

# **PUBLIC RELATIONS MEDIA**

**Course II**

**Unit 4 PR- Photography**

**Unit 5 Electronic Media**



**DR. B.R. AMBEDKAR OPEN UNIVERSITY**  
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This text forms part of the Open University Course

The complete syllabus for the course appears at the end of the last instalment of the text of this course.

Further information on Open University Courses may be obtained from the Director, Dr. B.R.A. Open University, Jubilee Hills, Hyderabad. (A.P.)

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## P R E F A C E

Public Relations as a profession has made rapid progress during the past two decades. The major public sector and private organisations today have recognised the importance of Public Relations, thereby creating new job opportunities for young men and women. Moreover, Public Relations as management function is fast gaining recognition in our country. Further, there is a wide scope for Public Relations Consultancy Service. The number of new openings advertised in the mass media makes one optimistic about the growth of the profession. The next decade with its over all progress in agriculture, industry, commerce and greater awareness among the masses owing to increased exposure to mass media will call for greater two-way Communication and Public Relations than have hitherto been needed.

The social responsibility of a Public Relations practitioner is greater in a developing country like ours than the developed countries. The profession will have a crucial role to play in the near future, whether it is that of fighting against untouchability, pollution or campaigning for afforestation, small family, or for bringing in Computer technology.

The Post-Graduate Diploma Course in Public Relations offered by the Dr. B.R.A. Open University aims at training persons as Public Relations Professionals. The Course covers all aspects of Public Relations keeping in view our social, political, cultural and economic imperatives. It introduces the students to the basic principles and practice of Public Relations.

The Diploma Course consists of the following five papers

1. Principles of Communication and Public Relations.
2. Public Relations Media
3. Public Relations Management
4. Editing and Production of Corporate Publications, and
5. Advertising

In the paper, Public Relations Media, the student is taught about the characteristics, selective advantages, functioning of various media and their professional organisations. The importance of films, photography, exhibitions, media relations and Government Information agencies as Public Relations Media is discussed. The course tells the student how to use the different media for public relations, how to write for different media and how to organise media events.

In this text, Public Relations media, Photography, history, growth and the role of (Electronic Media) Radio, TV in India are discussed. Though a late starter, TV in India has made rapid progress covering nearly 70 per cent of the population. The impact of TV can be seen and felt all over the co-

unit y. Radio and TV provide good opportunities for a Public Relations Professional to spread the message. The lessons help a student to understand the use of Photographs, Radio and TV for public relations.

The students by listening and watching the various programmes can benefit themselves in a practical way.

The text deals with the topics included in the syllabus for the Post-Graduate Diploma Course in Public Relations offered by the Dr. B.R.A. Open University. The syllabus, for the sake of convenience, is divided into units, each of which comprises a number of lessons. Each Unit generally covers a specific area of the subject. The lessons are prepared by specialists in accordance with a format intended to enable the student to read and understand them without much difficulty. Each lesson begins with a statement of its objectives followed by synopsis and has at its end assignments, aimed at testing the student's comprehension of the subject matter.

The University hopes that this material would help the student to get acquainted with the basic principles of Public Relations Media.

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# UNIT : 4 PR PHOTOGRAPHY

## Lesson 9 : Photographs

### Objective

To discuss the importance of photography as an aid to Public Relations and to study the various uses of photographs in conveying messages to the target audience. The relationship between the PR practitioner and the photographer is also described.

### Synopsis

1. Photographic Communication
2. Photo journalism
3. Characteristics of Photography, advantages, limitations.
4. Use of Photographs
5. Spot-news photos
6. Photo Features
7. Photo Editing
8. Caption writing
9. P.R. Manager and photography
10. Do's and Don'ts in P.R. Photography
11. Photo Library
12. Photo division.

### 1. Photographic Communication

'One picture is worth a thousand words', is an old Chinese saying. A picture easily attracts the attention of the readers. Many persons who may not care even to read a news - item in a newspaper will look at a picture or pictures published in the same newspaper. This is because, photographs have immense eye-appeal and attractive photographs are described as 'inner poems of permanence', which can be heard, felt or received on the retina of the eye. Research into the editorial contents has revealed that four out of five persons looked at the pictures. Being one of the most versatile and effective visual media, photography offers many opportunities for its use in Public Relations.

**Photography :** The process by which pictures are made by the chemical action of light on a photo sensitive surface or film is known as photography. The Camera is the main tool of photography. Conveying messages or telling Stories with photographs is called photographic communication.

### 2. Photo Journalism

Newspapers, as we know, carry both written words and photographs to present the news of the day. Both have equal importance in

presenting the news. A picture in a newspaper requires all the qualities of a good news item. There is, therefore, *as much journalism in photography as there is in the written word*. One who reports to the newspapers with the help of a camera is a photo journalist. It is his job to "cover" events of news value and present them to the readers in a visual form. 'Covering' an event means reporting it graphically or in words. The camera, is thus an important tool of the photo-journalist. Photo Journalism is a new trend in our country and it has a bright future.

A PR Photographer should have the qualities of a photo journalist. But the PR practitioner need not be a professional photo journalist. It is enough if he has a thorough knowledge of the various aspects of photography and its uses in public relations. In short the PR man should know:

1. How to communicate a message with pictures ?
2. What type of pictures are required by newspaper ?
3. What are the various uses of photographs ?
4. How to work with a photographer ?

These techniques are required for the PR practitioner to make the best use of photography.

### 3. Characteristics of Photography

Photography has certain basic characteristics which make this medium work advantageously.

They are:

1. Photography is basically a visual medium.
2. Photography has been described as the most 'Universal of all languages' in the sense that photographs are not foreign to any one, to whatever country or language one may belong.
3. Photography knows no barrier of illiteracy. Even illiterate person can easily understand the story in a picture because it is self explanatory.
4. Photographs create an immediate impression because of their intrinsic value. They always present the truth or reality.
5. Photographs 'spell out' a message more quickly, clearly and powerfully than other means of communication because of their ability to evoke an emotional response. They create human interest.



## **Limitation**

Each medium has its own advantages and disadvantages. The limitation of photography is that it cannot be used for creating awareness among the people as radio and television can be. It is static, lacking movement

## **Relative appeal**

1. Photographs have advantages over the printed messages. They enhance the meaning of the printed word making it clear to both literate and illiterate persons.
2. Photographs are more flexible and less costly than the printed word.
3. Photographs cut down a news story or feature.
4. Photographs can also be used by other media such as the television, films, newspapers, cinema, exhibition etc.
5. Photographs are more useful for influencing and persuading individuals rather than mass audiences. Photographs are more useful in organising displays and demonstrations.

Why should a Public Relations practitioner use photographs? There are several factors which determine the need for pictures in PR messages

### **1. The audience enjoy the pictures**

Most of the pictures cover human activities. Thus, people as human beings not only look at the pictures but also enjoy them. They offer relief from monotony. They attract readers.

### **2. The audience understand the pictures**

Pictures tell stories very clearly. It is, therefore, easy for the people to recognise and understand the pictures of their fellow beings.

### **3. The audience remember the pictures**

One may not remember the words but one cannot easily forget the pictures. The picture of Squadron Leader Rakesh Sharma who went into outer space will always be green in the memories of the people.

### **4. The audience believe the pictures**

'Seeing is believing'. Pictures are the next best things to the people being present at the place of an occurrence. Photographs tell what has actually taken place. By looking at pictures, people can form their own idea about the event instead of depending on what has been described in 'second hand' written words.

In view of the merits of photography as an aid to Public Relations, the PR practitioner must decide where, when and how photographs should be used. Though photographs have a vital role in conveying PR messages, they are not being used as extensively as they ought to be.

### **Illustrations**

Other illustrations used as visual media include cartoons, diagrams, maps, drawings, graphs, charts and sketches.

## **4. Use of Photographs**

Photographs are used in several ways.

1. Some are used for shooting the technical operation of the machinery in instructional manuals. Pictures of the company's products are used in trade shows or technical publications. These photographs are intended to show a product's performance or the working of a machine. In such photographs, technical accuracy and clarity are required rather than human interest.
2. Photographs are used in sales promotion. Photographs of the products are used for illustrating catalogues, promotional literature, etc. They are called product catalogues. These photographs highlight the selling points of the product.

There are other ways of using photographs for PR coverage.

Photographs are used in Public Relations to:

- a) Illustrate news stories or events.
- b) Illustrate company's progress through photo feature in newspapers and magazines.
- c) Illustrate reports in booklets, house journals, folders.
- d) Illustrate press advertising and posters.
- e) Illustrate manuals, handbooks.
- f) Illustrate record albums which are a permanent record.
- g) Illustrate newscasts in television.
- h) Illustrate exhibition and other outdoor publicity material.

What makes an interesting photograph? Public Relations photography needs to be a 'stopper', that means there should be something in it to make the reader pause and even ponder. This is possible only when human interest is created.

The test of a good portrait photograph for use in publicity is the facial expression of the subject. Product illustrations should be close-ups using the hand or a part of the hand as a centre of interest.

There is something about the hand, especially a woman's hand, that interests people. The human hand affords a wonderful opportunity for a display of the photographic skill.

## 5. Spot-news Photographs

*A PR Practitioner must invariably illustrate with Photographs the press release on important events such as an inaugural function, a major conference and visits of VIPs to the company. Its chief aim is to present an event in the form of a picture.*

Every PR picture must convey a message. News reports sent without photographs do not always evoke reader interest and the desired impact is not created. Every major news release should be accompanied by a photograph.

## 6. Photo Features

Like feature articles, there are pictorial features also. The story is presented through pictures arranged in a suitable order and with appropriate captions. Some magazines devote their central pages exclusively to photo features. The weekly magazine sections of leading daily newspapers are full of pictures. In fact, photo features are a kind of dessert or sweet dish after a good dinner.

Here is an example of a photo feature. Pandit Jawaharlal Nehru had laid the foundation stone for the world's tallest masonry dam at Nagarjunasagar, on December 12, 1955. Photographs of the function were published along with the reports of the event as news pictures.

The dam was completed and water was let out for irrigation. The gigantic project brought about a revolutionary change in the rural area. The areas under the Nagarjunasagar ayacut have been transformed into smiling villages with green lush fields, rural industries and contented families.

It was a good opportunity for the Public Relations man to present the 'story' in a variety of ways, one of them being a pictorial feature. Photographs of the labourers who built the modern temple as Mr. Nehru called it, views of the lake, green fields, new industries, vignettes of tourist spots and of happy and prosperous couples, formed the basis for the feature. Newspapers and magazines at home and abroad carried such photo-features.

