

*Shri Ram College, Muzaffarnagar*  
(Department of Journalism & Mass Communication)

Schedule of Saturday Tea Club  
Session 2015-16

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(.....)  
*Neeshu*  
Ms. Neeshu Rathi  
Convener, Saturday Tea Club  
Dept. of JMC

(.....)  
Dr. Ravi Gautam  
HOD  
Dept. of JMC

**Shri Ram College, Muzaffarnagar**  
**(Department of Journalism & Mass Communication)**

Date 16-09-2015

**Notice**

*All the Faculty members of Journalism & Mass Communication Department are hereby inform that there will be a discussion over "Photographic Attributes" topic delivered by Dr. Ravi Gautam, HOD, Department of Journalism & Mass Communication on dated 19-09-2015 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.*

(Neeshu)  
Ms. Neeshu Rathi  
Convener, Saturday Tea Club  
Dept. of JMC

(Rautam)  
Dr. Ravi Gautam  
HOD  
Dept. of JMC

S.No.	Name of Faculty	Signature
1.	Dr. Ravi Gautam	<u>Rautam</u>
2.	Ms. Neeshu Rathi	<u>Neeshu</u>
3.	Ms. Vaishali Garg	<u>Vaishali</u>
4.	Mr. Vipin Kumar	<u>Vipin</u>
5.	Mr. Rohan Tyagi	<u>Rohan</u>
6.	Ms. Anjali Saini	<u>Anjali</u>

Date 19-09-2015

**Shri Ram College, Muzaffarnagar**  
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**Session 2015-16**

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1.	Dr. Ravi Gautam	<i>R Gautam</i>
2.	Ms. Neeshu Rathi	<i>Neeshu</i>
3.	Ms. Vaishali Garg	<i>Vaishali</i>
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## Photographic Attributes: A – H

Light is the defining element of photography. Light literally brings the photograph to life, and the type and quality of light have the strongest effect on the resulting image. Often, photographers are inspired to create a photograph because the light is so lovely, casting on the subject a quality uniquely rendered by film. Describe the type and quality of the light.

Type/source: Is the light natural (e.g., from the sun) or artificial (e.g., from a lamp, flash, studio strobe)? How does the type/source of lighting affect the look of the image?

Quality/direction: Is the lighting coming from above, below, the side? At what angle? Are there any shadows? Does the direction of the light create an effect of dimension?

Quality/characteristics: Is the light soft or hard? Are the shadows thin or thick? Do light and shadow make a pattern? Light and shadow, the light and dark tones in the image, often provide the most compelling patterns in a photograph. Look closely at the light and dark tones in the image. Find the shadows. Describe the pattern that light and shadow make. What kind of effect and mood do the light and shadow create?

The word focus means center of attention. This uniquely photographic attribute is created by both the focus and the aperture controls on the camera. The focus control centers on a part of the image, and when in focus the area is clear, sharp, and detailed, with distinctions between forms.

When out of focus, the area is cloudy, indistinct, and vague, with blurriness between forms. The aperture control creates depth of field, the area that is in focus. Aperture measures the distance from the end of the focus area to the focal center (imagine the perimeter of a circle and its center). A shallow depth of field is in focus only to a small degree around the focal center.

### A) Light

### B) Focus

For example in Figure 8, the tree trunk is clearly rendered, while the branches in the foreground are blurry. Figure 9 shows a wide depth of field, a large area in focus around the focal center: the bench, shrubs, and trees are all clear. What can you see clearly in the picture? What is unclear? How does focus capture our attention? Can sharp focus capture our attention as well as blurry focus can? As a result of focus, does the subject gain or lose significance?

## The Language of Photography

### C) Time

### D) Motion

Photography has a unique relationship to time, in part because the image is created by the interaction among light, a lens, and light-sensitive film during a particular moment. Light rays refracting through the lens trace the image onto film; this happens in an instant and reflects the instant in which the image was created. A drawing or painting may describe a particular time and place, but it can be rendered over time through the artist's perception or memory. In

contrast, a photographer and camera need to be there, responding to the world, in order to create the image.

Photographs have the quality of capturing a moment in time, of "being there." Describe the sense of time that comes across in the image. Does it seem like a fleeting instant captured in a snapshot (e.g., a person walking down a chaotic street) or does it carry the timeless quality of a painting (e.g., a couple standing still for a portrait)? Consider the composition, technique, content, and style of the image. How do these elements contribute to the attribute of time?

