Hollywood, Canadian Film Industry etc., Satellite Television-----Animated Films, Documentaries, Short Films etc.

Unit Structure:

- 6.1 Introduction**
- 6.2 Objectives**
- 6.3 Powerhouses in Modern Film Industry**
- 6.4 Hollywood and Canadian Film Industry**
- 6.5 The European Film Industry**
- 6.6 The Asian Film Industries**
- 6.7 African Cinema**
- 6.8 Satellite Television**
- 6.9 Animated Films**
- 6.10 Documentaries**
- 6.11 Short Films**
- 6.12 Let Us Sum Up**
- 6.13 References and Suggested Readings**
- 6.14 Model Questions**
- 6.15 Answers to Check Your Progress**

6.1 Introduction

A film is a collaborative work of art, shaped to near perfection by the combined efforts of hundreds of professionals. Its creation involves the coordination of various domains, including production, direction, cinematography, screenwriting, animation, editing, visual effects, sound design, and more. Each component plays a crucial role in bringing a story to life on screen.

Therefore, when we refer to the **film industry** or **motion picture industry**, we are talking about a vast and interconnected network of

commercial, creative, and technological institutions that work together to produce and distribute films.

The global film industry is a dynamic and ever-evolving landscape. New cinematic powerhouses continuously emerge, while established industries often undergo reinvention to adapt to changing technologies and audience demands.

In this unit, we will explore the **global film industries**, along with related formats such as **satellite television**, **documentaries**, and **short films**, and examine their role and impact in the global media scenario.

6.2 Objectives

This unit deals with the international film industries, satellite television, documentaries, and short films in the global scenario. After studying this unit you will be able to--

- **Identify and analyze major international film industries** around the world, examining their unique characteristics and global impact.
- **Associate iconic names like Hollywood, Bollywood, and Nollywood** with their respective regions and cinematic traditions, highlighting how these industries reflect their cultural and social contexts.
- **Explore the world's leading film industries** based on box office revenue and the volume of film production, identifying the top contributors to the global cinematic landscape.
- **Examine the role of satellite television, documentaries, animated films, and short films** in the global media environment, considering their influence, reach, and significance in shaping contemporary media consumption.

6.3 Powerhouses in the Modern Film Industry

Global film production is typically assessed in two main ways---

- **Box office revenue**, which refers to the income generated by ticket sales in cinemas, and
- **The number of films produced** annually.
- **Box Office Revenue--**

According to data from the Motion Picture Association (MPA) for 2019, the leading film markets by box office earnings were, in descending order--

United States(U.S), China, Japan, South Korea, United Kingdom(U.K.), France, and India.

However, the **COVID-19 pandemic** in 2020 had a severe impact on film industries worldwide, leading to massive losses, delayed productions, and theatre closures. In this disrupted landscape, **China surpassed the United States(U.S.)** to become the world's largest film market by box office revenue.

By **2021**, the top box office markets (as per MPA statistics) were-- **China, United States(U.S.) and Canada** (combined as per MPA grouping), **Japan, United Kingdom(U.K.), France, and India.**

While China leads in theatrical revenue, if **total earnings including home entertainment, streaming platforms, and advertising revenue** are considered, the **United States(U.S.)** remains the top global film market.

Example--

- In 2021, **“The Battle at Lake Changjin”**, a Chinese war epic, was the highest-grossing film worldwide, exemplifying China's growing domestic market power.

➤ Number of Films Produced--

The other key measure of a film industry's size is the **total number of films produced annually**. According to the **World Intellectual Property Organization (WIPO)--**

- In **2019**, **India** was the world's largest film producer, creating **2,446 feature films**, spread across languages such as Hindi, Tamil, Telugu, and others.

- Although production dipped during the pandemic, **India continued to lead** the global film industry by output. In **2021**, WIPO reported India had produced **over 1,800 films**, more than any other country.
- Following India were **the United States(U.S.), China**, and **Japan**, in that order.

Example--

- India's production diversity is showcased by regional industries like **Tollywood(Telugu)** and **Kollywood(Tamil)**, which consistently produce high volumes of films annually.

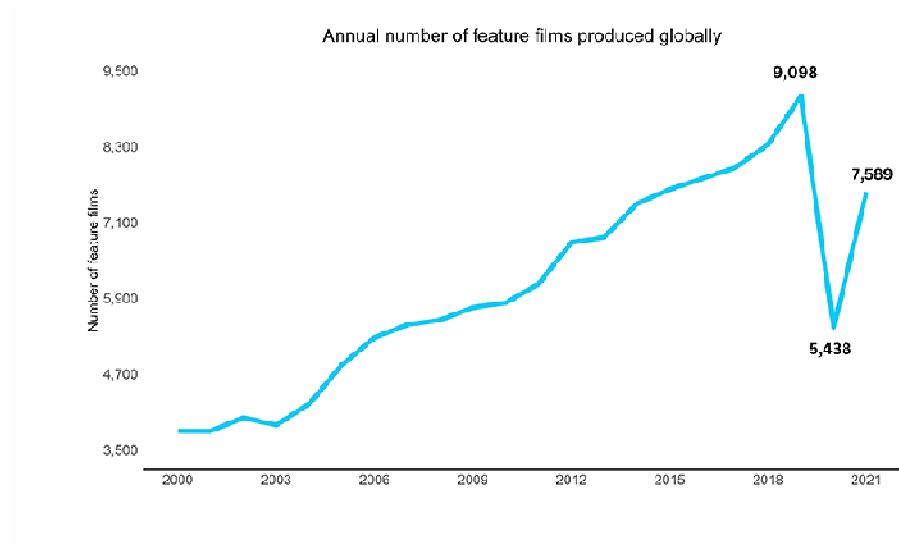


Fig--WIPO data on number of films produced annually

Self Asking Questions(SAQs)-1

N.B. Your answer should be within 100 words.

- What are the two key methods used to assess global film production? Explain each briefly in your own words with suitable examples.
- How does India rank among global film industries? Discuss with suitable examples in your own words.

STOP TO CONSIDER-1

➤ Powerhouses in the Modern Film Industry

- **Two Metrics to Measure Global Film Industry--**
 - **Box Office Revenue**(theatrical earnings)
 - **Number of Films Produced**
- **Top Box Office Markets(2019 - MPA)--**
 - United States(U.S.), China, Japan, South Korea, United Kingdom(U.K.), France, India.
- **Impact of COVID-19(2020 onwards)--**
 - Global disruption in production and revenue.
 - **China surpassed the U.S. in box office revenue by 2021.**
- **Top Box Office Markets(2021 - MPA)--**
 - China, U.S. & Canada, Japan, UK, France, India.
 - U.S. remains top if digital, home video, and advertising are included.
- **Top Film Producers by Volume(2019 - WIPO)--**
 - **India--2,446 films**
 - Followed by U.S., China, Japan.
- **2021 Film Output--**
 - India remained the leader with 1,800+ films despite pandemic setbacks.
- **Examples--**
 - China--*The Battle at Lake Changjin*(2021).
 - India--Regional industries like Telugu and Tamil cinema maintain high production rates.

Check Your Progress-1

Notes—i) Use the space below for your answers.

ii) Compare your answers with those given at the end of this unit.

1. What are the two main ways to assess global film production?

.....

.....

2. Which country became the largest film market by box office revenue in 2021?

.....

.....

3. Which country remained the top film producer by number of films in both 2019 and 2021?

.....

.....

4. Name the highest-grossing film worldwide in 2021.

.....

.....

5. What are the regional names for Telugu and Tamil film industries in India?

.....

.....

6.4 Hollywood and Canadian Film industry

6.4.1 Hollywood--The Birthplace of Modern Cinema

Hollywood has long been synonymous with the art and business of filmmaking. Recognized as the **birthplace of the modern film industry**, its origins date back to the **early 20th century**, when several motion picture companies migrated to the **Los Angeles** area. The move was largely driven by practical reasons—**Southern California’s mild climate, consistent sunlight, and diverse natural landscapes** made it an ideal location for year-round shooting.

During the **Silent Film Era of the 1910s and 1920s**, Hollywood saw the emergence of legendary studios such as **Paramount Pictures, Warner Bros., and Metro-Goldwyn-Mayer (MGM)**. These studios played a foundational role in shaping the global film industry by producing innovative films that attracted international audiences.

A major milestone in this era was the **transition to feature-length films**, which allowed filmmakers to explore deeper storytelling and character development. Landmark films such as "**The Birth of a Nation**" (1915)—despite its controversial racial content—was revolutionary in terms of narrative scope and cinematic techniques. Another defining moment came with "**The Jazz Singer**" (1927), celebrated as the **first feature-length sound film (talkie)**, marking the end of the silent era.

➤ **Golden Age of Hollywood(1930s–1940s)**

Hollywood entered its **Golden Age** in the 1930s and 1940s, characterized by the **studio system**, where major studios controlled production, distribution, and exhibition. This period produced enduring classics and established film as a dominant cultural force. Genres like **musicals, westerns, and film noir** flourished.

Notable films from this era include--

- *Gone with the Wind*(1939)
- *Citizen Kane*(1941)
- *Casablanca*(1942)

➤ **Post-War Era and Rise of Independent Cinema**

After the **World War-II(1939-45)**,the studio system began to decline due to legal changes (such as the **Paramount Decree** of 1948) and the rise of **television**. This era gave rise to **independent filmmaking** and **new cinematic styles** that reflected the social and political changes of the time.

Important films included--

- *Psycho*(1960), directed by Alfred Hitchcock, revolutionized the **psychological thriller**.

- *The Graduate*(1967), a symbol of 1960s cultural discontent.

➤ **1970s–1980s--The Hollywood Renaissance**

The 1970s and 1980s are often referred to as a **New Hollywood Era**, marked by **auteur directors** who brought fresh perspectives and bold storytelling to mainstream cinema. Filmmakers like **Francis Ford Coppola**, **Martin Scorsese**, and **Steven Spielberg** elevated Hollywood with films that were both artistic and commercially successful.

Iconic films from this period--

- *The Godfather*(1972) – Francis Ford Coppola
- *Jaws*(1975) – Steven Spielberg(also credited with creating the “blockbuster” model)
- *Raging Bull*(1980) – Martin Scorsese

➤ **Contemporary Hollywood**

Today, Hollywood remains a **global powerhouse** in film production, distribution, and influence. It is known for producing everything from **high-budget blockbusters**(e.g., *Avengers--Endgame*, *Avatar*) to **critically acclaimed independent films** (e.g., *Moonlight*, *Nomadland*). Technological advancements in **Computer Generated Imagery(CGI)**, **streaming platforms**, and **digital filmmaking** continue to reshape the industry.

The **Academy Awards**(Oscars), hosted annually in Hollywood, are the film industry's **most prestigious honours**, recognizing excellence in categories like **Best Picture**, **Best Director**, **Best Actor/Actress**, and more. In other words,the Academy Awards, informally known as the Oscars, are the most prestigious accolades in the industry, honouring excellence in various categories, from Best Picture and Best Director to technical achievements, screenplay, and costumes.



Fig--the Hollywood sign at Los Angeles(U.S.A).(Source-Wikipedia)

Facts About Hollywood

- **Hollywood is home to many of the world's major film studios**, including **The Walt Disney Company, Warner Bros., Universal Pictures, Paramount Pictures, and Sony Pictures Entertainment**. These studios dominate global film production and distribution and have created iconic franchises such as *Star Wars*, *Harry Potter*, *Fast & Furious*, *Transformers*, and *Spider-Man*.
- **The Hollywood Sign**, an iconic symbol of the film industry, was originally erected in **1923** as an advertisement for a real estate development called "**Hollywoodland**." The last four letters were removed in **1949**, and it was preserved as a cultural landmark representing the entertainment world.
- **Hollywood plays a major role in the economy of Los Angeles and the broader United States(U.S.)**. It contributes significantly through **film and television production, tourism, merchandising, and employment in creative and technical sectors**. Blockbusters like *Avatar*, *The Way of Water* and *Top Gun: Maverick* exemplify the industry's global economic impact.
- **Celebrity culture is a hallmark of Hollywood**, where

actors, directors, producers, and other entertainment professionals often achieve international fame and exert considerable cultural influence. Hollywood celebrities often shape trends, participate in social activism, and have massive followings on digital platforms.

- **Hollywood hosts prestigious entertainment events**, including the **Academy Awards (Oscars)**, the **Golden Globe Awards**, and **Hollywood Walk of Fame Induction Ceremonies**. These events are globally televised and celebrate excellence in film, television, and music.
- **Los Angeles is also home to world-renowned film schools** that have trained some of the most successful filmmakers. Notable institutions include--
 - **University of Southern California(USC)School of Cinematic Arts**, alma mater to George Lucas(*Star Wars*) and Ryan Coogler(*Black Panther*).
 - **American Film Institute (AFI)Conservatory**, which has produced alumni like David Lynch (*Mulholland Drive*) and Patty Jenkins(*Wonder Woman*).

STOP TO CONSIDER-2

➤ **Hollywood—The Birthplace of Modern Cinema**

Hollywood evolved from a practical filming location into the global hub of the film industry. Its history spans from silent films and the studio system to modern digital blockbusters and streaming platforms, continually shaping global cinematic trends.

Key Pointers--

- **Origins--**Hollywood became a film center due to Southern California's ideal weather and scenery.
- **Silent Era--**Rise of major studios like Paramount and MGM; shift to feature-length films.
- **Milestones--***The Birth of a Nation*(1915) and *The Jazz*

Singer(1927) mark key cinematic transitions.

- **Golden Age(1930s–1940s)**--Dominated by the studio system; genres like musicals and noir thrived.
- **Post-WW-II Changes**--Studio system declined; rise of independent cinema(*Psycho*, *The Graduate*).
- **New Hollywood(1970s–80s)**--Auteur-driven era with iconic films(*The Godfather*, *Jaws*, *Raging Bull*).
- **Modern Era**--Mix of blockbusters(*Avengers*, *Avatar*)and indie hits(*Moonlight*, *Nomadland*); driven by Computer Generated Imagery(CGI) and streaming.
- **Awards**--The Oscars remain the most prestigious film awards globally.

Check Your Progress-2

Notes—i) Use the space below for your answers.

ii) Compare your answers with those given at the end of this unit.

1. Why did early film companies move to Los Angeles to set up Hollywood?

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.....
.....

2. What was significant about *The Jazz Singer* (1927)?

.....
.....
.....

3. Name one key legal development that contributed to the decline of the studio system after World War-II(1939-45).

.....
.....
.....

4. Who are the three major directors associated with the New Hollywood Era of the 1970s–1980s?

5. What are the Academy Awards, and where are they held?

6. Which three iconic studios emerged during the Silent Film Era?

7. Name two notable films from the Golden Age of Hollywood.

8. What genre did <i>Psycho</i> (1960) revolutionize?

9. Which film is credited with launching the “blockbuster” model?

10. Name two recent independent films produced by contemporary Hollywood.

6.4.2 The Canadian Film Industry

Although often overshadowed by the global reach of Hollywood, Canada boasts a rich and diverse cinematic tradition that has produced many critically acclaimed and internationally recognized films.

The roots of Canadian cinema can be traced back to the establishment of the **National Film Board of Canada (NFB)** in **1939**. Created by an act of Parliament, the NFB has been instrumental in documenting Canadian life and values through **documentaries, short films, and animated features**. It played a pivotal role in preserving national culture and identity during and after World War-II(1939-45).

In the **1970s**, Canadian cinema underwent a major transformation during what is commonly known as the "**Canadian Film Renaissance**". This period saw the emergence of filmmakers who focused on socially conscious themes and Canadian identity. Notable films from this era include--

- "**Mon Oncle Antoine**" (1971), a landmark of **Québécois cinema**, directed by Claude Jutra.
- "**Goin' Down the Road**" (1970), directed by Donald Shebib, which portrayed working-class struggles in urban Canada and became a touchstone of English-Canadian film.