### Lively Pictures

The Illustrated Weekly of India always carries photo features. Out of four or five pages of such features, there are hardly 10 to 15 sentences or words. The rest are photographs. There was a superb

photo feature once on such a subject as trees by one of the country's leading photographers. It presented a selection of his remarkable photographs of trees taken in forests.

Dense forests, solitary branches reaching into the sky, half burnt, lonely rumps of trees, trees in many moods and many fascinating insights formed the theme of this feature. An interesting aspect of this photo-feature was that every photo used was self-explanatory and individual captions were not necessary except for a general introduction of about five lines.

Photo features on important activities and achievements of companies can be published in house journals besides being contributed to the daily press and the magazines.

## 7 Photo Editing

Like news, a photo is also edited. Editors want pictures which improve the layout and impress the readers. They require pictures which reproduce well in their respective printing processes and on the paper used by them. They want sharp, well focussed, glossy prints. The pictures should not be of snapshot size or too large so that the subject matter can be accommodated in the space available. A well-edited photograph meets the requirements of editors. It has great reproduction value.

Photo editing includes the selection of the photo, touching of the print to eliminate irrelevant details and highlighting of light and shade contrasts. The photographs should be like a 'red traffic light' or 'stopper'. How a photo reproduces also should be considered before it is used. Photographs with a dominant white background should be avoided. A picture with plenty of dark and light contrast is good for reproduction.

### a) Cropping

*Eliminating unnecessary portions or pruning at the top and the bottom to focus attention on the central theme is known as 'cropping'. A photo has to be cropped well before it is published. Extraneous portions not required for the photo to convey its meaning are eliminated in cropping. The aim is to highlight the essential and discard unnecessary details*

### b) Size

It is usually better to go in for larger pictures and then reduce them to the required dimensions. Reduction in size is easier than enlargement in block making. Glossy prints (for TV) of 8" x 10" and 5" x 4" should be preferred. The normal size is 6" x 8". Square shaped photographs should be avoided.

## 8. Caption Writing

A common lapse of PR practitioners is sending out photographs without proper captions. As in the case of a "lead" in a news story, the five 'Ws' - WHO, WHAT, WHEN, WHERE WHY and HOW should be reflected in the caption. The caption should say what the picture cannot say for itself. If it is the picture of a ship it is no use merely mentioning the name of the ship in the caption.

It should indicate other details such as, who owns the ship, what its tonnage is, where it is, what it is carrying etc. The caption should be brief and informative. Identification of people in a photograph has to be from left to right after mentioning the most important person at the outset. For example, if the photo is of the Chief Minister being received on arrival at a district head quarters, the caption should begin with the Chief Minister and then name the others from left to right. The caption should not be written on the reverse of the print but should be duplicated on a piece of paper firmly attached to the print after numbering.

## 9. PR Manager and the Photographer

Almost all organisations which have PR Managers also have photographers on their staff. So, it is necessary to understand the relationship between a PR Manager and the photographer.

The photographer is a *technical* person well versed in the art of photography. He is responsible for taking photographs keeping in view the technical aspects such as light, angle, distance, composition, etc. The photographer is not a mind-reader of the audience. He does not know which pictures serve the cause of public relations most. Therefore, the PR Practitioner who knows what he wants would properly *brief* the photographer. If a building is to be constructed, the architect is consulted about its design, elevation etc. Then the engineer constructs the house. Similarly, it is useless sending a photographer to take pictures without the PR practitioner giving him a thorough brief.

Though the PR practitioner is not an expert in the technical aspect of photography, he is expected to have general idea of photography and its uses in Public Relations. His job is more of organising the photographic work. In fact, the PR practitioner should accompany the photographer on his assignments to help him shoot the pictures required for conveying PR messages. Given mutually cooperative relations between the photographer and the PR practitioner, the latter can also help in the focussing of the camera by looking through the view finder to see the composition of the picture

The major job of the PR practitioner is to brief (explain) the photographer on the type of picture required. The photographer

has then to concentrate on the subject with his professional ability. The professional independence of the photographer should never be trampled upon although the photographer functions under the overall supervision of the PR practitioner. Cordial relations between the two will result in the production of ideal pictures.

### 10. Do's in Photography

1. *Caption* your photographs, regardless of whether they are accompanied by a press release or not.
2. Secure or engage a good photographer-give all facilities to him-brief the photographer properly.
3. Use imagination in your photographs. A little extra thought may be the prime factor in getting your photo into print
4. Retouch the photos, if necessary.
5. Make your pictures believable-don't put fashion models in PR photos.
6. Indicate the source on the reverse even if captions are attached.
7. Ensure best results by *cropping* the photo for block making. Depending on the paper used, select the best screen for block making.
8. Use stiffeners while sending photos.
9. Make captions easy to remove from photographs. The best thing is to have Caption sheets perforated so that they can be neatly torn off from the photos.
10. *Identify persons* in a photograph from left to right. Mention the names of the important persons.

### Don'ts in Photography

1. Do not use paper clips or staples on your photographs.
2. Do not ask the editor to return photographs, when not used.
3. Do not send group photos where everyone is looking at the camera.
4. Do not furnish product data on the backside of the photo
5. *Do not send photos separately from the release* which they intended to illustrate
6. Do not send matted prints. Always use *glossy print* for better results.
7. Do not use photos in a press release which will be used in advertisements.

## 11. Photo Library

A photographic library is as essential as a *reference library* to the PR Manager. Sometimes, media men ask for photographs without giving advance intimation. Photographs of earlier functions or photographs of permanent value will be required now and then for use in PR coverage. A record of all photographs taken is also to be maintained for future use.

Against this background, it is essential that a photo library is developed in the Public Relations Department. A subject wise album of contact prints should be maintained. Important photographs which are of permanent value should be pasted in the contact prints album. Each contact print is given a number for the purpose of identification and the same number is to be assigned to the concerned negative. A particular photograph can be thus selected from the contact prints album. The numbered negatives should be preserved carefully free from dust, scratches etc. A well developed Photo library is an asset to a Public Relations Department. It should be updated from time to time.

## 12. Photo Division

The Ministry of Information and Broadcasting, Government of India, has established a separate department for each medium of communication.

The Photo Division is one of the media units. Its main function is to document photographically all important national and international events. The Photo Division is the biggest of its kind in the country catering to the photographic needs of different media units both for national and external publicity.

It supplies news and feature photographs to the newspapers and individual accredited correspondents through the Press Information Bureau, Government of India.

The State Governments also have their photographic sections in their respective Information and Public Relations Departments. Similarly, the major public sector and private sector enterprises have photo divisions in their PR Departments. Necessary budgetary provisions should be made for photography as a separate promotional element.

Author of the Lesson : Mr. C.V. Narasimha Reddi.

## **Suggested Reading**

1. Photo journalism : Pictures for Magazines and Newspaper by Chilton
2. Time-Life Books : Photo Journalism
3. Public Relations by Herbert Lloyd

## **Assignments**

**Answer the following in 30 lines each.**

1. 'One picture is worth a thousand words'. Discuss photography as an aid to PR. Give Examples
2. Explain the various ways in which photographs are used in PR.
3. Photographs enhance the value of a story in the printed word. What points would you keep in mind to make them effective?
4. Explain the Do's and Don'ts in PR Photography.
5. What is the role of Photographic Library?

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## UNIT 5 ELECTRONIC MEDIA

### Unit Introduction

*In the previous lessons, we have seen how print medium (newspapers) can be utilised in public relations. Similarly in this unit, we will study the Electronic Media with particular reference to Radio and TV as PR vehicles of communication. The Radio, even today has the maximum reach and number of listeners in our country due to certain factors like low literacy rate, its easy reach and portability.*

*The following lessons deal with the advantages and limitations of radio and TV, types of programmes, and their relative appeal. The genesis and growth of All India Radio (AIR) and TV. Audience profile and impact are discussed. After understanding the radio and TV, we proceed to study essentials of writing for radio. As the radio and TV are state-owned, PR practitioners in public sector have a better access to them.*

**Objective**

To describe the advantages and limitations of radio as a vehicle of Public Relations. The opportunities that the radio provides for PR coverage are outlined.

**Synopsis**

1. Radio as a PR vehicle and its significance.
2. Characteristics, advantages and limitations.
3. Relative appeal of the Radio
4. Different Types of Radio Services

**1. The Radio as a PR Vehicle and its Significance**

The radio is described as the electronic magic carpet that carries messages around the world in the shortest possible time. It transcends all other media in speed. Being a Twentieth Century innovation and a vehicle for spreading information, the radio has made a great impact on our social, political, economic and cultural life. The radio, therefore, is called one of the most powerful instruments for informing, educating, entertaining and influencing the people. In a developing country like India, where television is yet to acquire a predominant position, the radio is the nerve cell of communication that holds the society together.

The radio belongs to the category of audio media which appeal to the sensory organ-ear. It is said that if 'we hear, we forget'. Unlike the printed messages, broadcast messages are difficult to retain. In fact, electronic media are transient (lasting only for a short time) unless recorded on an audio cassette. The message transmitted through the radio has to be absorbed at the time of broadcast. One has, therefore, to be satisfied with the instant impact, bearing in mind that the message can, of course, be misunderstood or forgotten. But, because people tend to forget radio messages, we cannot afford to ignore the radio as an audio medium.

As long as the ear has a role to play as a part of the human body, the radio continues to be a medium of communication. The electronic medium will, therefore, be extremely valuable in PR programmes, if it is understood and used properly, especially when the radio audience exceeds the readership of newspapers.

In our country, where about 64 per cent of the population is illiterate and where there are only 1,264 daily newspapers (1981), with a total circulation of no more than 1.52 crore as against the total population of

about 70 crores, the radio is the only vehicle with an adequate reach for transmitting information or (PR) messages.

While some people are exposed only to the print medium, others are predominantly affected by television or the films. No message, therefore, can reach all the people if communicated through a single medium. Thus a media gap is created. The radio helps in filling the gap.

## **2. Characteristics, Advantages and Limitations**

The radio has certain special characteristics. They have been described as: (1) Universality, (2) contemporaneous nature, (3) direct and individual appeal, and usefulness in the social context.

There are other distinct features also of the radio. They are:

### **i) Human voice**

In contrast to the Visual nature of television, radio has the intimacy of human voice. The voice of a Melville d' Mellow or Lotika Ratnam on All India Radio enlivens the listeners. The listeners are eager to hear them.

### **ii) Portable**

The radio is a portable medium, thanks to the transistor revolution. It can be carried from place to place. It can be fitted into motor cars or installed at public places for community listening. The mobility enables the radio to be listened to while one is attending to one's chores in offices, factories or even in the field. It can be heard on buses, trains or even while walking.