In a photograph, motion can appear frozen in time and space or be described through blur. These effects are achieved mainly through the shutter control and the aperture. The shutter, triggered by your finger when you take the picture, opens and shuts like a blinking eye, letting in light. The aperture affects how much light comes into the camera; it works like the iris of an eye, widening in the dark to let in more light and narrowing in the bright sun to let in less light. In order to achieve a correct exposure—the right amount of light to make the picture, the aperture and shutter speed must have the right relationship. When there is a lot of light, the shutter speed is fast; and when there is little light, the shutter speed is slow. The faster the shutter, the more able the camera is to freeze motion, such that someone jumping could be forever suspended in mid-air. A slow shutter speed creates blur when figures are in motion. You can also create a sense of motion by moving the camera when you take the picture, called "panning" the camera, resulting in blur. Is anything moving in the picture? How can you tell? Is it blurry or frozen in space? Can you guess how the effect is achieved?

Vantage point or point of view is the photographer's stance, both in terms of how the photographer is positioned when he or she takes the picture and what the photographer's attitude is toward the subject. How the photographer perceives the subject influences how the photographer chooses to position himself or herself in relation to the subject. This is similar to how your opinion about something affects the tone of your voice and the language you use to communicate. Point of view is one of the most important concepts to convey to young people because it shows that they have the creative control and power to reveal their perspective through the camera. An understanding of point of view also encourages image makers to move around the subject and determine the most interesting and revealing approach.

Where was the photographer when he or she took the picture?

Was the photographer standing or crouching or lying on the ground?

Did the photographer take the picture from above, below, or the side?

Did the photographer tilt the camera or keep it parallel to the horizon?

Can you guess what the photographer's attitude is toward the subject?

How does the vantage point affect the way you look at the resulting picture?

For example, a picture taken from above may give the impression of superiority, from below of inferiority, and a host of other interpretations. Whenever photographers create a photograph, they are selecting a slice of the world as described through a frame. In terms of content, framing is like point of view: It presents the photographer's frame of reference with regard to the subject. Graphically, framing affects composition, because your eye follows the visual movement created by lines, shapes, and angles in the picture. In

addition, the information that is included in the frame determines how we read the picture, just like how clues lead to the solution of a mystery. What is included in the frame, and what is excluded?

Draw what you see in the frame, and draw what you imagine is outside of the frame.

**Shri Ram College, Muzaffarnagar**  
**(Department of Journalism & Mass Communication)**

Date 22-09-2015

**Notice**

All the Faculty members of Journalism & Mass Communication Department are hereby inform that there will be a discussion over "**Indian Cinema**" topic delivered by Ms. Vaishali Garg, Faculty Department of Journalism & Mass Communication on dated 26-09-2015 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.

(Neeshu)  
Ms. Neeshu Rathi  
Convener, Saturday Tea Club  
Dept. of JMC

(Ravi Gautam)  
Dr. Ravi Gautam  
HOD  
Dept. of JMC

S.No.	Name of Faculty	Signature
1.	Dr. Ravi Gautam	<u>Ravi Gautam</u>
2.	Ms. Neeshu Rathi	<u>Neeshu</u>
3.	Ms. Vaishali Garg	<u>Vaishali</u>
4.	Mr. Vipin Kumar	<u>Vipin</u>
5.	Mr. Rohan Tyagi	<u>Rohan</u>
6.	Ms. Anjali Saini	<u>Anjali</u>

Date 26-09-2015

**Shri Ram College, Muzaffarnagar**  
**(Department of Journalism & Mass Communication)**  
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## What is 'Indian Cinema'?

It ought to be straightforward to present a description of the 'world's biggest film industry', but even Indian film scholars find it difficult to come to terms with its diversity and seeming contradictions. The biggest single mistake that non-Indian commentators (and some Indians) make is to assume that 'Bollywood' is the same thing as Indian Cinema. It isn't. Consider the sheer size of India. Roughly as big as Western Europe (but with four times the population), it includes two major ethnic groups, two large and several smaller religious communities (including the world's third largest Muslim population) and an enormous range of languages (several hundred).

The size of the country is matched by a longstanding love affair with cinema which creates the world's biggest film audience. Even though India was controlled by the British until 1947, this did not prevent the development of 'industrial' film production in several Indian cities, so that by the late 1930s an Indian studio system was in place. By the late 1990s, India had overtaken Japan and America as the producer of the largest number of feature films per year (800-1,000) and with an annual audience of over 3 billion at home and millions more overseas, it can also claim to be the most popular. All of this is not disputed, but when we come to look at the films themselves and who watches them, it gets more complicated. India is now famous for its computer software engineers and it has always been known for its bureaucracies (needed to organise the world's largest democracy), but the film industry in India is only slowly beginning to deliver the detailed box office information on a regular basis that business commentators and film scholars in the UK and North America have come to expect from their own industries. There are rapid changes taking place in the Indian entertainment business with modern multiplexes appearing in big cities – but also many traditional cinemas in small towns in rural areas which do not have the industry infrastructure to make data collection straightforward. So, we must be circumspect in trying to describe the industry as it exists now – and we must recognise that it is changing all the time.