During the **1980s and 1990s**, Canadian films gained increased international attention. Director **Atom Egoyan's** *The Sweet Hereafter* (1997) received critical acclaim, winning the **Grand Prix at Cannes** and earning **two Academy Award nominations**. Other acclaimed directors such as **David Cronenberg** and **Patricia Rozema** also contributed significantly during this era.

The **early 2000s** ushered in a wave of films highlighting indigenous and multicultural voices. A landmark example is--

- "**Atanarjuat--The Fast Runner**" (2001), directed by Zacharias Kunuk, the first feature film in **Inuktitut**, and winner of the **Camera d'Or at Cannes**.

Another major success was "**Incendies**" (2010) by **Denis Villeneuve**, a deeply moving political drama that was nominated for

Best Foreign Language Film at the Oscars and helped launch Villeneuve's international career (*Arrival*, *Dune*).

The **Toronto International Film Festival (TIFF)**, launched in 1976, has grown into one of the most important film festivals in the world. It serves as a premier showcase for both **Canadian and international filmmakers**, often setting the stage for Oscar campaigns (e.g., *Slumdog Millionaire* and *12 Years a Slave* gained momentum at TIFF).

Canada's contribution to cinema also includes **actors and filmmakers** who have made their mark globally--

- **Christopher Plummer**, an Oscar-winning actor.
- **Sarah Polley**, a filmmaker and writer whose *Women Talking* (2022) won **Best Adapted Screenplay at the Oscars**.
- **Denis Villeneuve**, now among the most prominent directors globally.

Despite its proximity to Hollywood, **Canada has fostered a film culture of its own**, known for **diversity, innovation, and social relevance**. With robust support systems (like Telefilm Canada and provincial arts councils), a commitment to storytelling, and a growing global audience, the Canadian film industry remains a **dynamic and influential force** in world cinema.

Did You Know?

- The **Toronto International Film Festival (TIFF)** is one of the world's most prestigious and influential film festivals. Known for its role in premiering major films and influencing awards-season buzz, TIFF has launched numerous international careers and introduced acclaimed films like *Slumdog Millionaire* and *La La Land* to global audiences.
- Other notable Canadian film festivals include--
 - The **Vancouver International Film Festival (VIFF)**, one of North America's largest and most diverse film festivals, emphasizing international and Canadian cinema.
 - The **Montreal World Film Festival** (Festival des

Films du Monde), though historically significant, has faced financial and organizational challenges in recent years and is currently inactive.

- The **Hot Docs Canadian International Documentary Festival** in Toronto, which is North America's largest documentary film festival, showcasing bold and impactful non-fiction storytelling.
- The **Canadian Radio-Television and Telecommunications Commission (CRTC)** plays a crucial role in promoting national content by enforcing **Canadian content (CanCon)** regulations. These rules require broadcasters to air a certain percentage of Canadian-produced programming, helping to support and sustain Canada's film, television, and music industries.

STOP TO CONSIDER-3

The Canadian Film Industry

- Canada's film industry has a rich history rooted in national identity and cultural expression.
- The **National Film Board of Canada (NFB)**, established in 1939, played a key role in shaping early Canadian cinema.
- The **1970s "Canadian Film Renaissance"** brought socially conscious films like *Mon Oncle Antoine* and *Goin' Down the Road*.
- **International acclaim** followed in the 1980s–90s with directors like Atom Egoyan and David Cronenberg.
- The 2000s highlighted **Indigenous and Multicultural Voices** (*Atanarjuat, Incendies*).
- **TIFF**, launched in 1976, is now a globally influential film festival.
- Renowned Canadian talents include **Christopher Plummer, Sarah Polley, and Denis Villeneuve**.
- Backed by public support and storytelling diversity, Canada's cinema remains a vital global force.

Check Your Progress-3

Notes—i) Use the space below for your answers.

ii) Compare your answers with those given at the end of this unit.

1. When was the National Film Board of Canada (NFB) established?

.....
.....

2. What was the primary role of the NFB?

.....
.....

3. What was the “Canadian Film Renaissance”?

.....
.....

4. Name one key film from the Canadian Film Renaissance.

.....
.....

5. Which film by Donald Shebib depicted working-class struggles in Canada?

.....
.....

6. Which 1997 film by Atom Egoyan won international acclaim?

.....
.....

7. What is the significance of *Atanarjuat: The Fast Runner* (2001)?

.....
.....

8. Which Canadian film was nominated for Best Foreign Language Film at the Oscars in 2010?

.....
.....

9. Which year was TIFF founded?

.....
.....

10. Who directed *Women Talking* (2022) and won an Oscar for Best Adapted Screenplay?

.....
.....

Self Asking Questions(SAQs)-2

N.B. Your answer should be within 100 words.

- Which period is known as the Golden Age of Hollywood?
- How did the Canadian film industry establish its identity despite being geographically close to Hollywood?

6.5 The European Film Industry--A Tradition of Innovation and Artistry

The European film industry has been instrumental in the evolution of global cinema, contributing pioneering techniques, artistic depth, and culturally resonant narratives. While each European nation has cultivated its distinct cinematic voice, collectively, European cinema

is known for its auteur-driven approach—prioritizing artistic expression and unconventional storytelling over commercial formulae, unlike the studio-centric Hollywood model.

➤ **Origins and Early Pioneers**

The origins of European cinema date back to the late 19th century, with France at the forefront. The Lumière brothers are credited with holding the first public film screening in 1895, marking the birth of cinema. Georges Méliès, another French pioneer, revolutionized narrative storytelling and special effects through imaginative films like *A Trip to the Moon* (1902).

➤ **Sound Era and Early Movements**

With the advent of sound in the late 1920s, European filmmakers explored dialogue and sonic atmospheres to enhance narrative complexity. This era saw the emergence of innovative film movements such as---

- **German Expressionism** (e.g., *The Cabinet of Dr. Caligari*, 1920) used distorted visuals to reflect inner psychology and societal anxieties.
- **Soviet Montage** (e.g., *Battleship Potemkin*, 1925) emphasized editing as a tool for ideological expression.
- **French Poetic Realism** (e.g., *L'Atalante*, 1934) focused on romanticism and fatalism in working-class lives.

➤ **Post-War Cinematic Renaissance**

After World War-II(1939-45), Europe entered a cinematic renaissance. Movements redefined cinematic language such as---

- **Italian Neorealism** (e.g., *Bicycle Thieves*, 1948) portrayed post-war poverty and resilience using non-professional actors and on-location shooting.
- **French New Wave** (e.g., *Breathless*, 1960) broke traditional narrative and visual norms to capture existential themes.
- **British Kitchen Sink Realism** (e.g., *Saturday Night and Sunday Morning*, 1960) highlighted the struggles of working-class youth.

- **New German Cinema** (e.g., *Aguirre, the Wrath of God*, 1972) critiqued German history and identity through bold, introspective films.
- **Cinema as Cultural Commentary**
European filmmakers have long used cinema as a platform for socio-political engagement. From the Cold War-era allegories of Eastern Europe (e.g., Andrzej Wajda's *Ashes and Diamonds*) to the more recent social critiques in films like *I, Daniel Blake* (Ken Loach, 2016), European cinema often tackles themes such as war, identity, class inequality, and migration.
- **Modern Developments and Global Impact**
In the 21st century, the European film industry continues to adapt to globalization and digital disruption. Co-productions between countries (e.g., *The Favourite*, a UK-Ireland-US co-production) and cross-border funding (e.g., via Eurimages) reflect increased collaboration across nations. Streaming platforms have also begun showcasing European content to wider audiences.
- **Festivals and Recognition**
Europe is home to three of the most prestigious film festivals---
- **Cannes Film Festival** (France)
- **Berlin International Film Festival** (Germany)
- **Venice Film Festival** (Italy)

These festivals spotlight global talent and often set the tone for international cinema trends. Additionally, awards such as the European Film Awards and national accolades like the César Awards (France) and Goya Awards (Spain) support and celebrate regional cinema.

- **Conclusion**
Though Hollywood commands the global box office, the European film industry remains a beacon of innovation, depth, and cultural introspection. Its long-standing commitment to narrative risk-taking and aesthetic experimentation continues to influence filmmakers

worldwide and preserve cinema as an art form as much as entertainment.

STOP TO CONSIDER-4

The European film industry is known for its artistic innovation, auteur-driven cinema, and rich cultural legacy. From early pioneers like the Lumière brothers to movements such as German Expressionism and the French New Wave, European filmmakers have consistently pushed cinematic boundaries. Post-war eras brought socially engaged storytelling, and modern co-productions and global festivals like Cannes keep Europe central to world cinema.

Check Your Progress-4

Notes—i) Use the space below for your answers.

ii) Compare your answers with those given at the end of this unit.

1. Who were the pioneers of early European cinema?

.....
.....

2. Name one major stylistic movement from 1920s European cinema.

.....
.....

3.What did Italian Neorealism focus on?

.....
.....

4. Which French film movement broke traditional cinematic rules?

.....
.....

5. Which three cities host Europe's most prestigious film festivals?

.....
.....

6. What is one example of socio-political cinema from Europe?

.....
.....

7. How has modern European cinema adapted to globalization?

.....
.....

8. Which 2001 co-produced film is an example of modern European collaboration?

.....
.....

9. What role do awards like the European Film Awards play?

.....
.....

10. How is European cinema different from Hollywood?

.....
.....

6.5.1 The French Film Industry

France holds a foundational place in the history of cinema, dating back to the pioneering contributions of the **Lumière brothers**, Auguste and Louis, who in 1895 held one of the first public film screenings. Their short film *La Sortie de l'Usine Lumière à Lyon* marked the beginning of motion pictures as a public medium.

In the mid-20th century, French cinema saw a major artistic breakthrough through the **French New Wave (Nouvelle Vague)** in the late 1950s and 1960s. Visionary directors such as **François Truffaut**, **Jean-Luc Godard**, **Agnès Varda**, and **Éric Rohmer** challenged conventional filmmaking with jump cuts, handheld cameras, on-location shooting, and self-reflective storytelling. Films like *The 400 Blows* (1959) and *Breathless* (1960) influenced global filmmaking trends.

Today, France remains one of the most prolific film-producing countries in the world. The French film industry produces a wide spectrum of films—from **commercial comedies and historical dramas** to **art-house cinema**—while maintaining a strong sense of cultural identity and artistic freedom.

The **Cannes Film Festival**, founded in 1946, continues to be one of the most prestigious and influential film festivals globally. It has launched international careers and brought attention to auteur filmmakers, not just from France but worldwide.

Modern acclaimed directors such as **Luc Besson** (*The Fifth Element*, *Léon: The Professional*), **Céline Sciamma** (*Portrait of a Lady on Fire*), and **Jacques Audiard** (*Dheepan*, *A Prophet*) have won top honours at festivals like Cannes and Venice, and have been widely distributed internationally.

A unique feature of French cinema is its **strong public funding system**, including support from the **Centre National du Cinéma et de l'image animée (CNC)**. This system provides grants, tax rebates, and quotas for French content on TV and in cinemas, protecting the national cinema against Hollywood's dominance and ensuring consistent output of high-quality, diverse films.

France's dedication to cinema is also reflected in its **robust film education institutions**, such as La Fémis, and a network of independent cinemas that support homegrown and international art films.

□ Notable Examples

- *Amélie* (2001) by Jean-Pierre Jeunet – a global success blending whimsy and Parisian charm.
- *The Intouchables* (2011) – a major international hit blending comedy and social commentary.
- *Titane* (2021) by Julia Ducournau – winner of the Palme d'Or at Cannes.

STOP TO CONSIDER-5

The French Film Industry

- France is a pioneer in global cinema, beginning with the Lumière brothers in 1895.
- The French New Wave (1950s–60s) revolutionized film with bold techniques and auteur storytelling.
- Today, France continues to produce acclaimed films supported by strong state funding and institutions.
- The Cannes Film Festival plays a vital role in promoting French and global cinema.
- Directors like Céline Sciamma, Jacques Audiard, and Luc Besson have earned global recognition.

Check Your Progress-5

Notes—i) Use the space below for your answers.
ii) Compare your answers with those given at the end of this unit.

1. Who were the pioneers of early French cinema?

.....
.....

2. Which major film movement began in France in the 1950s–60s?

.....
.....

3. Name a globally significant French film festival.

.....
.....

4. Which organization supports French cinema through funding and regulation?

.....
.....

5. Mention one internationally acclaimed film by Céline Sciamma.

.....
.....

6. Which French director is known for *The Fifth Element* and *Léon: The Professional* ?

.....
.....

7. What kind of films is France known for producing today?

.....

.....

8. How does France protect its film industry from Hollywood dominance?

.....

.....

9. Which Palme d'Or-winning film was directed by Julia Ducournau?

.....

.....

10. Name one impact of the French New Wave on global cinema.

.....

.....

6.5.2 The Polish Film Industry

Poland's film industry has a deep-rooted and influential history, dating back to the early 20th century. However, it was in the aftermath of World War-II(1939-45) that Polish cinema gained international recognition, particularly through the works of visionary directors such as **Andrzej Wajda**, **Krzysztof Kieślowski**, and **Roman Polański**.

The **Polish Film School** movement, emerging in the mid-1950s, was instrumental in shaping modern Polish cinema. It was characterized by a blend of personal storytelling and political critique, reflecting the nation's struggle with war, memory, and identity under communist rule. **Andrzej Wajda's** *Ashes and Diamonds* (1958) is a key example from this period, offering a profound exploration of Poland's post-war condition.

In the 1980s and 1990s, **Krzysztof Kieślowski** brought global acclaim to Polish cinema with philosophical works like *The Decalogue* (1989) and the *Three Colours* trilogy (1993–94), which

blended Polish themes with universal questions of morality and freedom.

Contemporary Polish filmmakers have continued this legacy. **Pawel Pawlikowski's** *Ida* (2013) won the Academy Award for Best Foreign Language Film, and his follow-up *Cold War* (2018) received widespread acclaim, winning the Best Director award at Cannes. **Agnieszka Holland**, another prominent figure, is known for her socially engaged films like *Europa Europa* (1990) and *Spoor* (2017).

Today, the Polish film industry balances its strong cultural and historical identity with growing international collaborations and co-productions. Organizations such as the **Polish Film Institute (PISF)** support domestic talent and help promote Polish cinema globally.

STOP TO CONSIDER-6

The Polish Film Industry

- Post-WW-II(1939-45) Polish cinema gained global acclaim through political and philosophical storytelling.
- The Polish Film School (1950s–60s) led a wave of deeply reflective, artistically bold films.
- Iconic directors include Andrzej Wajda, Krzysztof Kieślowski, Paweł Pawlikowski, and Agnieszka Holland.
- Films like *Ashes and Diamonds*, *The Decalogue*, and *Ida* exemplify Poland's global cinematic impact.
- Supported by the Polish Film Institute, the industry continues to engage in international co-productions.

Check Your Progress-6

Notes—i) Use the space below for your answers.

ii) Compare your answers with those given at the end of this unit.

1. When did Polish cinema begin gaining international prominence?
.....
.....
2. What was the significance of the Polish Film School?
.....
.....
3. Who directed *Ashes and Diamonds* (1958)?
.....
.....
4. Which film by Krzysztof Kieślowski is considered a philosophical masterpiece?
.....
.....
5. Which recent Polish film won an Academy Award?
.....
.....
6. Name a film by Agnieszka Holland known for exploring historical or political themes.
.....
.....
7. What role does the Polish Film Institute (PISF) play?
.....
.....
8. Which film by Paweł Pawlikowski won Best Director at Cannes?
.....
.....
9. What are two recurring themes in Polish cinema?
.....
.....