### **iii) Variety in audience**

The radio has a wide range of listeners. True to its versatility as a medium, it offers a variety of programmes to suit different tastes and temperaments and reaching housewives, businessmen, children, youth farmers, industrial workers and soldiers, among others. The radio audience differs from television viewers. The PR manager should bear this in mind while selecting the material for use on the broadcast medium.

### **iv) Development input**

The radio is a prime communication input for development. As a medium of mass communication, it is a good substitute for personal visits by communicators to the far-flung villages. It comes closest to perfection in its ability to penetrate homes, farms and factories.

### **v) Instantaneous**

The radio is an instantaneous medium. At the time of natural calamities like cyclones and storms or during civil disturbances it comes in extremely handy. For instance when curfew was clamped in large parts

of Hyderabad city in September 1984 on account of communal disturbances and remained in force for days on end, the people depended on the radio for important and urgent communications from outside. Telegrams addressed to the residents of the curfew-bound areas were read out on the radio.

#### **vi) Emotional impact**

A very important characteristic of the radio is, as already stated, its ability to touch the heart of the listener who is stirred by his or her favourite speaker.

#### **vii) World news**

The radio is the chief window on the world for news from outside. It is also the source of information from India to the outside world. The External Services of All India Radio broadcast programmes round-the-clock in 25 languages for listeners in different parts of the world.

So do other radio networks like BBC, Radio Moscow and the Voice of America. As the radio provides round-the-clock news coverage by many stations, the people have got accustomed to rely on it for the latest news and weather reports.

#### **viii) Illiteracy**

The radio knows no illiteracy. One can communicate messages through the radio both to the literate and the illiterate. Illiteracy is not a barrier to the radio as it is in the case of newspapers.

#### **Limitations**

The radio has its limitations. A PR manager has to understand and keep these limitations in mind while using the radio.

- 1) It lacks personal contact compared to face-to-face or group communication. The PR manager has no direct touch with the receivers of the message. He does not know how the listener reacts to his message. This creates a gap between the broadcaster and the receiver.
- 2) One cannot get immediate feedback from the listeners as is the case with the newspapers with their editorial page and letters to the editor column.
- 3) A radio message usually cannot be repeated. If the listener misses or misunderstands a part of a broadcast there is no remedy.
- 4) The radio audience may not concentrate on listening as the television viewers do.
- 5) There is relatively less scope for creativity in radio programmes.

- 6) Sometimes radio programmes are subject to interference from others or/ionic disturbances.

### 3. Relative Appeal of the Radio

There are certain similarities between the radio and a newspaper, as both media offer almost similar though not identical services. The similarities are:

- 1) The broadcasts have headlines for different items in the news bulletins.
- 2) It has its own correspondents at home and abroad for reporting events.
- 3) It reviews books and provides comments, by experts and others.
- 4) It gives maximum sports coverage.
- 5) It provides features, interviews, stories, serials etc.
- 6) It broadcasts letters from the listeners (feedback).
- 7) It carries advertisements.

However, the radio differs from the print media in the following key sectors:

1. It puts the maximum emphasis on entertainment through music, humour, drama, etc. About 35 per cent of the broadcasts of AIR is devoted to the music, according to the Annual report 1983-84, Ministry of Information and Broadcasting.
2. The Broadcast signal has a very short life, while the newspapers have a longer readership value.
3. The PR messages on the radio are less susceptible to promotional use. Newspaper articles and features can be easily reprinted and distributed.
4. While the impact of a broadcast is paramount, its intangible quality does not enable the PR manager to demonstrate the result to his clients immediately after the broadcast.

However, the basic difference between the radio and the newspaper is that the former appeals to the 'ear' while the latter reaches the 'eye'. The listeners far outnumber the newspaper reading public.

#### b) Difference between Radio and Television

1. The radio appeals only to the ear, while the TV caters to the eye and ear (audio-visual).
2. While television is mostly confined to indoor audiences, the portable transistor radio is open to both indoor and outdoor audiences.
3. Television viewers are more attentive and creative than radio listeners.
4. The radio is more instantaneous than television. Radio programmes can not only be prepared at short notices but can also be broadcast instantaneously.
5. The radio does not possess the realism and entertainment value of TV with its visual, colour and movement.

## 4. Different Types of Radio Services

Before we study the different types of programmes broadcast by All India Radio, it is necessary to have an idea of the various radio services. The radio services are broadly of four categories.

- 1) **The National Service:** These programmes are broadcast from New Delhi on the national hook-up and simultaneously relayed by all regional stations. The Prime Minister's address to the nation is broadcast from this service.
- 2) **The Regional Service :** Radio stations located in each State capital and other places originate programmes in the language of the region. They are thus different in scope from the national programmes.
- 3) **The External Services :** As already stated, the External Services Division of All India Radio broadcasts programmes round-the-clock in 25 languages for listeners in different parts of the world. The main objective is to project the Indian point of view on world affairs and acquaint the listeners with developments in India, along with information on various facets of Indian life, thought and culture.
- 4) **The Vividh Bharathi Service :** The Vividh Bharathi Service provides light entertainment to the listeners. Sixty per cent of the time is devoted to film music and the rest is covered by devotional, light music and a certain amount of spoken word programmes in the form of short plays, interviews etc. Ten per cent of the total broadcasting time from various centres of the Vividh Bharathi is allotted to commercial advertisements.

**Different Programmes :** The principal ingredients of the output of the AIR network are music, spoken word, programmes on current affairs in the form of talks, discussions, interviews, plays and features, documentaries, newscasts, educational broadcasts, services for special interest groups like farmers, industrial workers, women and children, youth, the tribals, the armed forces, and commercials.

**Music :** AIR stations devote about 35 per cent of their broadcast time to music programmes which include classical, folk, light, devotional film and western music.

**Spoken word :** Memorial lectures on illustrious personalities, talks and discussions on a wide range of topics like population control, features on development programmes as also the social and cultural life of the country, and radio plays are among the aspects covered in the spoken word section.

**Special Audiences :** The Yuva Vani service is geared to the youth, similarly, the AIR network has 64 farm and home units in selected

stations to disseminate information and advice to the rural population. Diverse topics like poultry, savings, cooperation, animal husbandry, storage of foodgrains, public health and nutrition, child rearing, mother care and literacy are covered. Farm School on the AIR is yet another special programme broadcast from 31 stations.

**Educational Broadcasts :** Seventy one AIR stations put out educational programmes in 16 languages. The school broadcasts cover the syllabus prescribed in the respective States. The emphasis is on primary and non-formal education to support the universalisation of primary education. Correspondence courses of some Universities are also broadcast from certain stations.

**Sports :** Sports events are covered by All India Radio both in the national hook up and from the regional stations through running commentaries, resumes, radio reports, sports magazine, talks and interviews. Sports news is included in the central and regional news bulletins.

**News Services :** The News Services Division of All India Radio broadcasts every day 254 bulletins for over 35 hours in its home, external and regional services. Sixty eight national bulletins are put out in 19 languages from Delhi in the Home Service for over 10 hours daily. In the regional service, 123 regional bulletins, including three from Delhi, are broadcast daily in about 60 languages and dialects for over 16 hours. About 23 percent of AIR's broadcast time is devoted to news bulletins.

The current affairs programme broadcast from Delhi includes: **Spotlight** (English), **Samayiki**, (Hindi), **Tabsara** (Urdu) and a weekly half-an-hour discussion in English under the title "Current Affairs".

**News Services Division :** The Director of News Services (DNS) who is normally a member of the Central Information Service (CIS) is responsible for the entire news output of AIR. The DNS is assisted by Joint Directors, Deputy Directors, news editors, senior correspondents and correspondents. The editors are responsible to the DNS for their professional performance. The general newsroom in New Delhi operates round-the-clock in shifts usually headed by a News Editor. He or she is responsible for preparing the newspool copy and for choosing items for the different target areas in the home and external services.

**Regional News Units :** The regional news units from regional stations put out two to three bulletins daily in addition to a weekly or bi-weekly newreel.

**AIR Correspondents :** The AIR has correspondents at home and abroad besides a number of 'stringers' (A stringer is a part time correspondent). The AIR foreign correspondents are currently stationed at Hongkong, Cairo, and Dacca.

**Programme Pattern:** The percentage of time devoted to different programmes in 1983 was as follows:

1. Music - 35%
2. Programmes for special audiences - 24%
3. News bulletins - 23%
4. Spoken word programmes - 10%
5. Rural programmes - 6%

The broadcast time allotted to the rural programmes compared to its audience potential is insignificant. Potential audience includes the vast rural masses who can be reached through the medium of radio. There has been lately a progressive decline in the quantum of music and a proportionate increase in the duration of the spoken word and special broadcast programmes for the rural listeners. This is a desirable change.

**Opportunity for PR Coverage:** The Radio understandably provides ample opportunity and wide scope for PR coverage. The various types of programmes broadcast by All India Radio can be advantageously utilised by PR managers for projecting the activities of their organisations, particularly the Government and the Public sector establishments. Like the newspapers, All India Radio also welcomes news stories from PR managers for inclusion in its national and regional news bulletins. PR managers can send news releases direct to the AIR correspondents at Delhi, or those at the regional head quarters. The regional correspondents feed news to the general newsroom in Delhi for inclusion in the national bulletins. News of national importance is thus transmitted.

News intended for the radio may be conveyed over the telephone or by telegram.

Better coverage by AIR of PR news is possible, if the reports are newsworthy and the PR managers have a good rapport with the AIR correspondents. PR managers should maintain close liaison with the AIR correspondents just as they do in the case of other press correspondents.

**Talks, Discussion and Interviews:** PR managers can also avail themselves of the programmes of talks, discussion, and interviews so that their respective organisations are covered in them. Talks by, and interviews with company chairmen and chief executives can be organised by the PR managers on important occasions. They can also participate in discussions. Producers from the radio may be invited to visit the projects for special reports. A PR manager working in an industrial undertaking can contribute programmes for industrial workers. Similarly, District Public Relations Officers of the State Government can produce programmes through AIR for rural audiences. Exclusive programmes highlighting the best Gram Panchayat or the best Panchayath Samithi can be recorded and sent to the AIR.

**Radio Newsreels:** The newsreal programmes of the regional stations cover political, social and cultural events of the week including



functions of statewide importance, interviews with eminent personalities, seminars, sports and games and other matters of topical interest. The newsreel is a "news digest" of important events of the preceeding week. This provides a good opportunity for the listeners to know about the events which may not be reported by the print media. PR managers can make use of this programme by either sending their recorded cassettes to the radio or inviting AIR reporters to their functions.