One way to think about Indian Cinema is to distinguish four categories (but note that these all overlap and the boundaries between them are not fixed):

- Popular Hindi Cinema
- Regional cinemas
- 'Art' or 'specialised' cinema
- Diaspora cinema (films made by Indian filmmakers based overseas)

We can best understand the importance of these classifications by making two simple distinctions. The first is between 'popular' and 'art' cinema. The massive popular audience in India is hungry for cheap entertainment and this is what cinema has provided. This audience, which includes a significant proportion of people with limited access to education, enjoys universal genres such as action, comedy and melodrama and more specifically 'Indian' stories with spiritual/mythological themes. The typical Indian film as viewed from outside the country may well be a three hour spectacular 'multi-genre' film with six or seven extended elaborately choreographed and costumed

musical sequences. But there is also an Indian audience for more 'serious' film narratives, akin to European, Japanese and American 'art' cinema and indeed to more adventurous Hollywood films. This audience is relatively small, but because the overall audience is so large, even a small proportion means significant numbers. It tends to be an audience concentrated in the major cities, especially in the two states with the greatest cultural

traditions, West Bengal and Kerala, and in the centres for higher education and new technologies in Delhi, Mumbai, Bangalore, Hyderabad etc. For many years from the 1950s to the 1980s, it was the Bengali art film director Satyajit Ray who represented Indian Cinema to the outside world. In the 1970s Indian Cinema developed a more socially aware and more politically orientated form of cinema, partly subsidized by public funding, which was known as **Parallel Cinema** – running alongside but clearly distinguished from mainstream cinema. Since the 1990s and the opening up of the Indian market to private investors at home and overseas, this political cinema has gone into decline, but to some extent the tradition of 'socially aware' films has been supported by Indian filmmakers such as Mira Nair and Deepa Mehta who have returned to India to make films using their training and experience gained in North America (respectively the US and Canada). This 'diaspora cinema', often, but not always, means art cinema.

**Shri Ram College, Muzaffarnagar**  
**(Department of Journalism & Mass Communication)**

Date 05-10-2015

**Notice**

All the Faculty members of Journalism & Mass Communication Department are hereby inform that there will be a discussion over "Five Generations of Computers" topic delivered by Ms. Neeshu Rathi, Faculty Department of Journalism & Mass Communication on dated 10-10-2015 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.

(.....Neeshu.....)  
Ms. Neeshu Rathi  
Convener, Saturday Tea Club  
Dept. of JMC

(.....Rautam.....)  
Dr. Ravi Gautam  
HOD  
Dept. of JMC

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4.	Mr. Vipin Kumar	<u>Vipin</u>
5.	Mr. Rohan Tyagi	<u>Rohans</u>
6.	Ms. Anjali Saini	<u>Anjali</u>

Date 10-10-2015

***Shri Ram College, Muzaffarnagar***  
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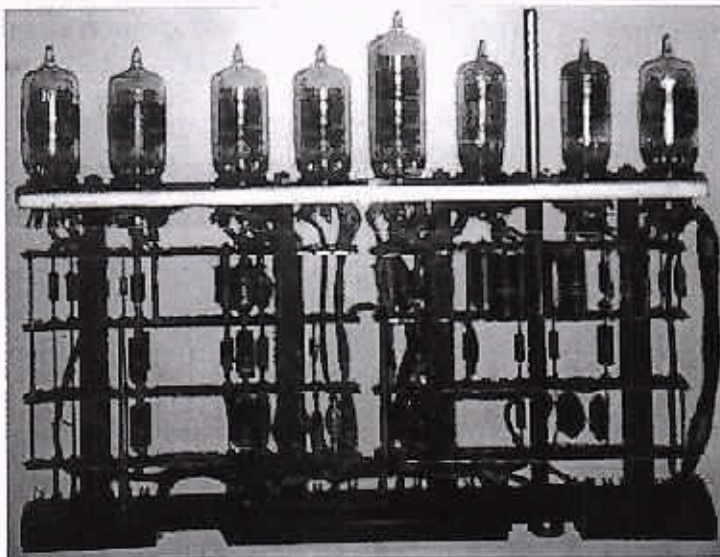
# The Five Generations of Computers

The history of computer development is often referred to in reference to the different generations of computing devices. Each generation of computer is characterized by a major technological development that fundamentally changed the way computers operate, resulting in increasingly smaller, cheaper, more powerful, more efficient and reliable devices. **First Generation (1940-1956) Vacuum Tubes**

The first computers used vacuum tubes for circuitry and magnetic drums for memory, and were often enormous, taking up entire rooms. They were very expensive to operate and in addition to using a great deal of electricity, generated a lot of heat, which was often the cause of malfunctions.