10. Name a 21st-century trend in Polish filmmaking.

.....
.....

6.5.3 The German Film Industry

The **German film industry** boasts of a rich and influential history, with roots that can be traced back to the **Weimar Republic** in the 1920s. This era gave birth to the **German Expressionist Movement**, which became a defining period for cinema. Known for its bold visual styles and psychological themes, the movement produced iconic and genre-defining films such as "**The Cabinet of Dr. Caligari**" (1920), directed by **Robert Wiene**, and "**Metropolis**" (1927), directed by **Fritz Lang**. These films were highly influential in the development of both the horror and science fiction genres.

Following World War-II(1939-45), German cinema faced a difficult period, particularly due to the **Nazi regime's control of the film industry**. During the era of the Third Reich, filmmakers were often coerced into making **propaganda films** that promoted Nazi ideology. As a result, German cinema suffered from ethical and artistic stagnation.

However, **German cinema experienced a major renaissance in the 1960s and 1970s** with the rise of the **New German Cinema Movement**. This movement, spearheaded by directors such as **Rainer Werner Fassbinder**, **Wim Wenders**, and **Werner Herzog**, marked a dramatic shift in the industry. These filmmakers sought to break away from the constraints of traditional narrative cinema, exploring socio-political issues and the post-war identity of Germany. Their films were often characterized by unconventional storytelling, deep psychological exploration, and social critique. For instance--

- "**The Marriage of Maria Braun**" (1979) by Fassbinder is a key film of this era, portraying the challenges of post-war German society.
- **Wim Wenders' "Paris, Texas"** (1984), while internationally recognized, is a powerful example of how

German cinema explored broader human themes outside the nation's boundaries.

- **Werner Herzog's "Aguirre, the Wrath of God" (1972)** is a landmark in New German Cinema, known for its intense portrayal of human ambition and madness.

Today, the **German film industry** remains a **vibrant and diverse** force in European cinema, producing a wide array of films that delve into historical, political, and cultural themes. The **Berlin International Film Festival**, often referred to as **Berlinale**, is one of the world's most prestigious film festivals. It provides a platform for both German and international filmmakers to showcase their works. Films like **"The Lives of Others"** (2006) by **Florian Henckel von Donnersmarck**, which won the Academy Award for Best Foreign Language Film, demonstrate the industry's continued global relevance.

STOP TO CONSIDER-7

The German Film Industry

- **German Expressionism** in the 1920s produced key works like *Metropolis* and *The Cabinet of Dr. Caligari*.
- After WW-II(1939-45), Nazi propaganda films hindered the industry's artistic development.
- The **New German Cinema** movement of the 1960s and 1970s, led by filmmakers like Fassbinder, Wenders, and Herzog, brought a creative and socio-political renaissance.
- **Berlin International Film Festival(Berlinale)** is a major global film festival, spotlighting both German and international films.
- Films like **"The Lives of Others"** continue to keep German cinema globally relevant.

Check Your Progress-7

Notes—i) Use the space below for your answers.

ii) Compare your answers with those given at the end of this unit.

1. Which era is considered as the birth of German Expressionism?

.....
.....

2. Which two key films defined German Expressionism?

.....
.....

3. Which major historical event caused a decline in the German film industry?

.....
.....

4. Who were some key directors of the New German Cinema movement?

.....
.....

5. Which film by Fassbinder exemplifies post-war German society?

.....
.....

6. Which Wim Wenders film was internationally recognized?

.....
.....

7. What is the significance of the Berlin International Film Festival (Berlinale)?

.....
.....

8. Which film won the Academy Award for Best Foreign Language Film in 2006?

.....
.....

9. What characterizes the style of films in the New

German Cinema movement?

.....
.....

10. Which director is known for the film *Aguirre, the Wrath of God*?

.....
.....

6.5.4 The United Kingdom(U.K.)Film Industry

The **United Kingdom(U.K.)** has a **rich and varied cinematic heritage** that spans more than a century. U.K. films have consistently reflected the country's complex cultural identity and served as **social commentary**, often tackling significant historical, social, and political issues.

British cinema traces its roots back to the **early 20th century**, with pivotal movements such as the **British Documentary Movement** of the 1930s, which was groundbreaking in its approach to capturing real-life stories and social realities. Filmmakers like **John Grierson** and **Alfred Hitchcock** played key roles during these early years. Grierson is credited with coining the term "**documentary**", and his influence on the genre is still felt today.

The **1950s and 1960s** saw the rise of the "**Kitchen Sink**" dramas, a genre known for its gritty, realistic portrayals of working-class life. This period also brought forth significant socio-political exploration, with films like "**Room at the Top**" (1959) and "**Saturday Night and Sunday Morning**" (1960), which explored themes of class, alienation, and social mobility in post-war Britain.

The **1990s and 2000s** marked a **revival** of British filmmaking, with several films and directors gaining **international acclaim**. Directors like **Danny Boyle**, **Mike Leigh**, and **Steve McQueen** achieved notable success for their **thought-provoking, visually compelling**,

and sometimes controversial films. Some iconic works from this period include--

- **"Trainspotting"**(1996) by **Danny Boyle**, a defining film of the 1990s, which explored the gritty world of heroin addiction and youth rebellion in Edinburgh, Scotland.
- **"Secrets & Lies"**(1996) by **Mike Leigh**, a deeply emotional drama that tackles issues of family, race, and social division.
- **"12 Years a Slave"**(2013) by **Steve McQueen**, a harrowing tale of slavery in the United States(U.S.), which won the Academy Award for Best Picture and cemented McQueen's international reputation as a filmmaker.

The **British film industry** is supported by a well-established infrastructure, including prestigious film schools, **government funding initiatives**, and **tax incentives** designed to encourage international co-productions and foster domestic film production. This robust support system has helped nurture both established and emerging talents.

In addition, the **BAFTA(British Academy of Film and Television Arts)Awards**, often seen as the U.K. counterpart to the Academy Awards, **celebrate the best of British and international filmmaking**. Winning a BAFTA is a significant accomplishment for filmmakers and is often seen as a precursor to recognition at the Academy Awards.

➤ **Key Notes on the U.K. Film Industry--**

- **Historical Development--**The U.K. film industry has deep historical roots, with pivotal movements like the British documentary movement and the Kitchen Sink dramas.
- **Revival and Global Influence--**In the 1990s and 2000s, British cinema experienced a resurgence, producing internationally recognized filmmakers and films.
- **Supportive Infrastructure--**The British film industry is supported by government initiatives, tax incentives, and prestigious institutions like BAFTA.

STOP TO CONSIDER-8

The U.K. Film Industry

- **British Documentary Movement** pioneered by John Grierson in the 1930s.
- **Kitchen Sink Dramas** emerged in the 1950s and 1960s, with films like *Room at the Top* and *Saturday Night and Sunday Morning*.
- A **Revival in British Filmmaking** occurred in the 1990s and 2000s, with films like *Trainspotting* and *Secrets & Lies* gaining international recognition.
- **Steve McQueen's *12 Years a Slave* (2013)** won multiple awards, including an Academy Award for Best Picture.
- **The BAFTA Awards** are the U.K.'s leading film awards, recognizing achievements in British and international cinema.

Check Your Progress-8

Notes—i) Use the space below for your answers.

ii) Compare your answers with those given at the end of this unit.

1. What was the British Documentary Movement?
.....
.....
2. Who coined the term "documentary" and is considered a key figure in the British Documentary Movement?
.....
.....
3. What genre of film emerged in the 1950s and 1960s in Britain, known for its gritty portrayal of working-class life?
.....
.....
4. Which film directed by Danny Boyle became a defining

film of the 1990s?

.....
.....

5. Which social themes were explored in Mike Leigh's *Secrets & Lies* (1996)?

.....
.....

6. Which Steve McQueen film won the Academy Award for Best Picture in 2014?

.....
.....

7. What role does government funding and tax incentives play in the U.K. film industry?

.....
.....

8. Which prestigious film awards are considered the U.K.'s equivalent to the Academy Awards?

.....
.....

9. Which British film director is known for films that explore social and political themes, such as *Secrets & Lies*?

.....
.....

10. What is the significance of the BAFTA Awards in the U.K. film industry?

.....
.....

6.6 The Asian Film Industries

The Asian film industries reflect the vast cultural, linguistic, and artistic diversity of the continent. From the early masterpieces of Japanese filmmakers like Yasujiro Ozu and Akira Kurosawa, who influenced global auteurs, to the contemporary dominance of India's multifaceted film sector—most popularly represented by Bollywood (Hindi cinema) but also including Tamil, Telugu, and Malayalam

film industries—Asian cinema continues to captivate international audiences.

South Korea's film industry, bolstered by the broader cultural phenomenon known as the **Hallyu(Korean) Wave**, has achieved critical and commercial success worldwide. Acclaimed films like "**Parasite**" (2019), which won the Academy Award for Best Picture, highlight the global impact of Korean cinema.

Similarly, Chinese cinema has seen significant international recognition through both mainland Chinese films (e.g., Zhang Yimou's *Hero*) and the Hong Kong film industry, with icons like Bruce Lee and Jackie Chan. Iranian cinema, known for its poetic realism and social commentary—exemplified by directors like Abbas Kiarostami and Asghar Farhadi—has also won numerous international accolades.

Together, these diverse industries contribute to a vibrant and influential pan-Asian cinematic landscape that continues to shape and enrich global film culture.

STOP TO CONSIDER-9

➤ The Asian Film Industries

- **Cultural Diversity**--Asia's vast cultural, linguistic, and artistic diversity has shaped distinct national and regional film traditions.
- **Early Influences**--
 - Japan's cinema pioneered global appreciation—directors like **Akira Kurosawa** and **Yasujirō Ozu** influenced global auteurs (e.g., Spielberg, Scorsese).
- **Indian Film Industry**--
 - Not limited to **Bollywood** (Hindi cinema); also includes **Tamil (Kollywood)**, **Telugu (Tollywood)**, and **Malayalam** cinema.
 - Bollywood is globally recognized for its musical narratives and stars like **Shah Rukh Khan** and

Amitabh Bachchan.

- **South Korea – Hallyu Wave--**
 - The **Korean Wave(Hallyu)** includes films, K-dramas, and K-pop.
 - Films like "**Parasite**" (2019) and "**Train to Busan**" gained critical and global commercial success.
- **China & Hong Kong Cinema--**
 - **Mainland Chinese cinema** (e.g., *Hero*, *House of Flying Daggers*) known for visual grandeur.
 - **Hong Kong cinema** popularized action and martial arts globally—led by the superstars such as **Bruce Lee, Jackie Chan, and John Woo**.
- **Iranian Cinema--**
 - Renowned for realism and poetic storytelling.
 - Directors like **Abbas Kiarostami** and **Asghar Farhadi** have won major awards (e.g., Cannes, Oscars).
- **Global Recognition--**
 - Asian films regularly feature at major international film festivals (e.g., Cannes, Berlinale, Venice).
 - They reflect local identities while addressing universal themes, attracting worldwide audiences.

Check Your Progress-9

Notes—i) Use the space below for your answers.

ii) Compare your answers with those given at the end of this unit.

1. Which two early Japanese filmmakers are mentioned as influential in global cinema?

.....
.....

2. What is Bollywood most popularly known for representing?

.....
.....

3. Which South Korean film won the Academy Award for

Best Picture in 2019?

.....
.....

4. Name two global icons from the Hong Kong film industry.

.....
.....

5. Which two Iranian filmmakers are noted for their international acclaim?

.....
.....

6.6.1

Japanese

Cinema

Japan boasts one of the world's oldest and most influential film traditions, with its cinematic roots tracing back to the late 19th century. The industry gained significant international recognition in the aftermath of World War-II(1939-45), especially through the works of visionary directors such as **Akira Kurosawa**, **Yasujiro Ozu**, and **Kenji Mizoguchi**. Their films combined classical Japanese aesthetics with modern narrative structures, earning critical acclaim worldwide. Notable examples include **Kurosawa's "Rashomon"** (1950), which won the **Golden Lion at Venice** and an **Honorary Oscar**, **Ozu's "Tokyo Story"** (1953), celebrated for its minimalist style, and **"Seven Samurai"** (1954), a foundational work in the action and ensemble genres.

In the contemporary era, directors like **Hirokazu Kore-eda** (*Shoplifters*, Palme d'Or winner, 2018), **Naomi Kawase**, and **Sion Sono** continue to explore a wide range of genres and themes—from family dynamics to surreal horror—while retaining a uniquely Japanese sensibility.

Japan is also globally recognized for its pioneering work in **animation**. Studios like **Studio Ghibli**, co-founded by **Hayao Miyazaki**, have produced critically acclaimed films such as *Spirited*

Away (2001), which won the **Academy Award for Best Animated Feature**. Other prominent animation figures include **Satoshi Kon** (*Perfect Blue*, *Paprika*) and **Makoto Shinkai** (*Your Name*), whose works have found massive international audiences.

Together, these contributions underscore Japan's enduring role as a cultural and artistic powerhouse in global cinema.

STOP TO CONSIDER-10

➤ Japanese Cinema

- **Historical Roots--**

- Japan's cinema dates back to the **late 19th century**, making it one of the oldest film industries in the world.

- **Post-War Golden Era--**

- Gained global recognition post-World War-II.
- Key directors--**Akira Kurosawa**, **Yasujiro Ozu**, **Kenji Mizoguchi**.
- Landmark films--
 - *Rashomon* (1950) – won **Golden Lion (Venice)** and **Honorary Oscar**.
 - *Tokyo Story* (1953) – acclaimed for emotional minimalism.
 - *Seven Samurai* (1954) – foundational action epic.

- **Contemporary Cinema--**

- Notable directors-- **Hirokazu Kore-eda** (*Shoplifters*), **Naomi Kawase**, **Sion Sono**.
- Themes range from family and realism to psychological and genre-bending narratives.

- **Animation Excellence--**

- Led by **Studio Ghibli** – *Spirited Away* (2001) won **Oscar for Best Animated Feature**.
- Key animators/directors--**Hayao Miyazaki**, **Satoshi Kon** (*Paprika*, *Perfect Blue*), **Makoto Shinkai** (*Your Name*).

- **Global Impact--**

- Japanese cinema blends traditional and modern elements.

- Continues to influence filmmakers and captivate audiences worldwide.

Check Your Progress-10

Notes—i) Use the space below for your answers.

ii) Compare your answers with those given at the end of this unit.

1. Which three directors brought international recognition to Japanese cinema after World War-II?

.....

2. Which Kurosawa film won the Golden Lion at Venice and an Honorary Oscar?

.....

3. Who directed the Palme d'Or-winning film "Shoplifters" in 2018?

.....

4. Which animated film by Studio Ghibli won the Academy Award for Best Animated Feature?

.....

5. Name two internationally recognized Japanese animators mentioned in the text besides Hayao Miyazaki.

.....

6.6.2 Indian Cinema(Bollywood and Beyond)

India's film industry is one of the most prolific in the world,

producing films in multiple languages and across diverse cultural landscapes. The **Hindi-language film industry based in Mumbai**, popularly known as **Bollywood**, remains the most globally recognized. Known for its vibrant song-and-dance sequences, emotionally charged storylines, and genre-blending narratives, Bollywood has cultivated a massive international fan base. Iconic films like *Sholay*(1975), *Dilwale Dulhania Le Jayenge*(1995), and *Lagaan*(2001) exemplify its global appeal.