Newsreel programmes are also broadcast by the All India Radio on the national hook-up.

Broadcasting in India is a Central subject administered by the Government of India. But it is expected to represent in its national and regional programmes the attitudes, aspirations and achievements of different sections of the people.

**Publicity :** Without adequate publicity, radio programmes geared to PR messages are ineffective. The publicity for such programmes sponsored by PR managers has to be before and after the broadcasts. After the programme, whether it be a talk, discussion interview or feature recorded and included in the schedule for broadcast, it can be handled as news. A press release giving the time, date and topic of the radio programme, the name of the participant or participants and the identification of the radio station are to be released to the newspapers and broadcast in advance.

Circular letters to employees, trade unions and others and announcements on the notice board of the PR establishment will also help. This helps to increase the audience for the programme, both quantitatively and qualitatively.

**After the Broadcast :** Immediately after the programme is broadcast the script can be used by the PR manager both for internal and external publics. A gist of the programme highlighting points of public interest can be released to the press as a news story. The text also can be released to the newspapers and magazines for possible publication acknowledging All India Radio.

The scripts can be published as folders for distribution among opinion leaders and customers. The programme journal of All India Radio may be interested in reproducing the programme with appropriate photographs.

**Programme Journals :** The AIR publishes fortnightly programme journals in eight languages, Hindi, English, Urdu, Tamil, Telugu, Bengali, Gujarati and Assamese. Folders are published in ten foreign languages besides English. The journal in Telugu is 'Vani' PR managers may subscribe to and make use of journals of their choice.

*Author of the Lesson : Mr. C. V. Narasimha Reddi*

### **Suggested Reading**

- 1). **Broadcasting and the people** by Mehra Masani.  
(National BookTrust)
- 2). **Mass Communication in India** by Keval J. Kumar.
- 3). **Akash Bharati Report (I & III)** Ministry of Information & Broadcasting
- 4). **The Communication Revolution** by Menon V.K. Narayana.  
(National Book Trust)

### **Assignments**

#### **I Answer the following in 30 lines each**

1. What are the characteristics and advantages of the Radio over the newspaper (Print medium)?
2. What are the limitations of the Radio as a medium?
3. As a P.R. Manager of a Public Sector Undertaking, say NTPC which radio programmes (national and local) do you plan to utilise to get coverage regarding the steady progress, and new achievements made this year, future plans (expansion), workers participation, welfare measures for workers and their family etc. Discuss briefly why you choose a particular programme?
4. Discuss briefly the relative appeal of the radio compared to the newspaper?

#### **II Answer the following in 10 lines each**

1. What are the advantages of the Radio over the T.V. in Indian context?

## Lesson 11 Broadcasting in India

### Objective

To explain the genesis and growth of All India Radio, importance of radio audience profile, Indian broadcasting as seen today and the impact of the Radio.

### Synopsis

1. Genesis and growth of All India Radio
2. Indian Broadcasting today
3. Radio audience profile in India
4. Impact of the Radio on the Indian public.

### 1. All India Radio : Genesis and Growth

All India Radio celebrated its Golden Jubilee (50 years) in 1977. Broadcasting in India is thus 58 years old now (in 1985).

As elsewhere, the credit for starting broadcasting goes to amateurs. A Radio Club was established in Bombay in June 1923, while the Calcutta Radio Club came into being five months later. The Madras Presidency Radio Club was also started in the same year on July 31. The first radio programmes including music and talks were broadcast by these pioneering clubs. The Madras Club closed down in 1927 owing to financial difficulties but the Madras Municipal Corporation took over the service from April 1, 1930 and continued it till All India Radio assumed the responsibility in 1938.

#### Bombay Station

Meanwhile, a few enterprising business-men in Bombay floated the Indian Broadcasting Company (IBC) whose first radio station was inaugurated by the then Viceroy, Lord Irwin, on July 23, 1927. This marked the beginning of organised broadcasting in India. The second regular radio station was opened in Calcutta on August 26 in the same year. India, thus joined the world of broadcasting. But the IBC went into premature liquidation in 1930 for financial reasons. By 1928 there were about 6,000 radio receiving sets primarily in the metropolises because the range of the radio stations was extremely limited.

#### Government Control

After the liquidation of IBC, several representations were made to the Government to resume the broadcasting service. The Government of

India then took over the radio stations in Bombay and Calcutta in April 1931. Later in 1935 a Controller of Broadcasting assumed charge of the stations.

A new service called the Indian State Broadcasting Service (ISBS) was established under the Department of Industries and Labour to operate broadcasting. A Central Broadcasting Advisory Committee was set up to advise the Government on matters relating to the management and growth of broadcasting in India. The number of receivers was 16,000 by the end of 1934.

A radio station with the name of Akashvani (the voice from the sky) was set up in the then princely state of Mysore during September 1935. It was run by the Mysore Municipality and was taken over by the Mysore Government in 1941.

The Delhi Station of ISBS went on the air on January 1, 1936 from temporary studios. The ISBS was given its present name, All India Radio (AIR) on June 8, 1936. Since then, broadcasting in the country made rapid strides.

## Second World War

During the Second World War (1939-45), All India Radio got further fillip. As the Government's war effort intensified, so did the AIR's role as a vital source of news and views covering events at home and abroad. People looked to the radio for war news. Additional transmitters were installed. A special unit for external services was organised, the news services were expanded and transmission hours were increased. News bulletins in Tamil, Gujarati and Marathi, were started from Delhi on October 1, 1939 in addition to the existing English, Hindustani and Bengali broadcasts.

## 2. Indian Broadcasting Today

After Independence, when the Ministry of Information and Broadcasting was set up on October 24, 1941, All India Radio became a part of it. The AIR network then had nine stations of which six - Delhi, Calcutta, Bombay, Madras, Lucknow and Tiruchi remained with India; Lahore, Peshwar and Dacca went to Pakistan, with the merger of Princely States into the Indian Union, five more radio stations at Bangalore, Trivandrum, Hyderabad, Aurangabad and Baroda were taken over by the Government of India in 1950. All India Radio acquired the name of "Akashvani" in 1957.

All India Radio had 86 stations covering 89 per cent of the population living in about 79 per cent of the geographical area of the country in 1983. There are 126 medium wave, 36 short-wave and three FM transmitters spread over the country. The external services are beamed

from 15 short-wave transmitters in 26 languages to 56 countries for more than 56 hours a day.

### **Vividh Bharathi**

A land mark in the history of Indian Broadcasting was the inauguration of the variety programme "VIVIDH BHARATHI" from Madras and Bombay in October, 1957. It was launched on the lines of the commercial service of Radio Ceylon. Commercial advertisements were introduced in November, 1967 on the Vividh Bharathi medium wave channel on Bombay-Pune-Nagpur beam. Later it was extended to other stations. There were 29 commercial broadcasting centres in 1983. Ten per cent of the total broadcasting time from these centres is allotted to advertisement. A commercial service was introduced on the primary channel of AIR stations from April 1982.

### **Television**

Television had a late start in India when an experimental TV centre was established in Delhi in September, 1959. It was upgraded to a regular station in 1965 as part of All India Radio.

### **Radio Rural Forums-1956**

An experiment called Radio Rural Forums was sponsored jointly by All India Radio and UNESCO in 1956 in 15 villages of five districts of Maharashtra. Started by the Pune station of All India Radio, it was called community listening-cum-discussing-cum-action group to provide two-way communication between the radio and its rural listeners. A country-wide radio rural forums programme was launched on November 17, 1959. It was patterned on the Farm Radio Forums in Canada. Special programmes were broadcast exclusively for members of the forums established in villages. It resulted in many action-oriented development schemes, particularly in agriculture.

### **Chanda Committee**

The Government of India appointed a Committee to recommend the ownership and control pattern for broadcasting in 1964 under the Chairmanship of Sri Ashok K. Chanda. The first ever body to review broadcasting independently, the Committee gave its report in 1966. It recommended, among other things, the setting-up of two autonomous Corporations for Radio and Television. Its other recommendations included:

1. Manufacture of low-cost radio sets.
2. Establishment of an audience research wing
3. Launching of commercial service, and
4. Separation of television from All India Radio.

The recommendation for introduction of a commercial broadcasting service was accepted but the other, recommendation especially the establishment of an autonomous corporation were rejected by the Government

### **All India Radio Code (1967)**

The most important development of 1967 was the introduction of a nine-point code for individual broadcasters. This followed a dispute between the Labour Minister of then Left Front Government and the Director of the Calcutta Station of All India Radio over a passage in the Minister's broadcast script considered objectionable by the official. The All India Radio Code approved by Parliament in 1967 is given here in brief:

All India Radio will not permit

1. Criticism of friendly countries
2. Attack on religion or communities
3. Anything obscene or defamatory
4. Incitement to violence or anything against maintenance of law & order
5. Anything amounting to contempt of court
6. Aspersions against the integrity of the President, Governors and the Judiciary
7. Attack on a political party by name
8. Hostile criticism of any State or the Centre, and
9. Anything showing disrespect to the Constitution or advocating change in the Constitution by violent means.

The Code applies to individual broadcasters as well.

While a Station Director could reject broadcast which does not respect the code, any dispute involving a Minister in a State Government and the officials has to be referred to the Union Minister for Information and Broadcasting for a final decision.

### **Yuva Vani**

A separate channel Yuva Vani (voice of the youth) was commissioned in Delhi on July 21, 1969. It is intended exclusively for the youth.

A slow speed news bulletin in English was also introduced in the same year for the benefit of small newspapers which could not afford to subscribe to a news agency.

### **Television Separated**

Television which was part of All India Radio was formally separated in April 1976, as recommended earlier by the Chanda Committee.

### **Verghese Committee (1977)**

The Janata party which came to power in 1977 appointed in August that year a working group consisting of twelve members under the chairmanship of Mr. B. G. Verghese to examine the functioning of the AIR and Doordarshan and make recommendations regarding their future set-up. The party had promised in its election manifesto to give "genuine" autonomy to Akashvani and Doordarshan. The setting up of the Verghese Committee was in pursuance of that commitment.

The working group recommended in its report given in February 1978, the creation of a Statutory National Broadcast Trust of 12 to 21 members, free of Government administrative control. The trust to be named "Akash Bharati" was to be responsible both for radio and television. The Controller General of Broadcasting was to be the Chief Executive of the Executive Board of 12 Directors. The Bill, which was presented to Parliament early in 1979, sought to create a corporation on the lines of the BBC in Britain with a Chairman appointed by the Government. The bill lapsed when Parliament was dissolved later that year.