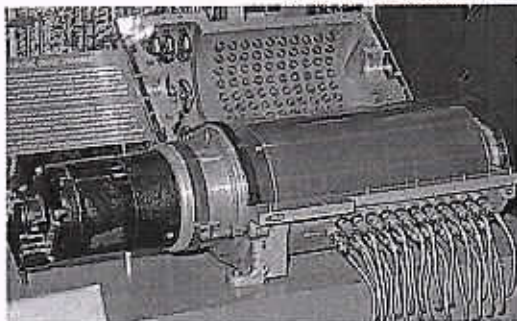
First generation computers relied on machine language, the lowest-level programming language understood by computers, to perform operations, and they could only solve one problem at a time. Input was based on punched cards and paper tape, and output was displayed on printouts.

The UNIVAC and ENIAC computers are examples of first-generation computing devices. The UNIVAC was the first commercial computer delivered to a business client, the U.S. Census Bureau in 1951.



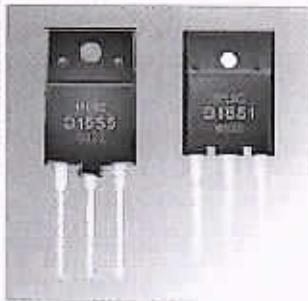
## Vacuum Tubes

From Computer Desktop Encyclopedia  
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## Magnetic Drum

**Second Generation (1956-1963) Transistors** Transistors replaced vacuum tubes and ushered in the second generation of computers. The transistor was invented in 1947 but did not see widespread use in computers until the late 1950s. The transistor was far superior to the vacuum tube, allowing computers to become smaller, faster, cheaper, more energy-efficient and more reliable than their first-generation predecessors. Though the transistor still generated a great deal of heat that subjected the computer to damage, it was a vast improvement over the vacuum tube. Second-generation computers still relied on punched cards for input and printouts for output.



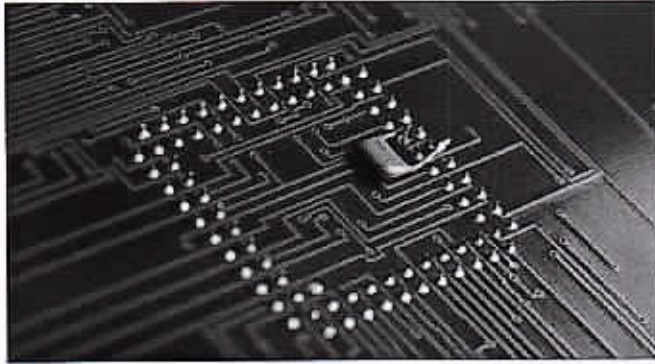
Transistors

Second-generation computers moved from *cryptic binary machine language* to symbolic, or assembly, languages, which allowed programmers to specify instructions in words. High-level programming languages were also being developed at this time, such as early versions of COBOL and FORTRAN. These were also the first computers that stored their instructions in their memory, which moved from a magnetic drum to magnetic core technology.

The first computers of this generation were developed for the atomic energy industry.

**Third Generation (1964-1971) Integrated Circuits** The development of the integrated circuit was the hallmark of the third generation of computers. Transistors were miniaturized and placed on silicon chips, called semiconductors, which drastically increased the speed and efficiency of computers.