Beyond Bollywood, India is home to powerful regional film industries such as **Tamil(Kollywood)**, **Telugu(Tollywood)**, **Malayalam**, **Bengali**, and **Punjabi** cinema. These industries produce both commercial blockbusters and critically acclaimed works. For instance, **S. S. Rajamouli's Telugu epic *Baahubali*** series achieved unprecedented success worldwide, while **Malayalam films** like *Drishyam* and *Jallikattu* have received international attention for their realism and storytelling.

Bengali cinema, particularly through the works of **Satyajit Ray**, gained global prominence in the mid-20th century. His film *Pather Panchali*(1955) won numerous international awards and remains a cornerstone of world cinema. Filmmakers like **Mira Nair**(*Monsoon Wedding*) and **Anurag Kashyap**(*Gangs of Wasseypur*) are known for their socially relevant and stylistically bold films, bridging the gap between Indian and global cinematic traditions.

Together, these industries form a rich and multifaceted Indian cinematic landscape that continues to influence and enrich global film culture.

STOP TO CONSIDER-11

➤ Indian Cinema(Bollywood and Beyond)

- **Bollywood--**
 - Hindi-language cinema based in **Mumbai**.
 - Known for musical numbers, melodrama, and genre-mixing.
 - Globally loved films--*Sholay*, *DDLJ*, *Lagaan*.
- **Regional Cinemas--**

- **Tamil(Kollywood)** and **Telugu(Tollywood)** industries are commercially powerful (e.g., *Baahubali*).
- **Malayalam cinema** is known for realism and strong storytelling(e.g. *Drishyam*, *Jallikattu*).
- **Bengali cinema**, led by **Satyajit Ray**, is globally acclaimed for art-house films(e.g. *Pather Panchali*).
- **Punjabi** and other regional cinemas also contribute significantly.
- **Global Directors--**
 - **Satyajit Ray** – pioneer of Indian parallel cinema.
 - **Mira Nair** – *Monsoon Wedding* explored diaspora themes.
 - **Anurag Kashyap** – *Gangs of Wasseypur* known for gritty realism.
- **Overall Contribution--**
 - India’s cinema industry is a cultural force, blending entertainment, artistry, and social commentary with global impact.

Check Your Progress-11

Notes—i) Use the space below for your answers.

ii) Compare your answers with those given at the end of this unit.

1. What is the most globally recognized segment of Indian cinema?

.....

2. Which Telugu film series achieved massive international success?

.....

3. Who directed the globally acclaimed Bengali film *Pather Panchali*?

.....

.....
.....
4. Name two regional Indian film industries besides Bollywood.

.....
.....
5. Which filmmaker directed *Gangs of Wasseypur*?

6.6.3 The Hong Kong Film Industry

Hong Kong's film industry has played a transformative role in the development of Asian and global cinema, particularly in the **action and martial arts genres**. The international breakthrough began in the **1970s** with the legendary **Bruce Lee**, whose films like *Enter the Dragon* (1973) introduced martial arts cinema to a global audience.

The industry reached its **golden age during the 1980s and 1990s**, producing a wave of influential action films. Directors such as **John Woo** (*The Killer*, *A Better Tomorrow*) and **Tsui Hark** (*Once Upon a Time in China*) redefined the action genre with stylized gunplay and elaborate choreography. Meanwhile, **Wong Kar-wai** emerged as a leading voice in romantic and art-house cinema, with visually poetic films like *In the Mood for Love* (2000) and *Chungking Express* (1994).

This era also saw the rise of iconic action stars such as **Jackie Chan**, whose blend of comedy and stunt-driven action redefined martial arts films (*Police Story*, *Drunken Master*), **Chow Yun-fat**, known for heroic bloodshed roles, and **Jet Li**, who gained fame in both Hong Kong and Hollywood with films like *Fist of Legend* and *Romeo Must Die*.

Beyond action, Hong Kong cinema has produced notable **comedies**, **dramas**, and **crime thrillers** that reflect the city's hybrid cultural identity, shaped by its Chinese roots and colonial past. In recent

years, the industry has evolved through **co-productions with Mainland China** and international collaborations, maintaining its cultural relevance while adapting to shifting markets.

STOP TO CONSIDER-12

➤ The Hong Kong Film Industry

- **Early Global Breakthrough--**

- **Bruce Lee** in the 1970s (*Enter the Dragon*) brought international attention to Hong Kong martial arts cinema.

- **Golden Age (1980s–1990s)--**

- Known for stylized **action and martial arts** films.
- Key directors--
 - **John Woo** – *The Killer, A Better Tomorrow*
 - **Tsui Hark** – *Once Upon a Time in China*
 - **Wong Kar-wai** – *Chungking Express, In the Mood for Love* (art-house/romantic cinema)

- **Iconic Stars--**

- **Jackie Chan** – Action-comedy & stunts (*Police Story, Drunken Master*)
- **Chow Yun-fat** – Heroic bloodshed genre
- **Jet Li** – Martial arts epics and Hollywood crossover (*Fist of Legend, Romeo Must Die*)

- **Genre Diversity--**

- Apart from action: strong output in **drama, comedy, and crime thrillers**.

- **Modern Developments--**

- Rise of **co-productions with Mainland China**.
- Continued global influence despite market shifts.

Check Your Progress-12

Notes—i) Use the space below for your answers.

ii) Compare your answers with those given at the end of this

unit.

1. Who is credited with introducing martial arts cinema to a global audience in the 1970s?

.....
.....
.....

2. Which two directors redefined the action genre in the 1980s and 1990s with stylized gunplay and choreography?

.....
.....
.....

3. Which film by Wong Kar-wai is considered a visually poetic romantic film?

.....
.....
.....

4. Name one iconic action star from the golden age of Hong Kong cinema.

.....
.....
.....

5. How has the Hong Kong film industry evolved in recent years?

.....
.....
.....

6.6.4 South Korean Cinema(The Hallyu Wave)

In recent decades, South Korean cinema has seen a remarkable rise in global popularity, driven by the phenomenon known as the **Hallyu Wave**(Korean Wave). This cultural wave encompasses not only the global success of South Korean **films** but also the global popularity of **K-pop**, **K-dramas**, and Korean fashion, contributing to South Korea's broader cultural influence worldwide.

Directors like **Bong Joon-ho**, **Park Chan-wook**, and **Lee Chang-dong** have gained international acclaim for their bold and innovative works that tackle social issues, break genre boundaries, and experiment with narrative structures. Bong Joon-ho's *Parasite* (2019), which became the first non-English language film to win the **Academy Award for Best Picture**, epitomizes this success. His previous works, such as *The Host*(2006) and *Snowpiercer*(2013), also earned international acclaim.

Park Chan-wook, known for his dark and stylish films, gained global attention with *Oldboy*(2003), a cornerstone of the thriller genre, and *The Handmaiden*(2016), a period thriller that was highly praised at international film festivals. **Lee Chang-dong**, with films like *Poetry*(2010) and *Secret Sunshine*(2007), has garnered praise for his emotional depth and exploration of the human condition.

These directors, along with a new generation of South Korean filmmakers, have played an instrumental role in the global recognition of **Korean cinema**. Additionally, the industry has contributed to the worldwide success of **K-dramas**, a phenomenon that continues to captivate international audiences, further solidifying South Korea's place in global popular culture.

STOP TO CONSIDER-13

➤ South Korean Cinema(The Hallyu Wave)

- **Hallyu Wave--**
 - A global cultural movement encompassing South Korean films, K-dramas, and K-pop.
 - Significantly boosted the visibility and popularity of Korean cinema worldwide.
- **Key Directors--**
 - **Bong Joon-ho** (*Parasite*, *The Host*, *Snowpiercer*)
 - **Park Chan-wook** (*Oldboy*, *The Handmaiden*)
 - **Lee Chang-dong** (*Poetry*, *Secret Sunshine*)
- **Historic Milestone--**
 - *Parasite* (2019) became the **first non-English language film** to win the **Academy Award for Best Picture**.
- **Genre and Innovation--**

- South Korean cinema is known for blending genres, social critique, and unique storytelling.
- **Broader Cultural Influence--**
 - Korean films and K-dramas are integral to the Hallyu Wave, expanding South Korea's global cultural footprint.

Check Your Progress-13

Notes—i) Use the space below for your answers.

ii) Compare your answers with those given at the end of this unit.

1. What is the 'Hallyu Wave' also known as?

.....

2. Which South Korean film won the Academy Award for Best Picture?

.....

3. Name one internationally recognized film directed by Park Chan-wook.

.....

4. Which director is known for emotionally profound films like Poetry and Secret Sunshine?

.....

5. Besides cinema, what other cultural exports are part of the Hallyu Wave?

.....

6.6.5 Iranian Cinema

Iranian cinema has emerged as one of the most artistically rich and critically acclaimed film movements in the world, despite operating under strict censorship and sociopolitical constraints. Its rise to global prominence began in the 1990s and 2000s, spearheaded by visionary directors such as **Abbas Kiarostami**, **Jafar Panahi**, and **Asghar Farhadi**.

Abbas Kiarostami is celebrated for his minimalist, poetic storytelling and philosophical depth. His acclaimed films such as *Taste of Cherry* (1997), which won the **Palme d'Or at Cannes**, and *The Wind Will Carry Us* (1999), explore existential questions and human resilience through quiet, contemplative narratives.

Jafar Panahi, a protégé of Kiarostami, is known for his bold critique of social and political repression in Iran. His films like *The Circle* (2000) and *Offside* (2006) focus on women's rights and social injustice. Despite being banned from filmmaking and placed under house arrest, Panahi continued to create—his *This Is Not a Film* (2011), smuggled to Cannes on a USB hidden in a cake, is a powerful act of cinematic defiance.

Asghar Farhadi has brought Iranian cinema even closer to mainstream international recognition. His films such as *A Separation* (2011) and *The Salesman* (2016) won **Academy Awards for Best Foreign Language Film**, praised for their complex character studies and exploration of moral ambiguity within Iranian middle-class life.

Iranian filmmakers have developed a distinctive cinematic language shaped by creative storytelling under censorship, often relying on symbolism, child protagonists, and neorealist techniques. As a result, Iranian cinema continues to command respect at major international film festivals and serves as a compelling voice for social change and human introspection.

➤ **Iranian Cinema**

- **Global Recognition--**
Rose to prominence in the 1990s and 2000s despite censorship and restrictions.
- **Key Figures--**
 - **Abbas Kiarostami** – Poetic, philosophical films (*Taste of Cherry, The Wind Will Carry Us*).
 - **Jafar Panahi** – Politically charged cinema (*The Circle, This Is Not a Film*) made under state-imposed bans.
 - **Asghar Farhadi** – Oscar-winning dramas (*A Separation, The Salesman*) focused on moral and family dilemmas.
- **Awards & Festivals--**
Iranian films have won at Cannes, Berlin, Venice, and the Oscars, showing international appeal.
- **Themes & Style--**
Known for realism, minimalism, and symbolism; often uses children or ordinary individuals to explore deep societal issues.
- **Cinema of Resistance--**
Despite official bans, Iranian directors continue to produce globally acclaimed films through creative and symbolic storytelling.

Check Your Progress-14

Notes—i) Use the space below for your answers.

ii) Compare your answers with those given at the end of this unit.

1. Which Abbas Kiarostami film won the Palme d'Or at Cannes?

.....
.....

2. What filmmaking restrictions has Jafar Panahi faced?

.....
.....

3. How was *This Is Not a Film* smuggled out of Iran?

.....
.....

4. Which director won two Academy Awards for Best Foreign Language Film?

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.....

5. Which storytelling techniques are commonly used in Iranian cinema to bypass censorship?

.....
.....

6.7 African Cinema

African cinema is a vibrant and evolving part of global film culture, deeply rooted in the continent's diverse cultural traditions, historical struggles, and quest for authentic self-representation. Although often overshadowed by dominant Western and Asian film industries, African filmmakers have produced powerful, socially engaged works that challenge stereotypes and celebrate African identity.

The origins of African cinema trace back to the colonial period in the early 20th century, when most films were made by European filmmakers and reflected a colonial gaze. However, following independence movements across the continent, particularly in the

1960s, African filmmakers began reclaiming their narratives. This period marked the birth of **African Auteur Cinema**, often referred to as the **African Cinema Movement**, which sought to use film as a medium for social commentary and cultural assertion.

Pioneers such as **Ousmane Sembène** of Senegal, often called the "father of African cinema," used film to highlight postcolonial challenges. His seminal work *Black Girl* (1966) is considered one of the first feature films by a sub-Saharan African director and critiques racism and colonial exploitation. **Souleymane Cissé** of Mali, known for *Yeelen* (1987), blended mysticism with historical reflection, while **Djibril Diop Mambéty**, also from Senegal, gained recognition for his surreal and symbolic storytelling in films like *Touki Bouki* (1973).

African cinema is heavily influenced by **oral storytelling traditions**, as well as themes of **identity, decolonization, tradition vs. modernity**, and **social justice**. The establishment of platforms such as **FESPACO** (Pan-African Film and Television Festival of Ouagadougou) in Burkina Faso has been critical in promoting African films and filmmakers on a continental and international level.

In recent decades, a new generation of filmmakers like **Wanuri Kahiu** (*Rafiki*, Kenya), **Mati Diop** (*Atlantics*, Senegal/France), and **Abderrahmane Sissako** (*Timbuktu*, Mauritania) have garnered international acclaim, reflecting a diverse and dynamic cinematic landscape. These filmmakers continue to explore contemporary African experiences through innovative narratives and aesthetic styles.

African cinema, while still facing challenges related to funding, distribution, and infrastructure, remains a powerful tool for cultural expression and social change.

STOP TO CONSIDER-15

➤ African Cinema

- **Historical** **Evolution--**
African cinema began during colonial times, but post-independence movements in the 1960s marked the true birth of authentic African filmmaking.
- **Pioneers--**
 - **Ousmane Sembène** – *Black Girl*(1966), critique of colonialism and racism.
 - **Souleymane Cissé** – *Yeelen*, a fusion of mysticism and history.
 - **Djibril Diop Mambéty** – *Touki Bouki*, known for surreal and symbolic storytelling.
- **Key** **Themes--**
Identity, postcolonial struggle, tradition vs. modernity, and social justice—often grounded in oral storytelling traditions.
- **Institutional** **Support--**
Film festivals like **FESPACO** (Burkina Faso) have helped showcase and promote African films internationally.
- **Contemporary Voices--**
 - **Wanuri Kahiu** – *Rafiki*, LGBTQ+ love story from Kenya.
 - **Mati Diop** – *Atlantics*, blending supernatural with migration themes.
 - **Abderrahmane Sissako** – *Timbuktu*, acclaimed for portraying extremism with humanism.

Check Your Progress-15

Notes—i) Use the space below for your answers.

ii) Compare your answers with those given at the end of this unit.

1. Which Senegalese filmmaker is considered the father of African cinema?

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.....
.....

2. What is the significance of the film *Black Girl* (1966)?

.....
.....
.....

3. Name a major African film festival that supports and promotes African cinema.

.....
.....
.....

4. Which film by Djibril Diop Mambéty is known for its surreal narrative style?

.....
.....
.....

5. Which themes commonly appear in African cinema?

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.....
.....

6.7.1 Nigerian Film Industry(Nollywood)

Nollywood, Nigeria's dynamic and fast-growing film industry, stands as one of the most prolific in the world. With an estimated annual output of over **2,000 films**, it ranks **among the top three global film industries**, alongside India's Bollywood and the U.S. Hollywood—especially in terms of **volume of production**.

Nollywood's modern era began in the **early 1990s** with the success of the straight-to-video film *Living in Bondage*(1992). This low-budget model, largely distributed on VHS and later VCDs, enabled rapid growth and accessibility, catering to mass audiences across Nigeria and West Africa.