### **Parthasarathy Advisory Committee-1980**

In 1980, the Ministry of Information and Broadcasting of the Congress-I Government set up a 14 member advisory committee headed by Sri G. Parthasarathy to look into the working of the various media units of the ministry. One of its major recommendations was to convert staff artists into regular Government servants.

### **Audience Research Unit**

The Audience Research Unit caters to the research requirements of Akashvani. There are 20 such units attached to the different stations.

The functions of the units are summarised here:

1. To provide quantitative and qualitative feedback for policy formulation and improvement in the programmes.
2. To find out audience size, reach coverage etc. of individual programmes as well as general transmission of stations.
3. To provide a research base for developmental broadcasting.
4. To maintain different types of data for ready reference by programme makers.

The organisation is headed by the Director of Audience Research.

## **3. Radio Audience Profile**

According to an estimate, there are about 50 crore potential listeners of All India Radio. These can be categorised into four groups.

### 1) Upper Class

The first category belonging to the upper class are highly educated and influential and demand programmes which stimulate and also entertain. Academics, lawyers, doctors, engineers, journalists etc, fall in this category. They have access to other media including television, besides the quality newspapers. They are interested in spoken word programmes and music.

### 2) Urban Middle Class

The second category of urban middle class people who are educated, though not highly, seek popular entertainment besides news and information and comments on sports. They read newspapers and are exposed to cinema.

### 3) Working Class

The third category are industrial workers and skilled and semi skilled labourers whose interest is basically entertainment for which they mostly look to cinema music.

### 4) Rural Listeners

The last and the most important category is the rural audience : farmers, agricultural labourers, village artisans etc.

They listen to programmes on agriculture, animal husbandry rural industries, poultry farming etc. which go with their occupation. In this category are potential listeners who have yet to be tapped for educational purposes. A vast majority of these listeners is not exposed to other media. The radio provides the best means for reaching the rural masses.

## 4. Impact of Radio

Where about 60 per cent of the population is illiterate as in our country, the radio is an important source of information, education and motivation, besides wholesome entertainment. The printed word does not reach far enough. While the total circulation of all the newspapers and periodicals is a little over five crore copies (which can be taken as a readership of 50 crores at the rate of ten readers for each copy), the potential listeners of All India Radio are many times more. This bears eloquent proof of the importance of the radio.

Here is an interesting example from Tamil Nadu. A new variety of paddy popularised through the radio is called 'radio rice' in Tamil Nadu and is not known by its generic or marketing name.

The Hyderabad Station of AIR through its 'Nagaravani' programme has successfully brought about greater awareness among the people about the menace of stray dogs in the city. Subsequently, following a



campaign by the Municipal Corporation in 1975, the number of dog licences issued rose from a mere 300 to 6,000. The incidents of dog bites fell sharply from 200 a day in 1974 to 60 a day in 1976. These two examples clearly show the impact of the radio on both rural and urban audiences.

### Facts at a Glance

First Radio Station at Bombay - July 23, 1927.

#### Number of Radio Stations

On August 15, 1947	-	6
On March 31, 1983	-	86

#### Number of Transmitters

Medium Wave	-	126
Short Wave	-	36
F. M.	-	3

#### Audience Coverage

Population	-	89.65%
Area	-	79
No. of B. R. Licences as on 31-12-81	-	1,01,78,555
Estimate of potential listeners	-	40 crores.

Potential Listeners include all those rural audiences who have not yet been tapped for radio programmes.

Author of the lesson : Mr. C. V. Narasimha Reddi

## **Suggested Reading**

1. This is All India Radio  
By U. L. Baruah, Publications Division  
Ministry of Information and Broadcasting,  
Government of India, New Delhi.
2. Public Relations by Herbert & Loyd.

## **Assignments**

**Answer the following in 30 lines each**

1. What do you understand by Radio as a medium of mass communication? Describe its characteristics and limitations.
2. Discuss with examples the relative appeal of the Radio when compared to Newspapers.
3. The Radio provides an ample opportunity for PR coverage, Discuss.
4. What impact does the radio create on the Indian mind in rural areas?
5. Describe the origin and growth of All India Radio.

**Answer the following in 10 lines each**

1. Chanda Committee.
2. The All India Radio
3. Verghese Committee (1977)
4. Audience Research Unit
5. Impact of the Radio

# Lesson 12 Writing for the Radio

## Objective

To enable the student to acquire the basic skills of writing for the radio. It also explains the difference between the print medium and broadcast media writing.

## Synopsis

1. Writing for the Radio; Various Forms.
2. Essentials of writing for the Radio.
3. Script for a Radio-talk.
4. Checklist for a Radio-talk.

### 1. Writing for Radio : Various Forms

The P.R. Practitioner is expected to write scripts for broadcasts in order to project his organisation through the medium of the radio. The Chairman of the company or the Chief Executive may be invited to give a radio talk, join a panel discussion or be interviewed. In such situations, it is the job of the P.R. Manager to prepare the scripts or notes. Besides talks, panel discussions and individual interviews, the broadcast medium provides scope for documentaries, radio features, etc. The PR manager has to be equipped to prepare ready-to-use material for these different types of programmes, besides trying to get an item or two from time to time about his institution into the news bulletins. Opportunities for such use of the medium do not arise by themselves; they have to be created. In short, the art of writing is an essential quality of a PR manager. If one is adept at writing, one can write for any medium, the radio or the newspapers.

#### The Difference

Writing for the broadcast media, however, differs from writing for the newspapers. Radio writing is intended for the ear while newspaper writing is meant for the eye. The receiver in a broadcast is the 'listener', whereas in the case of a newspaper, the receiver is the 'reader'. The radio script is written for 'hearing' while the script for a newspaper is prepared for 'reading'. This is the difference between the radio and the newspaper.

One can afford to write long sentences with fewer paragraphs in a newspaper. The writing can be descriptive, dwelling on details. Colour can be imparted to the theme, as in an account of the "Beating Retreat" spectacle or the Republic Day parade on January 26. The radio cannot compete with the newspapers in such "Stories". There is first, the constraint on time. The sentences have to be short and crisp. If the listener misses a point in a radio programme, there is no possibility of its being repeated, whereas a newspaper reader can re-read a paragraph or a sen-

tence. (The cassette technology overcomes this problem but all radio programmes are not recorded by listeners). More importantly, the broadcast has to arrest and hold the listener's attention at that particular moment of time. A newspaper reader may read a report or a feature any time he likes.

The inverted pyramid structure used in newspaper writing is avoided in broadcast news. Therefore, writing for the radio as a technique differs in style, approach and rationale from writing for the print media.

## 2. Essentials of Writing for the Radio

### 1. Conversational Style

One should bear in mind that any message through the radio is essentially intended for the individual listener. The basic principle, therefore, is *to write as you talk*. It should be written in a conversational style as if one is informally speaking to the other person. One must always picture his listener and catch his attention and hold it. The script should sound as though one is talking to every one of the listeners.

Against this background the sentences in radio writing should be short, straight and to the point. The academic style should be avoided and simple and familiar words and phrases used. Unfamiliar or long and bombastic expressions are difficult to pronounce clearly and they jar on the listener's ears.

Once a PR manager has an opportunity to broadcast a talk in a programme intended for villagers. It was his first radio talk. He took great care in preparing the script which was duly broadcast. But as pointed out by a radio critic in his column, the script was highly literary and written in an academic style, the rural listeners could not follow. If the P. R. practitioner had kept in view the literacy level and capacity for comprehension of his target audience and used the spoken word instead of the style favoured by the literary minded, his labours would not have gone in vain.

### 2. Pronouns

One should be careful in using pronouns in radio talks. Personal pronouns like 'he' or 'she' may be avoided. If necessary, the name of the person can be repeated.

### 3. Numbers

Numbers one to nine should be written in words. As far as possible figures should be rounded off. For instance, it is better to say "about 13 crores rather than 13.01 crores even if the later figure is accurate. Write 'one thousand' rather than 'a thousand'. 'A' sounds like eight.

#### 4. Abbreviations

Only widely known abbreviations like U. N. O., Y. M. C. A. and the like should be used. If possible, abbreviations may be expanded.

#### 5. Name and titles

Never begin a story with a name. For example, one should say "Prime Minister of India Mr. Rajiv Gandhi" instead of "Mr. Rajiv Gandhi, Prime Minister of India".

#### 6. Time

In referring to time, Don't use figures. Use 'this morning', 'this afternoon', 'this evening', 'late last night' etc.

#### 7. Quotations

It is advisable to avoid lengthy quotations and instead give the gist of the quoted matter.

#### 8. 'Wordsmith'

Finally, more than a newspaper man, the radio script writer has to be a 'wordsmith'. One has to convey much in a limited time by economising on words without diluting the meaning. Writing for the radio is highly professional and demanding. Of course, the thrills are there as compensation.

### 3. Script for a Radio-talk

A script for a radio talk should be written in such a way as to hold the listener's interest and attention. The interest is bound to stray if the talk goes into too many details.

The radio script can be divided into different sections to sustain the interest of the listeners. The duration of a talk generally is 9 to 14 minutes, during which period much can be conveyed if the listener's interest is held. For this purpose, as already stated, the language and style have to be attuned to the audience for whom the talk is intended.

The main sections of the talk may be broadly divided as follows:

#### Opening

The opening section should not only introduce the theme of the talk but must stimulate the listener's interest. Think of an arresting quotation or incident that will seize the listener's attention. Human interest stories will always hold the listener's interest. Every sentence must have a clear meaning to generate listener interest because the 'ear' will take in information which the 'eye' cannot. Try to sum up the case you intended to make in one sentence of reasonable length.

## **Analysis**

The second section of the talk should analyse the subject by giving facts and figures. Each thought should be confined to one paragraph. This section should also contain the thrust of the talk.

## **More details**

In the third section more details of the subject can be given to substantiate the facts and figures mentioned earlier. The points raised in the earlier section may also be put across to clinch the issue for the listener.

## **Summary**

In the fourth and final section one can summarise the essential points discussed in the talk which should end with an appeal to the listeners. The appeal should result in action. A radio talk not only communicates ideas but also educates and motivates the listeners.

## **4. Check-List for a Radio Talk**

1. What is the objective of the talk ?
2. Who are your listeners ? (Educated, learned, urban or rural, literate or illiterate)
3. Would your talk interest many listeners ?
4. Is the talk exactly of the right length ?
5. Is it simple enough for the listener to follow ?
6. Does it contain anything new by way of information or knowledge for the listener ?
7. Would the opening sentence catch the listener's attention ?
8. Are the main points stressed enough and repeated ?
9. Is the end effective to leave a lasting impression ?