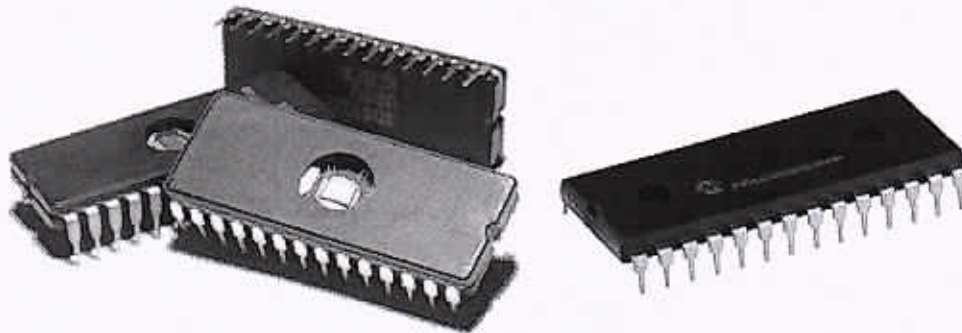
Instead of punched cards and printouts, users interacted with third generation computers through keyboards and monitors and interfaced with an operating system, which allowed the device to run many different applications at one time with a central program that monitored the memory. Computers for the first time became accessible to a mass audience because they were smaller and cheaper than their predecessors



Integrated Circuits

**Fourth Generation (1971-Present) Microprocessors** The microprocessor brought the fourth generation of computers, as thousands of integrated circuits were built onto a single silicon chip. What in the first generation filled an entire room could now fit in the palm of the hand. The Intel 4004 chip, developed in 1971, located all the components of the computer—from the central processing unit and memory to input/output controls—on a single chip.

In 1981 IBM introduced its first computer for the home user, and in 1984 Apple introduced the Macintosh. Microprocessors also moved out of the realm of desktop computers and into many areas of life as more and more everyday products began to use microprocessors. As these small computers became more powerful, they could be linked together to form networks, which eventually led to the development of the Internet. Fourth generation computers also saw the development of GUIs, the mouse and handheld devices.



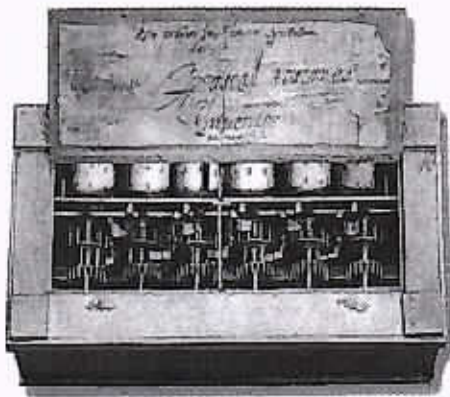
Microcircuits

**Fifth Generation (Present and Beyond) Artificial Intelligence** Fifth generation computing devices, based on artificial intelligence, are still in development, *Prepared by Miss N. Nembhard 4* though there are some applications, such as voice recognition, that are being used today. The use of parallel processing and superconductors is helping to make artificial intelligence a reality. Quantum computation and molecular and nanotechnology will radically change the face of computers in years to come. The goal of fifth-generation computing is to develop devices that respond to natural language input and are capable of learning and self-organization.

# History of Computers

## 1. 1623: Mechanical calculator

- o Wilhelm Schickard invented first known mechanical calculator, capable of simple arithmetic.
- o Similar mechanical adding machine made in 1640's by Blaise Pascal. Still on display in Paris.



The "Pascaline," from The History of Computing Project

## 2. 1673: More advanced mechanical calculator

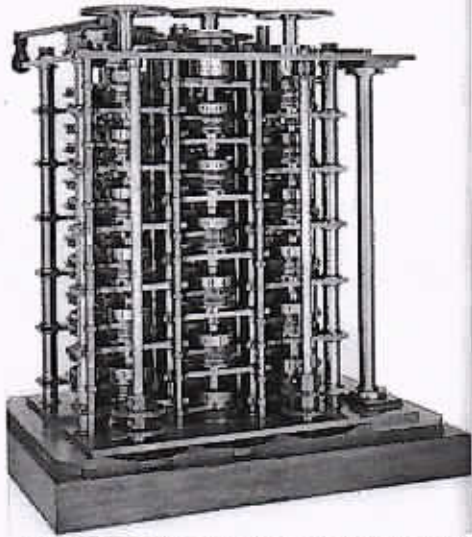
- o 1673 by German mathematician Gottfried Leibniz
- o Capable of multiplication and division
- o Purely mechanical with no source of power.



The "Step Reckoner,"



### 3. 1823: Charles Babbage begins work on Difference Engine



- o He designed, but it was completed by a Swedish inventor in 1854.
- o Image of the Difference Engine from Niagara College

#### 1833: Charles Babbage begins Analytical Engine

- o Never completed.
- o Important concept: a general-purpose machine capable of performing difference functions based on programming

- o He designed, but it was completed by a Swedish inventor in 1854.
- o Image of the Difference Engine from Niagara College

#### 1833: Charles Babbage begins Analytical Engine

- o Never completed.
- o Important concept: a general-purpose machine capable of performing difference functions based on programming

### 4. 1834: Ada Byron, Lady Lovelace impressed with the concept of the Analytical Engine at a dinner party.

- o Daughter of poet Lord Byron
- o Created plans for how the machine could calculate Bernoulli numbers. This is regarded as the first "computer program," and she is the first "programmer."
- o The Department of Defense named a language "Ada" in her honor in 1979.