Over the years, Nollywood has undergone significant transformation—from informal, fast-paced productions to more **technically polished films** aimed at theatrical release and streaming services like **Netflix, Prime Video, and Showmax**. This evolution

has opened up opportunities for **international co-productions** and **festival recognition**.

While early Nollywood was often criticized for **melodramatic storytelling**, **technical inconsistencies**, and **limited budgets**, its authenticity and strong narrative tradition have resonated with diverse audiences, particularly within the **African diaspora**.

Acclaimed filmmakers such as---

- **Kunle Afolayan** (*The Figurine, October 1*),
- **Tunde Kelani** (*Maami, Thunderbolt*),
- and **Biyi Bandele** (*Half of a Yellow Sun*)
have contributed significantly to elevating Nigerian cinema's artistic standards and global appeal.

New-generation directors like **Kemi Adetiba** (*King of Boys*), **Niyi Akinmolayan** (*The Wedding Party 2*), and **C.J. Obasi** (*Mami Wata*, selected at Sundance 2023) continue to expand Nollywood's global footprint and thematic range.

STOP TO CONSIDER-16

➤ Nigerian Film Industry(Nollywood)

- **Industry** **Scale--**
Nollywood is one of the top three largest film industries globally, producing over **2,000 films annually**.
- **Origins** **Growth--** **&**
Its modern phase began with **straight-to-video productions** in the early 1990s, notably *Living in Bondage*(1992).
- **Evolution--**
Nollywood has transitioned from low-budget, fast-paced production to **cinematic releases** and **global streaming platforms** like Netflix.
- **Themes** **Style--** **&**
Known for melodrama and accessible storytelling, it also addresses **social issues**, **tradition vs. modernity**, and **urban African life**.
- **Key Filmmakers--**
 - **Kunle Afolayan** (*The Figurine, October 1*)
 - **Tunde Kelani** (*Thunderbolt, Maami*)

- **Biyi Bandele** (*Half of a Yellow Sun*)
- **Kemi Adetiba** (*King of Boys*)
- **C.J. Obasi** (*Mami Wata*)

Check Your Progress-16

Notes—i) Use the space below for your answers.

ii) Compare your answers with those given at the end of this unit.

1. Which film is considered a landmark in the birth of Nollywood's modern era?

.....

2. Approximately how many films does Nollywood produce each year?

.....

3. Which global platforms now feature Nollywood films?

.....

4. Name one filmmaker who has helped elevate Nollywood's global recognition.

.....

5. What are some common themes found in Nollywood films?

.....

6.7.2 Egyptian Film Industry

Egypt possesses one of the **oldest and most influential cinematic traditions** in the Arab world and Africa, with a film history that dates back to the **early 20th century**. Often referred to as the "Hollywood of the Middle East," Egypt emerged as a cinematic pioneer with the production of *Layla* (1927), the first full-length feature film in Egyptian cinema.

Egyptian cinema became particularly prominent from the **1940s to the 1960s**, a period considered its **Golden Age**. During this time, it produced films that combined **artistic innovation** with **social realism**, and the country became the **cultural epicenter** of Arab-language cinema.

Renowned directors such as--

- **Youssef Chahine** (*Cairo Station*, *The Land*) brought international recognition with bold themes and artistic narratives.
- **Salah Abu Seif**, known as the father of Egyptian realism, tackled issues like poverty and social inequality in films like *The Beginning and the End* (1960) and *Cairo 30* (1966).
- **Dawoud Abdel Sayed** later continued this tradition with critically acclaimed films like *Kit Kat* and *Land of Fear*.

The industry has also produced legendary actors whose influence extends across the Arab-speaking world--

- **Omar Sharif**, who achieved global fame in *Lawrence of Arabia* (1962) and *Doctor Zhivago* (1965),
- **Faten Hamama**, a symbol of Arab womanhood and progressive cinema,
- **Adel Imam**, famous for his satirical roles addressing politics and society.

Despite facing **censorship**, **economic difficulties**, and periods of **political instability**, Egyptian cinema has shown **resilience and**

adaptability, now finding new platforms through film festivals and streaming services. The Cairo International Film Festival (est. 1976) remains a significant cultural event that showcases regional and international talent.

□ **Examples--**

- *The Yacoubian Building* (2006) – A bold social critique of Egyptian society post-1990s.
- *Clash* (2016) by Mohamed Diab – Acclaimed for its tense narrative about post-revolution Egypt.
- *Feathers* (2021) – Won awards at Cannes and sparked debates on poverty representation.

STOP TO CONSIDER-17

➤ **Egyptian Film Industry**

- Egypt is known as the "Hollywood of the Middle East" with a cinematic history dating back to the 1920s.
- The Golden Age of Egyptian cinema spanned from the 1940s to the 1960s.
- Influential directors include Youssef Chahine, Salah Abu Seif, and Dawoud Abdel Sayed.
- Egyptian cinema has balanced realism, nationalism, and social commentary in its themes.
- Notable actors like Omar Sharif, Faten Hamama, and Adel Imam have become cultural icons.
- The industry remains influential despite censorship and political instability, adapting to modern platforms and gaining international recognition through festivals and global releases.

Check Your Progress-17

Notes—i) Use the space below for your answers.

ii) Compare your answers with those given at the end of this unit.

1. Which nickname is commonly used for Egypt's prominent place in Arab cinema?
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.....
2. Who directed *Cairo Station* and *The Land*, earning international acclaim?
.....
.....
3. During which decades did Egyptian cinema experience its Golden Age?
.....
.....
4. Name a film that brought Omar Sharif global fame.
.....
.....
5. What is the name of the major Egyptian film festival established in 1976?
.....
.....

6.8 Satellite Television

The emergence of satellite technology revolutionized broadcasting by enabling television signals to be transmitted across vast distances, including to remote and underserved areas. This advancement marked a pivotal shift from localized terrestrial broadcasting to truly global media distribution.

The foundations of satellite television were laid with the launch of **Sputnik-1** by the erstwhile Soviet Union in **1957**, the world's first artificial satellite. Although Sputnik did not transmit television

signals, it signaled the dawn of the space age and inspired subsequent developments in satellite communications.

A major breakthrough came with the launch of **Telstar-1** in **1962**, a collaborative project between the U.S. and European partners. Telstar enabled the **first live transatlantic television broadcast**, linking the United States(U.S.) and Europe in real-time—a landmark in global communications.

In **1976**, **Home Box Office(HBO)** became the **first television network to distribute its programming via satellite**, allowing it to deliver premium content to cable systems across the U.S. This event marked the commercial beginning of satellite-delivered television services.

The **1980s and 1990s** witnessed a rapid expansion of the satellite television industry. In the U.S., companies like **DIRECTV** (launched in 1994) and **DISH Network** (founded in 1980, with satellite TV service beginning in 1996) led the charge in delivering **Direct-to-Home(DTH)** satellite services, offering hundreds of channels to subscribers via compact satellite dishes.

The transition from analog to **digital satellite broadcasting** further enhanced signal quality, bandwidth efficiency, and interactivity. This enabled providers to offer additional services such as pay-per-view, electronic program guides, and high-definition content.

Globally, satellite TV also became a crucial medium in regions with limited terrestrial infrastructure. In countries like **India**, **DD Direct Plus(now DD Free Dish)** and private operators like **Tata Sky(now Tata Play)** have expanded access to information and entertainment across vast rural areas.

STOP TO CONSIDER-18

➤ Satellite Television

- Satellite television revolutionized broadcasting by enabling signals to reach global and remote audiences.
- **Sputnik-1** (1957) initiated space exploration but didn't carry TV signals.
- **Telstar-1** (1962) enabled the first live transatlantic TV

transmission.

- **HBO** was the first network (1976) to deliver content via satellite to cable systems.
- The 1980s–90s saw the rise of DTH (Direct-to-Home) services like **DIRECTV** and **DISH Network**.
- The shift to **digital broadcasting** improved quality and expanded services like HD TV and pay-per-view.
- Satellite TV became crucial in areas with limited infrastructure, including **India** through services like **DD Free Dish** and **Tata Play**.

Check Your Progress-18

Notes—i) Use the space below for your answers.

ii) Compare your answers with those given at the end of this unit.

1. What was the significance of Telstar-1 in satellite television history?

.....
.....
.....

2. Which network first delivered programming via satellite in 1976?

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.....
.....

3. Name two major satellite TV providers that launched in the U.S. during the 1990s.

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.....

4. How did digital broadcasting improve satellite television?

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.....

.....
5. Give one example of a satellite TV provider in India.

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.....
.....

6.8.1 Current Scenario of Satellite TV

The satellite television industry continues to evolve amid shifting consumer behaviour and rapid technological change. One of the key challenges satellite TV providers face is the widespread phenomenon of **cord-cutting**—where consumers abandon traditional pay-TV subscriptions in favour of **streaming platforms** such as Netflix, Disney+, and Amazon Prime Video.

To remain competitive, satellite TV providers like **DIRECTV**, **Dish Network**, and **Sky** (a major provider in the U.K. and parts of Europe) have adopted **hybrid strategies**. These include bundling satellite TV with **broadband internet** and **streaming subscriptions** to create more comprehensive entertainment packages.

For example, **DIRECTV Stream** and **Dish's Hopper+ DVR** now support integrated access to streaming services like **Netflix**, **Hulu**, **Prime Video**, and even newer platforms like **Max** and **Paramount+**, allowing users to switch between satellite and streaming content through a single interface.

In addition to technological integration, providers are investing in **original content and exclusive programming** to differentiate themselves. Dish TV in India, for example, has launched **value-added services(VAS)** and tie-ups with **Over-The-Top(OTT) platforms** like **Watcho**. Similarly, Sky's **Sky Originals** produces high-quality shows to compete with digital-native platforms.

While satellite TV faces ongoing disruption, it continues to maintain relevance in areas with **limited broadband infrastructure**, especially in **rural and remote regions** across Asia, Africa, and parts of North America.

STOP TO CONSIDER-19

➤ **Current Scenario of Satellite TV**

- Satellite TV is adapting to the challenges posed by streaming and cord-cutting.
- Providers like DIRECTV, Dish Network, and Sky now offer bundled services including internet and Over-The-Top(OTT) platforms.
- Integration with services like Netflix, Prime Video, and Hulu is common through advanced Set-Top Boxes(STBs).
- Original content and exclusive programming are key strategies for retaining subscribers.
- Satellite TV still holds strong relevance in rural and remote areas with limited internet access.

Check Your Progress-19

Notes—i) Use the space below for your answers.

ii) Compare your answers with those given at the end of this unit.

1. What challenge has significantly affected the satellite TV industry in recent years?

.....
.....

2. Name two satellite TV providers that have integrated streaming platforms into their services.

.....
.....

3. Which technology allows users to access both satellite and streaming content through a single device?

.....
.....

4. Why is satellite TV still relevant in certain regions?

.....
.....

5. What type of content are providers investing in to compete with streaming services?

.....
.....

6.8.2 Production History of Satellite TV

The production history of the satellite TV industry began in earnest in the **late 1970s and early 1980s**, with **HBO (Home Box Office)** becoming a pioneer by delivering premium content via satellite. Early original productions such as *The Hitchhiker* and *Dream On* (1990–96) helped shape HBO’s identity as a creative leader. The 1989 debut of *Tales from the Crypt*, based on the EC Comics series, showcased HBO’s willingness to push genre boundaries with horror and dark comedy.

The **1990s marked a transformative era**, often referred to as the **“Golden Age of Television.”** This period saw a significant shift toward higher production values and complex narratives. *The Sopranos* (1999–2007) on HBO revolutionized television storytelling with its morally ambiguous protagonist and cinematic style, winning **21 Primetime Emmy Awards** and **5 Golden Globe Awards**. Concurrently, *The X-Files* (Fox, launched in 1993) brought science fiction into the mainstream, while *Seinfeld* (NBC) became a cultural landmark in the sitcom genre.

As the satellite TV ecosystem matured, it supported increasingly diverse content. The **2000s and 2010s** witnessed a surge in **prestige television**. HBO’s *The Wire* (2002–08) and *Deadwood* (2004–06) explored themes like institutional dysfunction and frontier justice, respectively. AMC joined the wave with *Breaking Bad* (2008–13), a high-stakes crime drama that won **16 Emmys**, including

Outstanding Drama Series, and *Mad Men* (2007–15), a period drama that won **5 Golden Globes** and **16 Emmys**.

This era also brought more nuanced and character-driven content, expanding genre preferences to include crime thrillers, historical epics, and morally complex narratives.

In **recent years**, satellite TV providers and streaming partners have produced mega-hits like HBO's *Game of Thrones* (2011–19), which earned **59 Emmy Awards** and broke global viewership records. Similarly, shows like *Westworld* (HBO), *The Handmaid's Tale* (Hulu), and *Stranger Things* (Netflix) have continued to define the landscape, even though platforms like Netflix operate primarily via streaming, not traditional satellite.

There is also a strong focus today on **diversity and inclusion**, seen in acclaimed series like *Killing Eve* (BBC America/AMC), known for its genre-blending and female leads, and *Pose* (FX), celebrated for LGBTQ+ representation. Furthermore, **anthology and limited series** formats have gained traction, with hits like *Chernobyl* (HBO) and *The Queen's Gambit* (Netflix) achieving critical success and award recognition.

➤ **Notable Events in the Satellite TV Industry**

- **1957 – Launch of Sputnik-1**
The erstwhile Soviet Union launched *Sputnik-1*, the world's first artificial satellite. While it did not carry television broadcasting capabilities, it marked the beginning of the space age and paved the way for future developments in satellite communication, including satellite television.
- **1962 – Launch of Telstar-1**
Telstar-1, launched by AT&T in cooperation with NASA, was the first active communications satellite capable of relaying television signals. On July 23, 1962, it enabled the

first live transatlantic TV broadcast between the U.S. and Europe, showcasing the viability of satellite-based television transmission.

Example--The broadcast included images of the Eiffel Tower, the Statue of Liberty, and brief appearances by major U.S. news anchors.

- **1975 – HBO's Satellite Transmission Begins**
In **1975** (not 1976), *Home Box Office (HBO)* became the first network to deliver programming via satellite, beginning with the airing of the “Thrilla in Manila” boxing match. This event marked the start of satellite-delivered premium cable television services in the U.S., transforming the pay-TV industry.

Example--HBO's use of the Satcom-I satellite set the standard for future premium and cable networks.

- **1994 – Launch of DIRECTV**
DIRECTV, the first high-powered Direct Broadcast Satellite (DBS) service in the U.S., was launched by Hughes Electronics. It revolutionized home entertainment by offering digital satellite television with hundreds of channels, providing an alternative to traditional cable services.

Example--DIRECTV offered consumers dishes as small as 18 inches, a major shift from earlier bulky satellite dishes.

- **1996 – Entry of DISH Network**
DISH Network, founded by EchoStar, began its own DBS service in 1996, directly competing with DIRECTV. It expanded consumer choice in the satellite TV market and furthered the adoption of digital satellite technology in U.S. households.

Example--DISH quickly gained popularity by offering

lower prices and diverse channel packages.

STOP TO CONSIDER-20

➤ Production History of Satellite TV

A brief overview of the evolution of Satellite TV production, highlighting HBO's pioneering role, the rise of prestige television, and the growing diversity and complexity of content.

Key Pointers---

- **Late 1970s–1980s--**
 - HBO pioneers Satellite TV content with early originals like *The Hitchhiker* and *Tales from the Crypt*.
- **1990s – “Golden Age of Television”--**
 - Rise of complex narratives and high production values.
 - Landmark shows-- *The Sopranos*, *The X-Files*, *Seinfeld*.
- **2000s–2010s – Prestige TV Boom--**
 - Critically acclaimed series--*The Wire*, *Deadwood*, *Breaking Bad*, *Mad Men*.
 - Satellite TV supports a wide range of genres and themes.
- **Recent Years – Global Impact & Inclusion--**
 - Mega-hits like *Game of Thrones*, *Westworld*, and *The Handmaid’s Tale*.
 - Emphasis on diversity--*Killing Eve*, *Pose*.
 - Anthology/limited series success--*Chernobyl*, *The Queen’s Gambit*.