Author of the Lesson : Mr. C.V. Narasimha Reddi

## **Suggested Reading**

1. **Broadcast Journalism : An introduction to News writing, Communication Art Books, New York**
2. **Public Relations by Herbert Lloyd**

## **Assignments**

**Answer the following in 30 Times each.**

1. How does writing for the Radio differs from that for newspapers? Explain with examples
2. Describe the essentials of the art of writing for radio.
3. Write a five-minute script for a radio talk on a topical subject of your interest.

BRAOU

# Lesson 13 Television as PR tool

## Objective

We shall discuss in this lesson television as a medium of mass communication and a catalyst for socio-economic development. The characteristics and limitations of television, TV compared with other media, the impact of television on the viewer's mind is also covered.

## Synopsis

1. Television
2. Its characteristics and limitations
3. Comparison of television with other media
4. Impact of television

### 1. Television

Television is the production, transmission and reception of images and sounds by means of electric impulses. The word 'television' or TV is a combination of Greek and Latin expressions. The Greek word 'Tele' means at a distance. 'Vision' comes from the Latin word 'Videe' meaning 'I See'. In other words it is 'distant seeing'.

As a medium of mass communication, television enjoys an unrivalled position. Having the immediacy of radio and the mobility of the camera, TV combines the advantages of other media involving the printed word and spoken word, the motion picture, colour, music, animation, and sound. Thus it is the best medium. Television combines: information, education and entertainment.

Its impact is more powerful than that of the radio and the printed word, as it commands immediate attention of the eye as well as the ear. Its realism is such that nothing can be hidden from the searching eye of the T. V. cameras. TV has a very useful role as a catalyst in speedy socio-economic development.

While laying the foundation of a television transmitter at Allahabad on August 19, 1983 Smt. Indira Gandhi, the then Prime Minister of India described TV as an essential instrument of national integration as well as a powerful tool to fight poverty and ignorance. Television is a visual means to make the people aware of the country's rich cultural, religious, social and political heritage, its past as well as the saga of its freedom struggle.



## 2. Characteristics and Limitations

Television has its own characteristics which make it distinct from other mass media.

### 1. Visual Medium

Basically the messages of television appeal to the eye and form part of the Visual medium. Viewers tend to watch rather than listen to television. The eye is the key factor in attracting television programmes.

### 2. Creative Flexibility

By virtue of its vision, sound and movement, television offers a high degree of creative flexibility. A television programme offers plenty of scope for bringing creativity to bear on a selected subject.

### 3. Relaxed and receptive audience

An interesting feature of television is that its audience are always relaxed and are in a receptive mood. This enables the communicator to achieve the maximum possible or optimum effect in transmitting the message. The audience being ready to watch a programme become unconscious participants in the communication process.

### 4. Realism

Television programmes are and have to be realistic. Life cannot be hidden from the television camera.

### 5. Blend of many media

The greatest merit of television is that it is the blend of several media-sight, sound and movement. This makes it unique.

### 6. Weapon against illiteracy

Television is a potent weapon to combat illiteracy. In a country like India where the percentage of illiteracy is on the high side, the viewers can be educated through the medium. Its reach is also larger than that of any other single medium like the newspapers and is comparable to that of the radio.

## Limitations

Television has its limitations too. They are:

- 1) The cost of production of TV programmes is high.
- 2) It is very difficult to present a detailed argument on TV to clarify complicated issues. Apart from the constraint of time, viewer interest declines when the programmes are long and serious.

- 3) Television programmes require facilities like proper and realistic background and mobility of the camera.
- 4) The common man in India cannot afford a television set. As such community viewing has to be organised.
- 5) The television screen is comparatively smaller. The visuals, therefore, are miniature compared to the original.
- 6) Though the television audience is generally in a relaxed mood, they may not concentrate on the programmes because they are often in a mood for entertainment.
- 7) Television programme production is time consuming both in designing and actual production. Many hours are spent in designing a programme, on the rehearsals and the ultimate filming followed by editing. The programme itself lasts only a few minutes. However, this is to be weighed against the size of the audience.
- 8) Sometimes television is considered a wasteful medium for public relations purpose as only popular programmes are screened at peak viewing time. Every one cannot have an opportunity for peak hour projection.
- 9) It is essentially a one-way medium. It cannot receive immediate feedback.

Having discussed the advantages and limitations of television, let us compare this medium with other media like the radio and newspapers.

### 3. Comparison of Television with other Media

#### Television Versus Radio

1. Television is confined to indoor viewing, while radio programmes can be listened to at home or in a running bus or train.
2. Television viewers are more attentive than radio listeners.
3. Radio is more instantaneous than television. News can be flashed on the radio whereas a proper TV programme requires preparation of visuals.
4. Radio programmes can be produced at short notice and in a shorter duration, whereas TV programmes usually require advance preparation involving long and production time and effort. Radio is cheaper.

#### Television Versus Newspapers

1. Newscasting on television differs from newspaper journalism in several ways. Television news is in the form of visuals and appeals to the eye as well as the ear while in newspaper reports even if illustrated are limited in their impact.

2. The power of television rests in its capacity to combine news and moving pictures. Television and radio are faster media. The bulk of the newspaper news is about the previous day's developments, whereas radio and television can handle spot news. However, television and radio news bulletins are limited in their duration whereas newspapers like the New York Times have scores of pages.

3. There is room perhaps for 20 reports or stories at the most in a news bulletin. Some of them get a mere 30 seconds. Wherever there is need, a newspaper can add pages to its regular edition. Special supplements of newspapers are brought out on such occasions.

4. Newspapers can be preserved and indexed. News items and articles are clipped and filed for reference. This is not possible in radio and television newscasts. However, radio and television news can be taped and stored. This can be done only in properly equipped studios. Video cassette and audio cassette recorders are required for the purposes.

#### 4. Impact of Television

The importance of communication through the eye and the ear is indicated in a famous Chinese quotation. The quotation runs thus :

"If I hear . . . . . I forget  
If I see . . . . . I remember  
If I do . . . . . I know"

This adage highlights the importance of medium which appeals to the eye. If I see I remember. Television belongs to the audio-visual medium which is a blend of both the eye and the ear. It has therefore, great importance in creating social consciousness among the public in a country like India

The T V programmes have appeal to both rural and urban audiences. Rural audiences find TV as a mini-cinema and are deeply started by its programmes. TV has the greatest impact on rural audiences as an instrument of social change. This has been proved beyond doubt by the Satellite Instructional Television Experiment (SITE) launched in 1975.

In a country like India TV, though a costly medium has a bright future. It is not possible for individuals to own television sets especially in the villages but community sets for village panchayat-in the first instance and later for every village will facilitate large scale viewing. The State Information Ministers Conference held in July 1985 in New Delhi resolved that during the Seventh Five year Plan every village panchayat should be provided with a community TV set. With community viewing in operation, it is possible to communicate messages on rural development to the mass of our people to bring about a change in their outlook and involve

them in national development. Similarly slum dwellers who constitute one fifth of the population in major cities can be educated through the medium of TV by providing community TV sets in the slum areas.

### **Performance**

Let us now analyse the impact of television programmes on the people with the help of the following examples :

The SITE (Satellite Instructional Television Experiment) programmes are a case in point. The impact of taking television to the rural areas was tremendous. SITE was more effective than all the other media in attracting audiences, including the traditionally home bound women. It was found that the gains of this programme were more for the underprivileged sections of the rural population such as women and illiterates. In some cases, the farmers adopted new agricultural practices shown on television, which did not require additional expenditure or infrastructure.

### **Kheda Communication Project**

There is one more example. For ten years the people of Kheda District of Gujarat State avidly watched independent television programmes telecast by the Space Applications Centre (SAC) beamed from a transmitter in PiJ Village. The programmes relayed from a local station to the 651 community TV sets (installed by milk cooperatives and district panchayats) focussed on development issues to induce awareness among the villagers. The Kheda Communication Project (KCP) was an undoubted success as development catalyst. The experiment continued till July 25, 1985 when the Government closed the PiJ transmitter as a high powered Doordarshan transmitter was installed in Ahmedabad.

However, the experiment had gained worldwide recognition and the project received the prestigious UNESCO prize of 20,000 dollars (Rs. 2.4 lakhs) for rural communication effectiveness. Its programmes in 10 years have helped the local community to improve their lot and learn news skills. The producers would go into the villages of Kheda and let the people speak out about their problems, and progress.

A study on the benefits of the project by a SAC research cell showed that the villages having community TV sets had a greater level of awareness than those villages which were not covered by the KCP. It was found that 96 percent of those who watched PiJ transmission knew of the advantages of immunisation, as opposed to 24% of those who did not watch the transmission. The farming community greatly benefited by the programmes and if they are well-to-do today, it is because of the project. Among the KCP programmes, "Daad Fariyad", a weekly feature took up a specific problem every week and discussed it in detail with interviews with affected villagers and Government officials. The producers also worked

to solutions to the problems and followed up the programme till decisions were implemented.

The SAC also took up issue of social importance. A programme entitled (we shall not tolerate sins any more) in Gujarati was a serialisation of features on the exploitation of Harijans by highcaste farmers. It is a case study to indicate how television programmes create impact on the Indian mind.

Author of the lesson : Mr. C. V. Narasimha Reddi

### **Suggested Reading**

Mass Media in India 1983 compiled by Research and Reference Division, Ministry of Information and Broadcasting, Government of India.

### **Assignments**

1 Answer the following in 30 lines each

1. Define television. What are its characteristics and limitations as a medium of mass communication?
2. Compare television with other media like the radio and the newspaper. Explain its relative appeal with comparison to other media.
3. What is the impact of television on the Indian mind? Discuss with examples.

## Lesson 14 Growth of TV in India

### Objective

The genesis and growth of television in India is discussed in this lesson. It also covers important landmarks in the history of television in India such as SITE, Satellite Communication and the main objectives of Doordarshan

### Synopsis

1. TV in India
2. Doordarshan - A New Era
3. Verghese Committee Report

### 1. Television in India

Television has had a late start in India, with an experimental TV Centre established on September, 15, 1959 in New Delhi to telecast programmes for adult education. Its main object was to assess the value of television as a medium of mass communication both for educational and rural development purposes.

While inaugurating the programme, Dr. Rajendra Prasad the then President of India said "I hope television will go a long way in broadening popular outlook and bringing people in line with scientific thinking. That is the greatest advantage of scientific discoveries. They project the capacity and prowess of man by breaking through the limitations of human knowledge"

The programme was started with 30 TV receiver sets and tele-clubs were organised around these sets with a convener for each club.