5. 1890: punched cards used by Herman Hollerith to automate Census

- o Concept of programming the machine to perform different tasks with punched cards was from Babbage.
- o Punch cards based on Josph Marie Jacquard's device to automate weaving looms.
- o Hollerith founded a company that became International Business Machines (IBM) to market the technology.

1	2	3	4	5	6	7	8	9	0	On	5	A	C	E	a	w	e	c	ED	SB	Ch	Sj	U	Sh	Hk	Dr	Rm
2	2	4	1	3	2	15	0	15	0	15	0	0	0	0	0	0	0	0	SY	X	Fp	Cn	R	X	Al	Cg	Kg
3	0	0	0	0	W	20	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
A	1	1	1	1	0	25	A	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
B	2	2	2	2	5	30	B	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
C	3	3	3	3	0	3	C	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
D	4	4	4	4	1	4	D	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4
E	5	5	5	5	2	C	E	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5
F	6	6	6	6	A	0	F	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6
G	7	7	7	7	B	E	G	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7
H	8	8	8	8	4	F	H	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8
I	9	9	9	9	b	e	I	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9

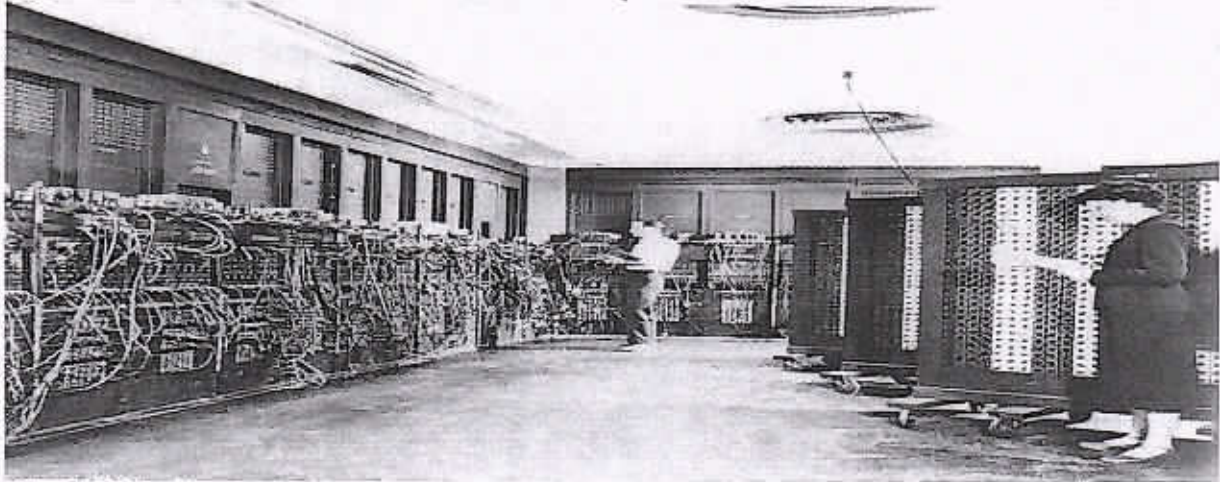
6. 1939: prototype of the first electronic computer



- o Assembled by John Atansoff and Clifford Barry.
- o John Atansoff came up with the concept of using binary numbers.
- o Completed in 1942 using 300 vacuum tubes.
- o Could solve small systems of linear equations
- o Image from The History of Computing Project

## 7. 1946: ENIAC completed

- o Electronic Numerical Integrator and Computer
- o By Presper Eckert and John Mauchly
- o 18,000 vacuum tubes.
- o Occupied a 30 by 50 foot room
- o Programming by plugging wires into a patch panel. Very difficult to do, because this style programming requires intimate knowledge of the computer



*The ENIAC.  
Smithsonian Institution Photo No. 53192.*

## 8. 1946: John van Neumann Architecture stored-programming concept

- o He suggested that programs and data could be represented in a similar way and stored in the same internal memory.
- o All modern computers store programs in internal memory.