Check Your Progress-20

Notes—i) Use the space below for your answers.

ii) Compare your answers with those given at the end of this unit.

1. Which network pioneered satellite TV production in the late 1970s and early 1980s?

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.....

2. Name one of HBO's early original productions that shaped its identity.

.....
.....

3. Which 1989 HBO series showcased its bold approach to genre content?

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.....

4. Which show from HBO is considered revolutionary in television storytelling during the 1990s?

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.....

5. What sci-fi series launched in 1993 helped bring the genre into the mainstream?

.....
.....

6. Which comedy became a cultural landmark in the 1990s?

.....
.....

7. Name one HBO series from the 2000s that focused on institutional dysfunction.

.....
.....

8. Which AMC show from the 2000s won 16 Emmys and explored a chemistry teacher's transformation?

.....
.....

9. Which HBO fantasy series earned 59 Emmy Awards and became a global phenomenon?

.....
.....

10. Which FX series was celebrated for its LGBTQ+ representation?

.....
.....

6.9 Animated Films--A Historical Overview

- **Origins and Early Pioneers--**
Animation's roots trace back to the **late 19th and early 20th centuries**, with early innovators like **Émile Cohl** (*Fantasmagorie*, 1908) and **J. Stuart Blackton** (*Humorous Phases of Funny Faces*, 1906) experimenting with hand-drawn and stop-motion techniques. These early efforts laid the groundwork for animation as a cinematic art form.
- **The Rise of Studios and Feature-Length Animation--**
During the **1920s and 1930s**, studios like **Fleischer Studios** (*Betty Boop*, *Popeye*) and **Walt Disney Productions** emerged as leaders in the field. Disney revolutionized animation with "**Snow White and the Seven Dwarfs**" (1937)—**the first full-length cel-animated feature film**. This landmark achievement established animation as a commercially viable and artistically expressive medium, ushering in the **Golden Age of American Animation**.
- **The Digital Revolution and Pixar's Emergence--**
In the **late 20th century**, the advent of **Computer-**

Generated Imagery(CGI) transformed the animation industry. **Pixar Animation Studios** pioneered this revolution with the release of "**Toy Story**" (1995)—the first feature-length film made entirely with CGI. Pixar's subsequent films, such as *Monsters, Inc.* (2001), *Finding Nemo* (2003), and *Up* (2009), blended technical innovation with emotionally rich storytelling.

➤ **Contemporary Landscape--**

Today, the animated film industry is **globally diverse and artistically rich**. Major studios such as--

- **Disney** (*Frozen*, *Zootopia*),
- **Pixar** (*Inside Out*, *Coco*),
- **DreamWorks Animation** (*Shrek*, *How to Train Your Dragon*), and
- **Illumination Entertainment** (*Despicable Me*, *The Secret Life of Pets*).

consistently produce box-office hits and award-winning content.

Simultaneously, **independent studios** and **international filmmakers** contribute to a vibrant global animation scene. **Examples--**

- **Studio Ghibli** (Japan) – *Spirited Away* (2001), *My Neighbor Totoro* (1988).
- **Cartoon Saloon** (Ireland) – *The Secret of Kells* (2009), *Wolfwalkers* (2020).

These productions often bring **unique storytelling, cultural depth, and diverse visual styles** to the medium.

STOP TO CONSIDER-21

➤ **Production History of Animated Films**

A brief overview of the evolution of animated films, from early pioneers to modern Computer Generated Imagery(CGI) innovations.

Key Pointers--

- **Late 19th–Early 20th Century--**
 - Early pioneers like **Émile Cohl** and **J. Stuart Blackton** laid the foundation for animation.
- **1930s – Disney’s Breakthrough--**
 - Disney’s *"Snow White and the Seven Dwarfs"* (1937) becomes the first full-length animated film, establishing animation as a major film genre.
- **1990s – Computer Generated Imagery(CGI) Revolution--**
 - **Pixar** releases *"Toy Story"* (1995), the first fully CGI-animated feature film, marking a new era for animation.
- **Modern Era – Diverse and Global Industry--**
 - Major studios like **Disney**, **Pixar**, **DreamWorks**, and **Illumination** produce hit films, while independent and international studios like **Studio Ghibli** and **Cartoon Saloon** add unique artistic perspectives.

Check Your Progress-21

Notes—i) Use the space below for your answers.

ii) Compare your answers with those given at the end of this unit.

1. Who were two early pioneers of animation in the late 19th and early 20th centuries?

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2. What was the significance of Disney’s *"Snow White and the Seven Dwarfs"* (1937)?

.....

3. Which studio pioneered the use of computer-generated imagery (CGI) in feature films?

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4. What was the first feature-length film made entirely with

CGI?

.....
.....

5. Name a Pixar film released after *Toy Story* that showcased its storytelling and technical innovation.

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6. What is the name of the Japanese studio known for its influential animated films?

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.....

7. Which DreamWorks Animation film is considered a major success in the 2000s?

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.....

8. Which independent studio is known for films like *The Secret of Kells* (2009) and *Wolfwalkers* (2020)?

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.....

9. Which Disney film features the popular song "Let It Go" and became a huge commercial hit?

.....
.....

10. Name an animated film by Illumination Entertainment that became a global success.

.....
.....

6.9.1 Animated Productions--A Cultural and Critical Impact

Notable animated films have profoundly influenced popular culture, from the **Disney Renaissance Era** (1989–1999) to more contemporary franchises. Disney classics like *The Lion King* (1994) and *Beauty and the Beast* (1991) continue to stand the test of time, with their groundbreaking animation, music, and emotional storytelling. In the early 2000s, animated films like *Shrek* (2001) and *Ice Age* (2002) helped redefine animated films for a new generation, blending humour and heart while appealing to both children and adults.

Japanese anime has also earned **global recognition**, with films like **Studio Ghibli's *Spirited Away* (2001)**, which won the **Academy Award for Best Animated Feature**, and **Makoto Shinkai's *Your Name* (2016)**, a worldwide box office hit, showcasing the international appeal and artistic depth of animation beyond Western borders.

- **Accolades and Awards--**
The introduction of the **Academy Award for Best Animated Feature** in **2001** marked a significant milestone for the medium. This award has since recognized outstanding animated films across various genres. Films like ***Coco* (2017)**, ***Spider-Man--Into the Spider-Verse* (2018)**, ***Frozen* (2013)**, and ***Encanto* (2021)** have not only won the coveted Oscar but have also achieved critical acclaim for their artistry and storytelling.

Other films, such as ***Epic* (2013)**, while not winning the Academy Award, received significant recognition for their visual appeal and narrative scope, adding to the medium's diversity and evolution. The success of these films showcases animation's ability to move audiences and be recognized on the highest levels of cinematic achievement.

STOP TO CONSIDER-22

- **Animated Productions**

A brief overview of the impact of animated films on popular culture, from Disney classics to global anime hits, and their recognition in

prestigious awards.

Key Pointers--

- **Disney Renaissance & Modern Hits--**

- Timeless classics like *The Lion King* (1994) and *Beauty and the Beast* (1991), followed by modern franchises or hits like *Shrek* (2001) and *Ice Age* (2002) redefined animated films for broader audiences.

- **Global Reach and Appeal of Japanese Anime--**

- Films like *Spirited Away* (2001) and *Your Name* (2016) showcased the international success of Japanese animation.
- *Spirited Away* (2001) won the Academy Award for Best Animated Feature, while *Your Name* (2016) gained international success.

- **Academy Award for Best Animated Feature--**

- Introduced in 2001, this award has recognized films like *Coco* (2017), *Frozen* (2013), *Encanto* (2021), and *Spider-Man: Into the Spider-Verse* (2018).

Check Your Progress-22

Notes—i) Use the space below for your answers.

ii) Compare your answers with those given at the end of this unit.

1. Which Disney films from the Renaissance era are considered timeless classics?

.....
.....

2. When was the Academy Award for Best Animated Feature introduced?

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.....
3. Which animated film won the first Academy Award for Best Animated Feature?

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.....
4. Name two major animated franchises from the early 2000s.

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.....
5. Which Japanese anime film won the Academy Award for Best Animated Feature?

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.....
6. What is the title of Makoto Shinkai's anime film that became a global box office hit?

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.....
7. Which 2017 Pixar film won the Oscar and is centered around Mexican culture?

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.....
8. Which animated superhero film won the Oscar for Best Animated Feature in 2018?

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.....
9. Name a Disney film that won Best Animated Feature and features the song "Let It Go."

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.....
10. Which film by Illumination was visually praised but did not win the Oscar?

Self Asking Question(SAQ)-3

➤ **N.B.**

- ☐ **Your answer should be within 100 words.**
- ☐ **You may check your answers at the end of the unit.**

- ❖ Describe Japanese contribution to the world of Animation. Elaborate in your own words with relevant details and also cite suitable examples.

6.10 Documentaries--A Window to the World

Documentary films, often referred to as a “window to the world,” have long served as powerful tools for education, cultural representation, and social awareness. They offer insight into real events, people, and issues, shaping public understanding and stimulating global dialogue.

The **origins of documentary filmmaking** trace back to the early 20th century, with pioneers like **Robert J. Flaherty**, whose 1922 film *Nanook of the North* is widely regarded as the **first feature-length documentary**. It presented a dramatized yet informative look at the lives of the Inuit people. Another early innovator, **Dziga Vertov**, introduced revolutionary editing techniques and a philosophy of "kino-pravda" or "film truth," most famously in *Man with a Movie Camera* (1929), which emphasized realism and the power of the camera to reflect daily life.

The **Post-World War-II Era** brought renewed interest in the genre. **John Grierson**, often credited with coining the term "documentary," promoted films as a form of public service communication, especially in Britain and Canada. Though **Leni Riefenstahl** is often remembered for her controversial Nazi propaganda film *Triumph of the Will* (1935), her work did advance cinematic techniques like tracking shots and grand visual style—though not without ethical concerns due to its content and purpose.

In the **1960s**, movements like **cinéma vérité** in France and **direct cinema** in the United States revolutionized the style of documentary filmmaking. These movements aimed to capture events spontaneously with minimal intervention—often using handheld cameras and sync sound to maintain authenticity. Films like *Primary* (1960), documenting a U.S. presidential campaign, epitomize this shift.

By the **late 20th century**, documentaries gained **mainstream appeal** and commercial viability. Filmmakers like **Michael Moore** (*Fahrenheit 9/11*, *Bowling for Columbine*) and **Errol Morris** (*The Thin Blue Line*, *The Fog of War*) pushed the boundaries of narrative style, blending investigative journalism with cinematic techniques.

Their work not only entertained but also influenced political conversations and public opinion.

In the **21st century**, documentaries have expanded further in scope and reach. The rise of digital technology, smartphones, and streaming platforms such as Netflix, Hulu, and YouTube has **democratized production and distribution**, giving voice to independent and marginalized storytellers globally. Topics now range from climate change and mental health to true crime and personal memoirs.

Notable and influential documentaries include--

- *An Inconvenient Truth* (2006) – climate change awareness.
- *March of the Penguins* (2005) – wildlife behaviour and survival.
- *Free Solo* (2018) – human endurance and risk-taking.
- *13th* (2016) – racial injustice and mass incarceration.
- *My Octopus Teacher* (2020) – interspecies connection and marine conservation.

Documentaries have earned **global recognition**, including major awards like the **Academy Award for Best Documentary Feature**, **BAFTAs**, and honours from festivals like **Sundance** and **IDFA**. Films such as *Amy* (2015), *Citizenfour* (2014), and *O.J.: Made in America* (2016) have won both critical acclaim and sparked widespread discussion, showing the genre's power to inform and provoke.

➤ Documentaries – A Tool for Social Change and Development

Documentaries have long served as powerful tools for **education, awareness, and social reform**. Their visual storytelling makes complex issues accessible, compelling, and emotionally resonant for viewers of all ages.

- **Educational** Use-- Documentaries are widely utilized in **schools and universities** to supplement curricula in subjects such as

history, science, social studies, and environmental education. They provide dynamic, real-world perspectives that encourage critical thinking. **Examples--***Cosmos: A Spacetime Odyssey* (hosted by Neil deGrasse Tyson) and *Eyes on the Prize* (a series chronicling the American civil rights movement).

- **Produced by Renowned Institutions--** Organizations like **National Geographic, PBS (Public Broadcasting Service), and British Broadcasting Corporation(BBC)** have produced acclaimed educational and nature documentaries used in classrooms and academic research.

Example--National Geographic's *Before the Flood* (2016), presented by Leonardo DiCaprio, is widely used to educate students about climate change.

- **Catalysts for Awareness and Reform--** Many documentaries shine a spotlight on **social injustice, environmental harm, and systemic issues**, often sparking real-world changes.

- *The Cove* (2009) exposed the practice of dolphin hunting in Taiji, Japan, and won the Academy Award for Best Documentary Feature.
- *13th* (2016), directed by **Ava DuVernay**, examines mass incarceration and systemic racism in the U.S., and has been widely cited in discussions on criminal justice reform.

- **Impact on Policy and Corporate Behaviour--** Some documentaries have led directly to **institutional and policy changes**.

- *Blackfish* (2013), which highlighted the treatment of orcas in captivity, sparked widespread public outcry and resulted in **SeaWorld ending its orca breeding**

program and theatrical orca shows.

- **Influential Filmmakers as Advocates--**
Prominent documentary filmmakers often become **activists and educators**, using their platforms to influence public debate.
 - **Ava DuVernay** has used her documentaries and films to address racial justice and historical inequality.
 - **Ken Burns** is known for in-depth documentary series like *The Vietnam War*, *The Civil War*, and *Country Music*, which foster historical reflection and civic discourse.

STOP TO CONSIDER-23

Documentaries – A Window to the World

Brief

Summary--

Documentaries serve as powerful tools for education, cultural insight, and social change. From early 20th-century pioneers to modern streaming platforms, the genre has evolved in style, reach, and influence—shaping public discourse and awareness on critical global issues.

Key Pointers--

- **Origins--**
Early works by Robert Flaherty (*Nanook of the North*, 1922) and Dziga Vertov (*Man with a Movie Camera*, 1929).
- **Post-WW-II Development--**
John Grierson promoted documentaries as public service media; Leni Riefenstahl advanced visual techniques (controversially).
- **1960s Innovations--**
Rise of *cinéma vérité* and *direct cinema* emphasizing realism and spontaneity (e.g., *Primary*, 1960).
- **Late 20th Century--**

Michael Moore and Errol Morris blended journalism with cinematic storytelling for mainstream appeal.

- **21st Century Expansion--**
Digital tools and streaming platforms have democratized access and broadened themes and voices.
- **Notable Topics & Examples--**
Climate change (*An Inconvenient Truth*), wildlife (*March of the Penguins*), racial justice (*13th*), personal stories (*My Octopus Teacher*).
- **Awards & Recognition--**
Documentaries receive top honours at Oscars, BAFTAs, Sundance, and IDFA (e.g., *Amy*, *Citizenfour*, *O.J.: Made in America*).

Check Your Progress-23

Notes—i) Use the space below for your answers.

ii) Compare your answers with those given at the end of this unit.

1. Who directed *Nanook of the North*?
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.....
2. What philosophy did Dziga Vertov promote in documentary filmmaking?
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.....
3. Which documentary film is considered a U.S. presidential campaign coverage milestone?
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.....
4. What cinematic technique is Leni Riefenstahl known for advancing?
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.....