#### School Television

The success of the experiment led to the start of the school Television Project in October 1961. The middle and higher secondary schools run by the Delhi Administration were over crowded, the space and equipment in the laboratories were scarce and trained and qualified science teachers were in short supply. Television came forward to provide the answer. Lessons based on school curriculum were telecast. The School television directly benefited over 12,000 students. Today over three lakh students in Delhi are being exposed to these telecasts. Commending the project, a UNESCO expert, Paul Neurath, observed "Television proving as a useful aid to teaching and students are learning better with TV. Those who have TV in their schools feel that their students would lose something valuable if it were taken away, and those who do not have it, want it..."

The restricted use of television for schools whetted the users' appetite. A general TV service was, therefore introduced in April, 1965 with entertainment and information besides education as the main purpose. It started as a one-hour programme for four days a week and its frequency was increased to seven in a week or a daily programme from August 15, 1965.

### **Krishi Darshan**

India lives in its village and since agriculture is the main stay of the people, a special programme for farmers called "Krishi Darshan" was launched on January 26, 1967. The basic objectives of the "Krishi Darshan" programmes are to educate the rural masses in the latest farming techniques and impart scientific know-how on farming, agricultural implements, fertilisers, weather forecasts etc.. The health and family welfare aspects were also covered

The second TV Station (in Bombay) was commissioned on October 2, 1972 thirteen years after the Delhi station was established. It was followed by Srinagar and Amritsar, in 1973, and Calcutta, Madras and Lucknow in 1975.

### **SITE**

The Satellite Instructional Television Experiment (SITE) started on August 1, 1975 was an important landmark in the history of television in India. It was the first experiment in the developing world to use a satellite for telecasting educational and entertainment programmes to far-flung rural areas

UNESCO recommended that since the conditions were favourable in India the satellite could be used for national development. In 1969 the Department of Atomic Energy entered into an agreement with the NATIONAL AERONAUTIC AND SPACE ADMINISTRATION (NASA) of the USA for the loan of a satellite, free of cost for one year from August, 1975. It was the first effort to relay educational TV programmes direct from Satellite to receivers. As many as 2,400 villages spread over six States-Orissa, Madhya Pradesh, Bihar, Rajasthan, Andhra Pradesh and Karnataka - spanning four linguistic groups were covered by site.

SITE was described as "the biggest communication experiment of its kind in the world". The satellite had a powerful transmitter which enabled it to be used with inexpensive moveable "Chickenmesh" ground antenna. No costly stationary relay station as commonly used in conventional communication network were required. The SITE beamed four-hour programmes every day, from earth stations at Delhi and Ahmedabad on education, agriculture, health and family planning. One-hour and a half daily was devoted to programmes for pre-primary and primary school children in Telugu, Oriya, Kannada and Hindi languages.

## **SITE Results**

Several studies lauded SITE for having contributed substantially to a gain in knowledge and a positive change in the attitude of the viewers. Its success can be illustrated by one example. A fire broke out in Khedle village in Rajasthan. When people started running for water, an illiterate farmer who was exposed to SITE telecast shouted "throw some sand. Didn't you see it on TV?"

One of the failures of SITE was its limited reach. There were only three base production centres at Delhi, Cuttack and Hyderabad to produce the bulk of the programmes for villagers with varied linguistic and cultural backgrounds and spread over many states. As a result, only a few area specified programmes in the relevant local dialect could be telecast.

However, India being the first country to try this experiment and do it successfully inspired other developing countries to draw on its experience in planning programmes for their socio-economic development.

The end of SITE on July 31, 1976 did not end television programmes in India. A new SITE Continuity Project was initiated. This provided for the installation of six terrestrial transmitters in far-flung backward areas, besides the one at Pij in Gujarat. The new transmitters covered not only 954 of the earlier 2400 villages but also extended the coverage to about 8000 additional villages.

## **2. Doordarshan-A New Era**

Another landmark came on April, 1976 when television was separated from All India Radio. Television was made a separate department of the Ministry of Information and Broadcasting of the Government of India. It was considered necessary for providing "more specific attention to the growth of this medium in the country". Just as All India Radio has its Indian name "Akashvani" (the voice from the heavens) television was named as "Doordarshan" (views from afar or seeing from distance). Its signature tune is an orchestrated version of the opening line of Mohamud Iqbal's poem saying that 'India is peerless among nations'. The instrumental music was composed by Pandit Ravi Shankar, the sitar maestro.

### **Commercial TV**

Doordarshan went commercial in January 1976. Advertisement spots as well as series of programmes and family serials are sponsored by advertisers. Doordarshan earned an advertisement revenue of Rs.16.85 crores in 1983-84.

Another milestone in the history of TV in India was August 15, 1982 when the national network became operational with the establishment of satellite links. INSAT-I A which was launched by NASA on April 18,



1982 became operational on that day. Doordarshan had gone colour on the same day with the then Prime Minister Indira Gandhi's Independence Day address from the Red Fort in Delhi. That historic event was indeed a red letter day for Doordarshan. It was the take-off point for four different projects, Colour TV, Microwave linkage, National network programmes, and operationalisation of INSAT-I A.

## **SITE to INSAT**

The introduction of satellites was a big leap forward in the communications system of the country. India fabricated its own multipurpose satellite called INSAT. Following the success of SITE in 1975, the Government of India went in for multi-purpose Indian national satellites (INSAT). One of the objectives of the INSAT system was to provide nationwide direct TV broadcasting to the rural communities on education, social awareness, health, family welfare and rural development. The other objective was to use INSAT for relay of TV programmes through its national network to a large number of terrestrial TV transmitters which do not have any facilities for the production of their own programmes. INSAT-I A became operational on August 15, 1982. Unfortunately, the satellite had to be abandoned due to a technical defect involving depletion of fuel. That was on September 6, 1982. Soon after, the Government hired a transponder from INTELSAT and continued transmissions of the Ninth Asian Games held in New Delhi from November 19, 1982 through Satellite. INSAT-I B was launched in October 1983 from the cargo hold of the space shuttle, challenger from the Kennedy Space Centre in Florida USA. This was designed to serve the needs of telecommunication, meteorology and mass communication. A combination of direct receiving sets (DRS) and very high frequency (VHF) sets was made possible and they were set up in the villages. It has helped the reception of the "Rediffused signals" by an ordinary set. All this ensures greater utilisation of INSAT facilities for larger educational purposes.

## **Asiad 1982.**

The coverage of the Ninth Asian Games hosted by India in November, 1982 was a challenge for Doordarshan. Doordarshan lived up to it and showed that it was possible for India to telecast such programmes. The images produced by Doordarshan on the TV screen turned out to be as colourful and exciting as the games.

## **Silver Jubilee**

The Doordarshan celebrated its Silver Jubilee in September 1984. It was the occasion for launching a second channel commissioned in New Delhi on September 17, 1984. The channel caters to local viewers who have the option of alternate programmes.

The second channel facility is also extended to Bombay.

## Expansion Network

A plan for expansion of Doordarshan envisaged setting up 13 high-power transmitters and 113 low-power transmitters in the country during 1984. Doordarshan now has a total of 180 transmitters which reach about 70% of the country's population. There was simultaneous expansion of the scope of work of Doordarshan and its activities.

The main objectives of Doordarshan are :

- a) To act as a catalyst for social change
- b) To promote national integration
- c) To stimulate a scientific temper in the minds of the people
- d) To disseminate the message of family planning as a means of population control and family welfare
- e) To provide essential information and knowledge in order to stimulate greater agricultural production
- f) To promote and help preserve environmental and ecological balance
- g) To highlight the need for social welfare measures, including welfare of women, children and the less privileged
- h) To promote interest in games and sports, and
- i) To create values of appraisal of artistic and cultural heritage.

### 3. Verghese Committee Report - Akash Bharati

In 1977, the Government of India appointed a Working Group with B.G. Verghese a wellknown Journalist as Chairman to examine the functioning of All India Radio and Doordarshan and make recommendations regarding their future setup. The main term of reference of this Group was to study the functional, financial and legal aspects of the proposal to give full autonomy to All India Radio and Doordarshan, consistent with accountability to Parliament, keeping in mind the different forms of autonomous organisations existing in other democratic countries in the matters of broadcasting.

The group in its 418 page report (2 volumes) recommended that an autonomous National Trust should be constituted for the growth of Akashvani and Doordarshan. The group named it as Akash Bharati - the National Broadcast Trust to be responsible to the Parliament. The working group recommended constitutional amendment so that all broadcasting should be organised and conducted exclusively under the authority of an autonomous and independent Public Corporation acting impartial as a Trustee in the Public interest as Akash Bharati, the National Broadcast Trust. The appointment of Chairman and other Trustees shall be made by the President of India from out of a list of names to be forwarded by a nominating panel duly constituted by law. It was sugges-

ted that the autonomy of the Corporation and its independence from Government control should be guaranteed by the Constitution.

However, the group did not recommend two separate corporations for Akashvani and Doordarshan.

Though a bill was introduced in the Parliament to give effect to the recommendations of the Verghese committee, it was later dropped by the Government which came into power in January 1980. The question of giving autonomy to All India Radio and Doordarshan is still being discussed.

*Author of the Lesson : Mr. C. V. Narasimha Reddi*

### Doordarshan - Landmarks

1	Inauguration of TV experimental service	September	15, 1959
2.	School television project	October	23, 1961
3.	Daily one hour general service	August	15, 1965
4.	Krishi Darshan Programme (Rural Service)	January	26, 1967
5.	Second TV Station in Bombay	October	2, 1972
6.	Satellite Instructional Television Experiment (SITE)	August	1, 1975
7.	Commercial TV	January	1, 1976
8.	Doordarshan as a separate Government Department	April	1, 1976
9.	First post-SITE Centre at Jaipur	March	1, 1977
10.	Commencement of national programmes : Conversion of black and white to colour : Use of INSAT-1 A for national network	August	15, 1982
11.	Direct telecast of IX Asian Games	November	19, 1982
12.	Coverage of non-aligned nations conference in New Delhi	March	7, 1983
13.	Operationalisation of INSAT-1 B	October	15, 1983
14	Coverage of the Common Wealth Heads of Government Meeting (CHOCM) in New Delhi	November	22, 1983
15.	Second Channel in Delhi	September	17, 1984.

## Suggested Reading

1. Mass Media in India 1983; Compiled by Research and Reference Division, Ministry of Information and Broadcasting, Government of India.
2. The latest Annual Report of the Ministry of Information and Broadcasting, Government of India.
3. Verghese Committee Report "Akash Bharathi".