### 1. Vacuum tube (1939)

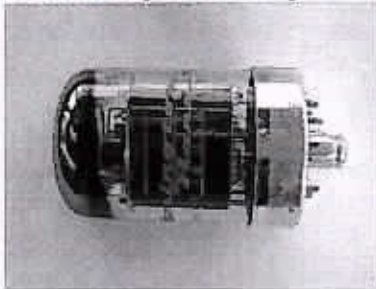
2. Transistor (invented in 1947, used in IBM 7090 in 1958)

3. Integrated circuit or chip (invented in 1959, used in IBM 360 in 1964)

- o A small wafer of silicon that has been photographically imprinted to contain a large number of transistors together.

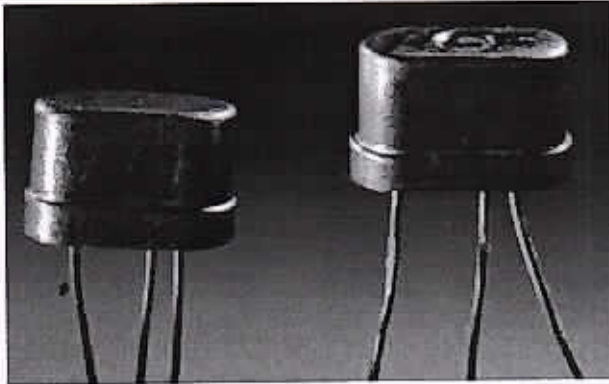
4. Large-scale integration: **microprocessor** (1975)

- o Entire processing unit on a single chip of silicon

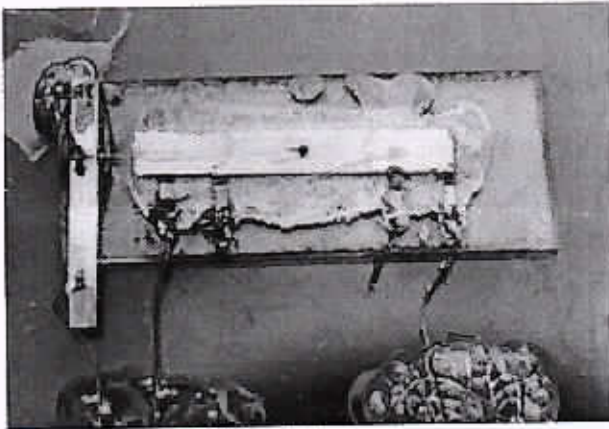


Vacuum tube, from [computermuseum.li](http://computermuseum.li)

5. **Fifth Generation (Present and Beyond) Artificial intelligence** some applications, such as voice recognition, use of parallel processing and superconductors, The goal of fifth-generation computing is to develop devices that respond to natural language input and are capable of learning and self-organization.



Transistors, from Texas Instruments



Circuit, from IEEE Virtual Museum



Old CPU's, from Wikipedia

Robert Noyce, one of the inventors of the integrated circuit and founder of Intel speaking of a modern computer chip compared to the Eniac: "It is 20 times faster, has a larger memory, is thousands of times more reliable, consumes the power of a light bulb rather than that of a locomotive, occupies 1/30,000 the volume and costs 1/10,000 as much

**Shri Ram College, Muzaffarnagar**  
(Department of Journalism & Mass Communication)

Date 13-10-2015

**Notice**

All the Faculty members of Journalism & Mass Communication Department are hereby inform that there will be a discussion over "संकट प्रबंधन" topic delivered by Mr. Rohan Tyagi, Faculty Department of Journalism & Mass Communication on dated 17-10-2015 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.

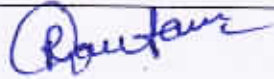
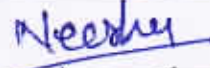
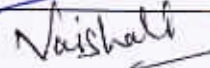

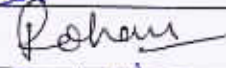

(...Neeshu...)  
Ms. Neeshu Rathi  
Convener, Saturday Tea Club  
Dept. of JMC

(...Ravi...)  
Dr. Ravi Gautam  
HOD  
Dept. of JMC

S.No.	Name of Faculty	Signature
1.	Dr. Ravi Gautam	<u>Ravi</u>
2.	Ms. Neeshu Rathi	<u>Neeshu</u>
3.	Ms. Vaishali Garg	<u>Vaishali</u>
4.	Mr. Vipin Kumar	<u>Vipin</u>
5.	Mr. Rohan Tyagi	<u>Rohan</u>
6.	Ms. Anjali Saini	<u>Anjali</u>

Date 17-10-2015

**Shri Ram College, Muzaffarnagar**  
**(Department of Journalism & Mass Communication)**  
**Attendance Sheet of Saturday Tea Club**  
**Session 2015-16**