5. Which two countries did John Grierson influence with his public service documentaries?
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.....
6. Name a documentary by Michael Moore.
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.....
7. What technological developments helped democratize documentary production in the 21st century?
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.....
8. Which documentary highlights racial injustice and mass incarceration?
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.....
9. Which award is commonly given to documentaries for excellence?
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.....
10. Name one documentary that explores human endurance and risk-taking.
.....
.....

6.11 Short Films – Compact Creativity and Innovation

Short films are cinematic works typically defined by a runtime of **40 minutes or less**, including all credits, as per the Academy of Motion Picture Arts and Sciences (AMPAS). This time constraint demands **precision and economy in storytelling**, encouraging filmmakers to distill narratives to their most essential and impactful elements.

Despite their brevity, short films span a **wide range of genres and styles**—from intense dramas and quirky comedies to experimental visuals and pioneering animations. This format provides a **creative playground** for filmmakers, allowing them to take risks that might be **too bold or financially unfeasible** in feature-length productions.

As a result, many short films explore **unconventional narratives** or push boundaries in terms of structure, cinematography, or editing.

One of the major advantages of short films is their **accessibility and affordability**. Their lower production costs make them an attractive entry point for **emerging filmmakers**, film students, and independent artists seeking to develop their craft or convey compelling messages. Directors such as **Christopher Nolan** (*Doodlebug*, 1997), **Wes Anderson** (*Bottle Rocket*, 1994), and **Taika Waititi** (*Two Cars, One Night*, 2004) began their careers with short films, using them as stepping stones to gain attention in the industry.

While short films may not always receive mainstream distribution, they are widely celebrated through **renowned international festivals and awards**. The **Academy Awards** have recognized short films since the 1930s, through categories like **Best Live Action Short Film** and **Best Animated Short Film**. Other significant honours include--

- **Sundance Film Festival** – Short Film Grand Jury Prize.
- **Cannes Film Festival** – Short Film Palme d'Or.
- **BAFTA Awards** – Best British Short Film and Best Short Animation.

These platforms offer vital exposure, often leading to feature film opportunities or wider industry recognition.

In recent years, short films like “**Two Distant Strangers**” (2020), directed by **Travon Free** and **Martin Desmond Roe**, have garnered acclaim for tackling socially relevant themes such as **racial profiling and police violence**. The film won the **Oscar for Best Live Action Short Film** in 2021. Similarly, the **animated short** “**Hair Love**” (2019), directed by **Matthew A. Cherry**, celebrates **Black hair culture and family bonds**, earning the **Oscar for Best Animated Short Film** in 2020.

Beyond awards, **avant-garde and experimental short films** have significantly influenced the evolution of cinema, acting as incubators for **new storytelling methods, visual languages, and technical innovation**. Iconic examples include--

- **Maya Deren’s “Meshes of the Afternoon” (1943)** – a surrealist exploration of identity and perception.
- **Chris Marker’s “La Jetée” (1962)** – a science-fiction narrative told almost entirely through still photographs, inspiring later works like *12 Monkeys*.

In essence, short films serve as a **powerful medium for artistic experimentation**, social commentary, and career development, continuing to enrich the cinematic landscape with fresh voices and bold ideas.

Did You Know?

- **Early film pioneers** like **Georges Méliès** (*A Trip to the Moon*, 1902) and **Charlie Chaplin** (*The Kid*, 1921 – though close to feature-length) made landmark contributions to the short film format, blending storytelling with technical innovation and physical comedy.
- **Short films serve as launchpads** for emerging filmmakers, providing a platform to showcase talent, experiment with storytelling techniques, and develop directorial voice without the pressures of big-budget productions.
- **Short films are widely used for artistic expression**, educational purposes, and public service messaging. They are effective for conveying impactful messages succinctly—such as *The Gunfighter* (2014), which uses humour to satirize Westerns and narrative devices.
- Due to their **lower production costs and fewer logistical demands**, short films are accessible to **independent filmmakers, students, and non-profits**. This makes the medium ideal for grassroots storytelling and

experimentation.

- **Short films often explore niche topics**, social commentary, and personal stories that may not fit traditional commercial formats. Their brevity can deliver a **powerful emotional or intellectual impact**—as seen in *Stutterer* (2015), which explores speech impairment and won the Oscar for Best Live Action Short.
- Many acclaimed directors started their careers with short films. For example--
 - **Tim Burton's "Vincent" (1982)** – a stop-motion animated short exploring gothic themes.
 - **Martin Scorsese's "The Big Shave" (1967)** – a metaphorical take on America's involvement in Vietnam.
 - **Andrea Arnold's "Wasp" (2003)** – which won the Academy Award for Best Live Action Short.
- **Short films often involve collaborations** among emerging writers, directors, cinematographers, and editors. They serve as **valuable networking tools**, helping new creatives build portfolios, professional relationships, and credibility within the industry.

STOP TO CONSIDER-24

➤ Short Films

- Defined as films with a runtime of **40 minutes or less** (including credits).
- Encourage **concise storytelling** and **creative experimentation**.
- Explore various genres-- **drama, comedy, animation,**

experimental.

- Serve as an **accessible entry point** for aspiring filmmakers.
- Help launch careers of directors like **Christopher Nolan, Wes Anderson, Taika Waititi.**
- Recognized by major awards-- **Oscars, BAFTA, Cannes, Sundance.**
- Recent acclaimed shorts--
 - *Two Distant Strangers* (2020) – Racial injustice.
 - *Hair Love* (2019) – Black identity and family.
- Influence **cinematic innovation** and narrative techniques.
- Examples of experimental classics-- *Meshes of the Afternoon, La Jetée.*

Check Your Progress-24

Notes—i) Use the space below for your answers.

ii) Compare your answers with those given at the end of this unit.

1. What is the maximum runtime of a short film as defined by AMPAS?

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2. Why do short films require economical storytelling?

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3. Name one director who began their career with a short film.

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4. Which 2020 Oscar-winning short film tackled police brutality?

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5. What is the theme of the animated short *Hair Love*?

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-
6. Name two major international awards/festivals recognizing short films.
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-
7. What advantage do short films have over feature-length films in production?
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-
8. Which 1943 experimental short film is known for surreal visuals and identity themes?
-
-
9. Which short film inspired the sci-fi movie *12 Monkeys*?
-
-
10. What type of content often characterizes avant-garde short films?
-
-

6.12 Let Us Sum Up

This unit offers a comprehensive overview of the **international film industry and satellite television**, exploring major film industries and diverse cinematic formats. It begins with an introduction to global cinema and sets clear learning objectives.

We examine key players in the modern film industry, focusing on **Hollywood** as the dominant force and **Canada's growing film sector** with its emphasis on cultural identity. The unit also delves

into the **European, Asian, and African** film industries, highlighting their unique styles, contributions, and challenges.

The impact of **satellite television** is analyzed, especially in the context of expanding access to global content and shaping viewing habits.

The final sections focus on cinematic forms beyond mainstream feature films--

- **Animated films** as a blend of creativity and technology.
- **Documentaries** as tools for truth, education, and social change.
- **Short films** as compact, innovative expressions that often launch filmmaking careers.

Together, these themes provide a well-rounded understanding of the **diverse landscape of global cinema and television** in the contemporary era.

6.13 References and Suggested Readings

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Monaco, J. (2002). *How to read a film: Movies, media, and beyond* (3rd ed.). Oxford University Press.

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6.14 Model Questions

- Provide a summary of prominent film industries around the world. Elaborate with suitable examples.

- How did Walt Disney Studios contribute to the growth of animation? Elaborate with suitable examples.
- Explain how short films serve as a learning platform for aspiring filmmakers. Elaborate with suitable examples.
- Discuss the impact of the COVID-19 pandemic on global film markets, particularly focusing on how it affected box office revenues and production timelines. How did these disruptions alter the dominance of the United States(U.S.) as the leading film market, and what role did China play in the shift of this dynamic? Provide examples to support your explanation.
- Analyze the significance of the number of films produced annually as a measure of a country's dominance in the global film industry. How does India's position as the largest film producer reflect its cultural and linguistic diversity? Compare India's production capacity with that of other leading film markets, such as the United States(U.S.) and China, and explore the economic and social implications of these production figures.
- Examine the key factors that led to Hollywood becoming the epicenter of the modern film industry. How did its early geographical advantages, the rise of iconic studios, and technological innovations like the transition to sound contribute to Hollywood's global dominance? Discuss the significance of landmark films such as *The Birth of a Nation* and *The Jazz Singer* in shaping Hollywood's cultural and cinematic legacy.
- The Golden Age of Hollywood (1930s–1940s) witnessed the rise of the studio system, which controlled production, distribution, and exhibition. How did this centralized control shape the filmmaking process during that era? In your

answer, analyze the importance of key films from this period, such as *Gone with the Wind*, *Citizen Kane*, and *Casablanca*, and their lasting impact on both the industry and global culture.

- Discuss the evolution of Hollywood from the post-war era through to the contemporary period. How did social, legal, and technological changes—from the decline of the studio system to the rise of independent cinema and the Hollywood Renaissance—redefine the film industry? Evaluate the contributions of directors like Alfred Hitchcock, Francis Ford Coppola, and Steven Spielberg in shaping modern Hollywood cinema.
- Discuss the historical development of the Canadian film industry, highlighting the role of national institutions and key cinematic movements. How did these elements contribute to shaping a distinct Canadian film identity despite Hollywood's influence?
- Analyze the impact of specific films and filmmakers mentioned in the text on both the national and international perception of Canadian cinema. In what ways did these films reflect Canadian values, identities, and socio-political themes?
- Evaluate the significance of film festivals such as the Toronto International Film Festival (TIFF) and support systems like the National Film Board (NFB) and Telefilm Canada in promoting Canadian cinema. How do these institutions shape the production, distribution, and global recognition of Canadian films?
- Trace the historical evolution of the European film industry from its origins in the late 19th century to the post-war cinematic renaissance. How did the movements and

filmmakers of each era shape the artistic identity and global reputation of European cinema?

- Discuss how European cinema has used film as a medium for cultural and socio-political commentary. Refer to specific film movements, directors, or works that exemplify this tradition of engagement with historical, ideological, or social issues.
- Evaluate the role of international collaboration, film festivals, and digital platforms in the contemporary European film industry. How do these elements help European cinema maintain its artistic integrity while also achieving global reach and relevance?
- Examine the historical and contemporary contributions of the French film industry to global cinema. In your answer, consider key movements like the French New Wave, major institutions and festivals, and how France continues to support cinematic diversity and innovation today.
- How does the French film industry balance artistic freedom and cultural identity with commercial success in the face of global competition, particularly from Hollywood? Discuss with reference to public funding mechanisms, film education, and notable contemporary films and directors.
- Discuss the evolution of the Polish film industry from the post-World War-II era to the present. How have different generations of filmmakers reflected Poland's historical, political, and cultural identity through their works? Provide examples from key movements and directors.
- Evaluate the role of the Polish Film School and later filmmakers like Krzysztof Kieślowski and Paweł Pawlikowski in shaping both national and international perceptions of Polish cinema. How have Polish films

addressed universal themes while maintaining a distinct cultural voice?

- Analyze the evolution of the German film industry from the Weimar era to the present day. How did historical events such as World War-II(1939-45) and the post-war division of Germany influence cinematic themes, styles, and movements? Refer to key film movements and directors in your response.
- Evaluate the contributions of the New German Cinema Movement to both national and international film culture. How did directors like Fassbinder, Wenders, and Herzog use cinema to explore Germany's post-war identity and challenge conventional storytelling?
- Examine the historical evolution of the U.K. film industry from the early 20th century to the present day. How have key movements like the British Documentary Movement and Kitchen Sink dramas shaped the thematic and stylistic identity of British cinema? Support your answer with examples.
- Critically evaluate the role of infrastructure and institutional support (such as government funding, film schools, and BAFTA) in the development and global success of British cinema. How have these elements contributed to nurturing talent and producing internationally acclaimed films in recent decades?
- Discuss how the diversity of the Asian continent is reflected in its various national film industries. In your answer, analyze how regional cinema—such as Bollywood, South Korean, Chinese, and Iranian films—have contributed to

shaping a unique pan-Asian cinematic identity with global influence.

- Evaluate the factors that have led to the international success of selected Asian film industries such as South Korea, India, and Iran. How do cultural specificity, storytelling styles, and global outreach strategies contribute to their critical and commercial recognition worldwide?
- Examine the evolution of Japanese cinema from the post-World War-II era to the present day. In your response, analyze the contributions of key directors and how their works reflect Japan's cultural values while influencing global cinematic traditions.
- Discuss the significance of Japanese animation in shaping the global perception of Japanese cinema. How have filmmakers like Hayao Miyazaki, Satoshi Kon, and Makoto Shinkai contributed to the global success and artistic reputation of Japanese animated films?
- Critically analyze the diverse nature of Indian cinema by comparing the thematic and stylistic differences between Bollywood and regional film industries such as Tamil, Telugu, Malayalam, and Bengali cinema. How do these differences reflect India's linguistic and cultural plurality?
- Discuss how Indian cinema has evolved to gain international recognition. In your response, evaluate the contributions of key filmmakers and films across both Bollywood and regional industries in shaping India's global cinematic identity.
- Examine the impact of Hong Kong's film industry on the global action and martial arts genres. How did key figures such as Bruce Lee, Jackie Chan, and directors like John Woo

contribute to reshaping international cinematic conventions during the industry's golden age?

- Analyze how the cultural identity of Hong Kong—shaped by both Chinese traditions and its colonial past—is reflected in its cinema. Discuss with reference to various film genres and notable filmmakers who have contributed to this hybrid representation.
- Discuss the role of directors such as Bong Joon-ho, Park Chan-wook, and Lee Chang-dong in shaping the global appeal of South Korean cinema. How have their films contributed to breaking genre boundaries and addressing social issues, leading to the rise of the Hallyu Wave?
- Analyze the significance of the Hallyu Wave in expanding South Korea's cultural influence globally. In what ways has the success of South Korean films, K-dramas, and other cultural exports such as K-pop and fashion contributed to the broader impact of Korean cinema on international audiences?
- How have Iranian directors like Abbas Kiarostami, Jafar Panahi, and Asghar Farhadi used their films to navigate the sociopolitical constraints of their environment? Discuss how these filmmakers use storytelling techniques such as symbolism, neorealism, and character-driven narratives to address social issues and gain international recognition.
- Analyze the impact of Iranian cinema on global film culture, particularly in relation to the works of Abbas Kiarostami, Jafar Panahi, and Asghar Farhadi. How have these filmmakers' contributions influenced the perception of Iranian cinema at international film festivals and awards, despite the challenges posed by censorship and political repression?

- Discuss the evolution of African cinema from colonial-era portrayals to post-independence narratives led by African auteurs. How did filmmakers like Ousmane Sembène, Souleymane Cissé, and Djibril Diop Mambéty redefine African identity and challenge colonial perspectives through their works?

- Examine the thematic and stylistic features of African cinema that distinguish it from other global film traditions. In your answer, consider the influence of oral storytelling, decolonization, and the conflict between tradition and modernity, citing examples from both classic and contemporary African filmmakers.

- How has African cinema functioned as a tool for social commentary and cultural assertion? Analyze the role of institutions such as FESPACO and the contributions of recent filmmakers like Wanuri Kahiu, Mati Diop, and Abderrahmane Sissako in shaping the modern African cinematic landscape.

- Trace the historical evolution of Nollywood from its early days of straight-to-video films to its current standing as a globally recognized film industry. How did changes in production, distribution, and international platforms like Netflix contribute to this transformation?

- Critically analyze the factors that have contributed to Nollywood's popularity both within Africa and across the diaspora. In your response, consider its narrative traditions, accessibility, and the role of influential filmmakers in shaping its identity.