## Assignments

1. Answer the following in 30 lines each
1. When was television started in India? Mention the important landmarks in the history of Indian television with brief descriptions.
2. What do you mean by SITE? Describe the role played by SITE in the development of communications in India.
3. How is the satellite useful in transmitting television programmes? Elucidate on Satellite Communication in India?
4. What are the main objectives of Indian television or Doordarshan.
5. Write briefly on autonomy for Doordarshan.

# Lesson 15 TV Programmes-PR Opportunities

## Objective

In this lesson we discuss the various types of programmes that are telecast by Doordarshan. It will also give an idea as to how the PR Manager can utilise these programmes for communicating PR messages

## Synopsis

1. TV Services
2. PR Opportunities
3. Video Technology
4. Video for PR

### 1. Television Services

Before we attempt to examine the various types of programmes that are telecast by Doordarshan, it will be appropriate to have an idea of the TV network and its services.

The TV Services are broadly divided into three categories : National network or national-hook-up, Regional Service and Second Channel service.

#### 1. The National Network

Under National network, most of the programmes originate at Doordarshan, New Delhi. Programmes are relayed by the regional kendras and other highpower and low power transmitters located throughout the country. Programmes of country-wide importance and national news bulletins are telecast in the national hook up service.

#### 2. Regional Service

The Doordarshan Kendras located in some State capitals where there are production facilities originate some programmes of relevance to the local language group or groups inhabiting the areas within their transmission reach. These programmes are different in scope from the national network programmes. Regional programmes are about activities of local viewers interest as far as current affairs are concerned. They also encompass cultural and other matters of limited regional interest. However, some reports from the regional centres are also fed into the national bulletins. The films and tapes are also sent to New Delhi by flights.

#### 3. Second Channel

With a view to catering to viewers in metropolitan cities like Delhi, Doordarshan started the second channel service-the first of its kind-on

September 17, 1984. The channel is intended for Delhi based viewers and telecasts local programmes. The second channel programmes are different from those of the national network and the regional service. Bombay has also a second channel.

### Programme Content

There is TV transmission in the morning and evening as well. The morning transmission is for children of various age groups. Some of the evening programmes are produced jointly by Doordarshan and the various ministries concerned with agriculture, food, rural development, health and family welfare. These programmes cater to the needs of different sections of the society.

The principal features of the television programme include National and Regional news bulletins, panel discussions and interviews, 'Focus' on current affairs, World of Sport, dance, drama, music, folklore, serial stories, quiz time, film songs, Science and Sports quiz, Krishi Darshan for farmers, commercials, replies to viewers letters, feature and documentary films of the Films Division, TV short films made for or by Doordarshan, cartoon films, puppet shows and magazine programmes of special interest to children, women, youth and tribals.

## 2. Public Relations Opportunities

Television provides a wide scope for PR coverage of important events and activities of different Government departments and public sector undertakings. Such events find place in national and regional news bulletins. PR Managers can send their media releases direct to the news units of Doordarshan in New Delhi and the regional centres. Photographs 8"x10" cms size of the events will go well with the news items and should be sent along with the reports. Visuals, as the pictures are called, add to the news interest and value of the reports. Public Relations Managers get greater mileage if the press releases are news worthy.

It is necessary for the Public Relations Manager to have a clear idea of the different types of programmes that are telecast so that he or she can plan the programmes, for acceptance by Doordarshan. Commercials on TV is another avenue available to the Public Relations Manager for promoting a product or an idea. Documentaries and featurettes or small features produced by different organisations on subjects like family planning, health, rural development, national integration, etc can be telecast by Doordarshan. Apart from sponsoring programmes like live coverage or review of sports events and soap opera items like 'Khandan' and 'Hum Log', the industrial houses and public service organisations can on their own produce programmes on India's cultural heritage, pollution control etc, for telecast by Doordarshan. Then there are 'Spots' or advertisements running to a minute or two.

## Features

Like Features in newspapers, there are the Radio and Television features. They are an integral part of the TV programmes. Television features are becoming very popular with the viewers.

## Television Documentary

As in the case of films and the radio, television also produces documentaries of its own. Besides feature films, film-based programmes like Chitrahari and Documentary films produced by the Films Division are regularly telecast by Doordarshan.

### A Documentary is described as a dramatic representation of facts and events

TV documentaries deal with a variety of subjects. The daily routine of fishermen is an instance in point. The documentary on it depicts the life and activities of the hard working fishermen right from the early morning-boats going into the sea to the return to the shore in the evenings braving the hazards of the weather and the sea. The paltry earnings brought by their catch at the end of the day is the climax.

The TV documentary is information oriented or explores in a dramatic fashion a topical issue. It deals with factual material. There are various types of television documentaries. They may be classified as :

1. Topical                      Generally prepared by the news and current affairs sections of Doordarshan
2. Personal                    Highlighting achievements and attainments of a notable personality
3. Factual                      Projecting important facts or happenings
4. Informational              With a bearing on education, science, sports etc.
5. Social                        Dealing with themes of social relevance.

Some of the documentaries produced by eminent film makers include: 'The Trees' by Hirshikesh Mukherji, 'Known yet Unknown' on Indian handicrafts by Bhattacharya. Television documentaries usually go well with viewers.

## 3. Video Technology

As an extension of television, video technology has come to stay in India. It is yet another medium which can be exploited by PR for creating social consciousness among the people, particularly the rural masses.

What exactly does Video mean? Video in Latin language means 'I see'. Video thus belongs to the audiovisual medium which reaches (a blend of) both eye and the ear.

## **Video Library**

Video is the process by which television or cinema programmes can be recorded on a cassette tape. Besides, programmes can be independently produced and taped with the help of video cassette recorders or VCRs. Such programmes can be screened and preserved in the library for future use. Video is interlinked with TV and Cinema. This technique has proved to be one of the most popular innovations developed in recent times. Video cassette recorders have entered Indian homes in the 1980's in the wake of a phenomenal increase in the use of electronics.

The Video camera is much lighter and easily portable than traditional cine cameras and are cheaper to buy and easier to operate. The play-back facility is an additional attraction. Well-to-do families have video tapes of marriages and other auspicious events which can be reviewed at will like turning back the pages of the family photo album.

Video cassettes, Video cassette recorders and video cassette players have flooded the Indian market. There may perhaps be more than thirty lakh video cassette recorders in India in 1985. Restaurants, hospitals, hotels and tourist buses are fitted with videos for the entertainment of their customers. Railways are planning to introduce the facility in running trains. Almost all major cities have a number of video cassette libraries which hire video films.

Having looked at the technology and structure of the video, let us now turn to its utility. The new technology can be exploited with advantage in many useful ways, as already explained. But it has its negative side too. Its misuse for screening and propagation of pornographic or obscene films is widely known.

## **Video Piracy**

Video piracy is another. Video piracy means recording of programmes, especially movies, without the permission and knowledge of the producers and selling them. It is like pirating copy righted books and marketing them. It is an offence under the law. Though attempts to curb video piracy have not been very successful so far, we cannot on that score, however, deny the video's role as a communication tool.

The Indian Film Industry is much perturbed over the high incidence of video piracy of feature films. According to industry sources, video piracy has resulted in decreased audiences in cinema halls and they are losing business worth crores of rupees annually. With a view to combating video piracy, the Government of India and the State Governments have already taken a number of measures for punishing offences relating to exhibition of uncertified commercial and video films. If implemented effectively this should arrest the negative trend of this medium.

There are three views on the emergence of video technology and its promise :



1. Some feel that the Video is yet another source of entertainment and income
2. Some others feel that the emergence of this technology has ruined the film industry by way of video piracy and that it has an illegitimate hold on entertainment business.
3. The third view is that the video can be used for the transformation of our society through education and motivation.

Video should be used for both entertainment and education. Just because piracy has entered the video field, we cannot condemn the technology itself.

#### **4. Video for Public Relations**

The video as a medium for communicating PR messages is relevant for this lesson. It provides immense PR opportunities or more correctly a combination of the advantages of television and cinema. Though the video has made inroads into the Indian market, the medium has not been exploited by the PR profession in the country. Every PR department should be equipped with a video cassette recorder (VCR), a Video camera, cassette players and monitors. So far as Government departments are concerned, they can not only record programmes relevant to their public but also show them by playing the cassettes as part of their publicity. The recorded cassettes can also be utilised by television for telecasting programmes.

The video can be utilised in several ways by PR departments particularly in the field of Employees communication, Customer relations, Shareholder's and Dealer's relations, Business promotion etc. In fact it could be used in every field of human relations.

#### **Prospects**

After going through the promise and performance of the video, let us now study its prospects in India. It may be relevant to mention here that in the 1984 Lok Sabha election many political parties used audio and video cassettes as substitutes for the physical presence of their leaders at public meetings. These cassettes proved effective in political communication.

Video and tape recorded speeches of the leaders of the Assam Gana Parishad (AGP) relayed through amplifiers and video cassette players were a new feature of the Assam election campaign in December 1985. The cassettes were distributed in the districts.

If audio cassettes could be successfully used in the eighth general election to the Lok Sabha in 1984, there is no doubt that video cassettes would be used on a large scale in the next general election. The video

cassettes are undoubtedly more relevant for communicating social, educational and developmental information.

As apart of its social responsibility, every organisation can produce programmes on the video tape for promoting social consciousness among the people and combating social evils like dowry, caste and the group violence etc. and for propagation of national integration, family planning, pollution control etc.

It is said that removal of information poverty is a pre-requisite for the removal of economic poverty. Against this background, every medium, including the video, has its role in bridging the communication gap between welfare schemes and their target.

Author of the Lesson : Mr. C.V. Narasimha Reddi

### **Suggested Reading**

1. Mass Media in India 1983 and 84 (Compiled by the Reference and Research Division, Ministry of Information and Broadcasting, New Delhi)
2. Broadcasting and the People by Dr. Mehra Masani National Book Trust

### **Assignments**

- 1. Answer the following in 30 lines each**
1. What are the various PR Opportunities available on TV?
  2. Explain the various types of programmes that are telecast by Doordarshan
- 3. Write short notes on (10 line each)**
- a) Television Documentary
  - b) Video technology.

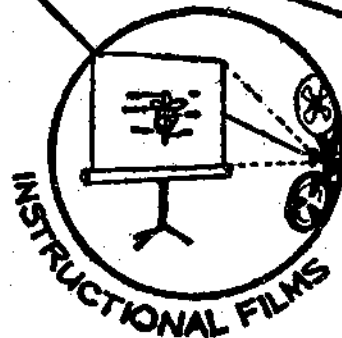
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