- Evaluate the impact of both early pioneers and the new generation of Nigerian filmmakers on the artistic and international growth of Nollywood. How have directors like Kunle Afolayan, Kemi Adetiba, and C.J. Obasi helped redefine the themes, styles, and global reputation of Nigerian cinema?

- Discuss the evolution of Egyptian cinema from its early beginnings to its contemporary phase. How did the Golden Age of Egyptian cinema influence Arab film culture, and what factors have contributed to the industry's endurance despite political and economic challenges?

- Examine the contributions of prominent Egyptian filmmakers and actors to the global and Arab cinematic landscape. In your response, analyze how directors like Youssef Chahine and Salah Abu Seif, as well as actors like Omar Sharif and Faten Hamama, shaped the identity and global perception of Egyptian cinema.

- Evaluate the thematic concerns and narrative techniques in key modern Egyptian films such as *The Yacoubian Building* (2006), *Clash* (2016), and *Feathers* (2021). How do these films reflect social realities and challenge conventional representations within Egyptian society?

- Trace the historical development of satellite television from its early technological roots to its global impact. In your answer, discuss key milestones such as the launch of Sputnik-1, Telstar-1, and the role of networks like HBO in shaping the satellite TV industry.

- Analyze the significance of satellite television in expanding media access and transforming broadcasting systems worldwide. How did technological advancements and Direct-to-Home (DTH) services contribute to its growth,

especially in countries with limited terrestrial infrastructure like India?

- Discuss the impact of cord-cutting on the satellite television industry. How have providers like DIRECTV, Dish Network, and Sky adapted to changing consumer preferences, and what strategies are being employed to remain relevant in the era of streaming platforms?
- Evaluate the evolving role of satellite TV in both urban and rural media landscapes. In your answer, examine how technological integration with Over The Top(OTT) platforms and original content production are helping satellite TV providers maintain their presence despite growing digital disruption.
- Trace the evolution of original content in satellite television from the 1980s to the present day. In your answer, discuss how early experiments by networks like HBO paved the way for the “Golden Age of Television” and later prestige dramas, citing key examples.
- Analyze how satellite TV contributed to the development of complex narratives and character-driven storytelling in television. How did shows like *The Sopranos*, *Breaking Bad*, and *Mad Men* redefine audience expectations and influence global television trends?
- Discuss the role of diversity, inclusion, and changing genre preferences in the production strategies of satellite and streaming networks. How do shows like *Killing Eve*, *Pose*,

and *The Queen's Gambit* reflect broader societal shifts in representation and content creation?

- Discuss the origins of animation as a cinematic art form. How did early pioneers like Émile Cohl and J. Stuart Blackton contribute to the foundation of modern animation, and what techniques did they employ that set the stage for future developments?
- Examine the impact of Walt Disney's *Snow White and the Seven Dwarfs* (1937) on the animation industry. Why is this film considered a landmark in animation history, and how did it shape the Golden Age of American Animation?
- Evaluate the influence of the digital revolution on animation with reference to Pixar's contributions. How did *Toy Story* (1995) change industry standards, and what role did Pixar play in merging technology with storytelling in later productions like *Up* and *Finding Nemo*?
- Analyze the current global landscape of animated filmmaking. How do studios like Studio Ghibli and Cartoon Saloon differ from major American studios in their approach to animation, and what does this say about the role of culture in animated storytelling?
- Compare and contrast the storytelling approaches of mainstream studios (Disney, DreamWorks, Illumination) with those of independent and international studios. How do themes, character design, and cultural elements vary, and what impact does this have on global audiences?

- How have animated films such as *The Lion King*, *Beauty and the Beast*, and *Shrek* shaped popular culture across generations? Discuss how these films blend storytelling, music, and animation to create enduring cultural impact, and evaluate their relevance in today's media landscape.
- Examine the global influence of Japanese anime in comparison to Western animated productions. Using examples like *Spirited Away* and *Your Name*, critically assess how anime contributes to the diversity of animation as a cinematic form and how it resonates with international audiences.
- Discuss the significance of the Academy Award for Best Animated Feature introduced in 2001. How has this recognition elevated the status of animated films within the broader cinematic industry, and what do winning films such as *Coco*, *Frozen*, and *Spider-Man: Into the Spider-Verse* reveal about changing trends in animation and audience preferences?
- Discuss the evolution of documentary filmmaking from its early 20th-century origins to the modern digital age. In your answer, highlight key filmmakers, stylistic movements, and technological advancements that have shaped the genre.
- Documentaries are often called a "window to the world." Analyze this statement with reference to how documentaries educate, raise awareness, and influence public opinion using specific examples such as *An Inconvenient Truth*, *13th*, and *Free Solo*.
- Compare and contrast the cinematic philosophies of early documentary pioneers like Robert J. Flaherty and Dziga Vertov. How did their approaches differ in portraying 'truth'?

and reality, and what impact did their methods have on future documentary styles?

- Evaluate the influence of cinéma vérité and direct cinema in the 1960s on contemporary documentary practices. How do these movements continue to inform the way documentaries are shot, edited, and perceived by audiences today?
- How has the rise of streaming platforms and digital technology changed the production, distribution, and consumption of documentaries in the 21st century? Discuss with examples how this shift has empowered new voices and expanded the scope of documentary storytelling.
- Discuss the unique storytelling challenges and creative opportunities presented by the short film format. How does the restricted runtime influence narrative style, pacing, and character development? Support your answer with examples.
- Short films are often considered stepping stones for filmmakers entering the industry. Analyze how early short works by directors like Christopher Nolan, Wes Anderson, and Taika Waititi contributed to their professional development and cinematic style.
- Evaluate the role of film festivals and awards in promoting short films and discovering new talent. How do platforms like the Academy Awards, Sundance, and Cannes contribute to the visibility and success of short filmmakers?
- Short films frequently tackle bold and socially relevant themes. Examine how films like *Two Distant Strangers* and *Hair Love* use the short format to deliver powerful messages. What makes short films particularly effective in addressing contemporary social issues?
- Explore how experimental short films such as *Meshes of the Afternoon* and *La Jetée* have influenced cinematic form and

narrative structure. What impact have such avant-garde works had on the broader evolution of film language and technique?

6.15 Answers to Check Your Progress

Check Your Progress-1

1. Box office revenue and number of films produced annually.
2. China.
3. India.
4. *The Battle at Lake Changjin*.
5. Tollywood(Telugu) and Kollywood (Tamil).

Check Your Progress-2

1. Due to its mild climate, consistent sunlight, and diverse natural landscapes.
2. It was the first feature-length sound film (talkie), marking the end of the silent film era.
3. The Paramount Decree of 1948.
4. Francis Ford Coppola, Martin Scorsese, and Steven Spielberg.
5. They are the most prestigious film awards, hosted annually in Hollywood.
6. Paramount Pictures, Warner Bros., and Metro-Goldwyn-Mayer (MGM).
7. *Gone with the Wind* (1939) and *Casablanca* (1942).
8. Psychological Thriller.
9. *Jaws* (1975).
10. *Moonlight* and *Nomadland*.

Check Your Progress-3

1. 1939.
2. Documenting Canadian life and values through documentaries, short films, and animations.
3. A 1970s movement marked by films exploring Canadian identity and social

issues.

4. *Mon Oncle Antoine* (1971).
5. *Goin' Down the Road* (1970).
6. *The Sweet Hereafter*.
7. First Inuktitut-language feature film; won Camera d'Or at Cannes.
8. *Incendies*.
9. The Toronto International Film Festival (TIFF) was founded in 1976. Initially named the "Festival of Festivals," it was established by Bill Marshall, Dusty Cohl, and Henk Van der Kolk. The inaugural event showcased 127 films from 30 countries and attracted 35,000 attendees.
10. The 2022 film *Women Talking* was directed by Sarah Polley, who also adapted the screenplay from Miriam Toews' 2018 novel of the same name. Polley's work on the film earned her the Academy Award for Best Adapted Screenplay at the 95th Oscars in 2023.

Check Your Progress-4

1. The Lumière brothers and Georges Méliès.
2. German Expressionism or Soviet Montage Theory.
3. Post-war poverty and realism using non-professional actors.
4. The French New Wave.
5. Cannes, Berlin, and Venice.
6. Ken Loach's *I, Daniel Blake* (2016).
7. Through co-productions, funding collaborations, and streaming platforms.
8. *The Favourite* (UK-Ireland-US).
9. They recognize and support European cinematic excellence.
10. It emphasizes artistic freedom and social commentary over commercial formulas.

Check Your Progress-5

1. The Lumière brothers (Auguste and Louis).
2. The French New Wave (Nouvelle Vague).
3. The Cannes Film Festival.
4. The Centre National du Cinéma et de l'image animée (CNC).
5. *Portrait of a Lady on Fire*.
6. Luc Besson.
7. A mix of commercial, artistic, and culturally rich films.
8. Through quotas, tax incentives, and public funding.
9. *Titane* (2021).
10. It introduced innovative storytelling and filmmaking techniques.

Check Your Progress-6

1. After World War-II.
2. It fostered a new generation of directors who tackled political and philosophical themes.
3. Andrzej Wajda.
4. *The Decalogue* (1989).
5. *Ida* (2013) by Paweł Pawlikowski.
6. *Europa Europa* (1990).
7. It funds and promotes Polish cinema both domestically and internationally.
8. *Cold War* (2018).
9. National identity and socio-political struggle.
10. Increased international co-productions and collaborations.

Check Your Progress-7

1. The 1920s, during the Weimar Republic.
2. *The Cabinet of Dr. Caligari* (1920) and *Metropolis* (1927).
3. World War-II(1939-45) and the Nazi regime's control over cinema.
4. Rainer Werner Fassbinder, Wim Wenders, and Werner Herzog.
5. *The Marriage of Maria Braun* (1979).
6. *Paris, Texas* (1984).

7. It is one of the most prestigious global film festivals, showcasing both German and international films.
8. *The Lives of Others* (2006).
9. Unconventional storytelling, socio-political commentary, and psychological depth.
10. Werner Herzog.

Check Your Progress-8

1. A 1930s movement led by John Grierson, which focused on capturing real-life stories and social issues.
2. John Grierson.
3. Kitchen Sink dramas.
4. *Trainspotting* (1996).
5. Family, race, and social division.
6. *12 Years a Slave* (2013).
7. They encourage domestic film production and international co-productions.
8. The **BAFTA Awards**.
9. Mike Leigh.
10. They celebrate the best in British and international filmmaking and are often seen as a precursor to the Academy Awards.

Check Your Progress-9

1. *Yasujirō Ozu and Akira Kurosawa*.
2. *Hindi cinema in India*.
3. *"Parasite"*.
4. *Bruce Lee and Jackie Chan*.
5. *Abbas Kiarostami and Asghar Farhadi*.

Check Your Progress-10

1. *Akira Kurosawa, Yasujirō Ozu, and Kenji Mizoguchi*.
2. *Rashomon* (1950).
3. *Hirokazu Kore-eda*.
4. *Spirited Away* (2001).
5. *Satoshi Kon and Makoto Shinkai*.

Check Your Progress-11

1. *Bollywood (Hindi-language cinema based in Mumbai)*.

2. *Baahubali*.
3. *Satyajit Ray*.
4. *Tamil (Kollywood), Malayalam cinema.*
(Also valid: *Telugu, Bengali, Punjabi, etc.*)
5. *Anurag Kashyap*.

Check Your Progress-12

1. *Bruce Lee*.
2. *John Woo and Tsui Hark*.
3. *In the Mood for Love (2000)*.
4. *Jackie Chan, Chow Yun-fat, or Jet Li*.
5. *Through co-productions with Mainland China and international collaborations*.

Check Your Progress-13

1. *The Korean Wave*.
2. *Parasite (2019)*.
3. *Oldboy (2003) or The Handmaiden (2016)*.
4. *Lee Chang-dong*.
5. *K-pop and K-dramas*.

Check Your Progress-14

1. *Taste of Cherry*.
2. *He was banned from filmmaking and placed under house arrest*.
3. *On a USB drive hidden inside a cake*.
4. *Asghar Farhadi*.
5. *Symbolism, minimalism, and focus on children or everyday characters*.

Check Your Progress-15

1. *Ousmane Sembène*.
2. *It was one of the first sub-Saharan African feature films and critiqued colonial racism*.
3. *FESPACO (Pan-African Film and Television Festival of Ouagadougou)*.
4. *Touki Bouki*.
5. *Postcolonial identity, social justice, tradition vs. modernity, and oral storytelling*.

Check Your Progress-16

1. *Living in Bondage (1992)*.
2. *Over 2,000 films*.
3. *Netflix, Prime Video, and Showmax*.
4. *Kunle Afolayan (among others like Tunde Kelani, Biyi Bandele)*.

5. *Social issues, cultural traditions, modern African life, and family dynamics.*

Check Your Progress-17

1. "Hollywood of the Middle East."
2. Youssef Chahine.
3. 1940s to 1960s.
4. *Lawrence of Arabia* (1962).
5. Cairo International Film Festival.

Check Your Progress-18

1. It enabled the first live television transmission between the U.S. and Europe.
2. HBO (Home Box Office).
3. DIRECTV and DISH Network.
4. It improved signal quality and allowed more services like HD channels and pay-per-view.
5. Tata Play (formerly Tata Sky) or DD Free Dish.

Check Your Progress-19

1. Cord-cutting and rise of streaming services.
2. DIRECTV and Dish Network.
3. Smart Set-Top Boxes(STBs).
4. Limited internet access in rural/remote areas.
5. Original and exclusive programming.

Check Your Progress-20

1. HBO (Home Box Office)
2. *Dream On* (1990–96)
3. *Tales from the Crypt*
4. *The Sopranos* (1999–2007)
5. *The X-Files* (Fox)
6. *Seinfeld* (NBC)
7. *The Wire* (2002–08)
8. *Breaking Bad* (2008–13)
9. *Game of Thrones* (2011–19)
10. *Pose*

Check Your Progress-21

1. Émile Cohl and J. Stuart Blackton.
2. It was the first full-length cel-animated feature film.
3. Pixar Animation Studios.
4. *Toy Story* (1995).
5. *Monsters, Inc.* (2001).
6. Studio Ghibli.

7. *Shrek* (2001).
8. Cartoon Saloon.
9. *Frozen* (2013).
10. *Despicable Me* (2010).

Check Your Progress-22

1. *The Lion King* (1994) and *Beauty and the Beast* (1991).
2. In 2001.
3. *Shrek* (2001).
4. *Shrek* and *Ice Age*.
5. *Spirited Away* (2001).
6. *Your Name* (2016).
7. *Coco*.
8. *Spider-Man: Into the Spider-Verse*.
9. *Frozen* (2013).
10. *Epic* (2013).

Check Your Progress-23

1. Robert J. Flaherty.
2. Kino-pravda (film truth).
3. *Primary* (1960).
4. Tracking shots and grand visual style.
5. Britain and Canada.
6. *Fahrenheit 9/11* or *Bowling for Columbine*.
7. Digital technology, smartphones, and streaming platforms.
8. *13th* (2016).
9. Academy Award for Best Documentary Feature.
10. *Free Solo* (2018).

Check Your Progress-24

1. 40 minutes (including credits).
2. Due to their limited runtime.
3. Christopher Nolan / Wes Anderson / Taika Waititi.
4. *Two Distant Strangers*.
5. Black hair culture and family representation.
6. Sundance and Cannes (also: Oscars, BAFTA).
7. Lower cost and accessibility for emerging filmmakers.
8. *Meshes of the Afternoon*.
9. *La Jetée* (1962).
10. Experimental storytelling and cinematic innovation.