S.No.	Name of Faculty	Signature
1.	Dr. Ravi Gautam	
2.	Ms. Neeshu Rathi	
3.	Ms. Vaishali Garg	
4.	Mr. Vipin Kumar	
5.	Mr. Rohan Tyagi	
6.	Ms. Anjali Saini	

## संकट प्रबंधन

संकट प्रबंधन वह प्रक्रिया है जिसके द्वारा एक संगठन किसी मुख्य अप्रत्याशित घटना से निपटता है, जिससे उस संगठन, उसके शेयरधारकों, या आम जनता को नुकसान पहुंचने का खतरा रहता हो. संकट की अधिकांश परिभाषाओं में तीन तत्व आम हैं: (क) संगठन के लिए एक खतरा, (ख) आश्चर्य का तत्व, एवं (ग) अल्प निर्णयावधि .वेनेट तर्क देते हैं कि "संकट बदलाव की एक प्रक्रिया है, जिसमें पुरानी प्रणाली बरकरार नहीं रह सकती है।" अतः चौथी परिभाषित गुणवत्ता परिवर्तन की आवश्यकता है। यदि परिवर्तन की आवश्यकता न हो, तो उस प्रसंग का वर्णन एक असफलता या घटना के रूप में सटीक तरीके से किया जा सकता है।

जोखिम प्रबंधन, जिसमें संभाव्य खतरों का आकलन और उन खतरों से बचने का सर्वोत्तम तरीकों की खोज शामिल है, के विपरीत संकट प्रबंधन में खतरा आ जाने पर उससे निपटना शामिल है। यह किसी गंभीर परिस्थिति को पहचानने, आकलन करने, समझने और जूझने के लिए ज़रूरी कौशल और तकनीकों सहित प्रबंधन के व्यापक सन्दर्भ के तहत एक अनुशासन है, खास तौर पर इसके पहली बार घटने के क्षण से लेकर संभलने की प्रक्रिया शुरू होने तक.

## परिचय

संकट प्रबंधन में निम्नलिखित शामिल हैं:

- संकट की वास्तविकता और अवधारणा, दोनों पर प्रतिक्रिया का तरीका.
- जिन परिदृश्यों में एक संकट गठित होता है, उसे परिभाषित करने के लिए मेट्रिक्स की स्थापना करना और तदनुसार आवश्यक प्रतिक्रिया तंत्र की गति तीव्रतर करना.
- आपातकालीन प्रबंधन परिदृश्य की प्रतिक्रिया चरण के तहत होने वाले संवाद.

किसी व्यवसाय या संगठन के संकट प्रबंधन के तरीकों को **संकट प्रबंधन योजना** कहा जाता है।



संकट प्रबंधन को कभी-कभी दुर्घटना प्रबंधन के रूप में संदर्भित किया जाता है, हालांकि पीटर पावर सरीखे कई उद्योग विशेषज्ञ यह तर्क देते हैं कि संकट प्रबंधन शब्द अधिक सटीक है।

संगठनों की विश्वसनीयता एवं प्रतिष्ठा पर संकट प्रबंधन के दौरान उनकी प्रतिक्रिया की अवधारणा का गहरा प्रभाव रहता है। एक समयबद्ध तरीके से संकट से निबटने में शामिल संगठन एवं संवाद व्यवसाय के लिए एक चुनौती होता है। एक सफल संकट संवाद प्रक्रिया में योगदान देने के लिए समूचे पदानुक्रम में खुला एवं नियमित संवाद होना लाज़मी है।

आपातकाल प्रबंधन एवं व्यवसाय निरंतरता प्रबंधन जैसे संबंधित शब्द क्रमशः त्वरित लेकिन अल्पकालीन "प्राथमिक उपचार" की तरह की प्रतिक्रिया (मसलन आग बुझाना) एवं दीर्घकालीन उपचार एवं बहाली चरणों (मसलन कार्यवाही को किसी दूसरे स्थान पर ले जाना) पर जोर डालते हैं। संकट भी जोखिम प्रबंधन का ही एक पहलू है। हालांकि यह कहना सच नहीं होगा कि चूंकि सर्वनाश के जोखिम को पूर्ण रूप से कम करना कभी संभव नहीं हो सकता इसीलिए संकट प्रबंधन जोखिम प्रबंधन की विफलता का प्रतिनिधित्व करता है।

## संकट के प्रकार

संकट प्रबंधन की प्रक्रिया के दौरान यह महत्वपूर्ण है कि संकट के प्रकार जान लिए जाएं, क्योंकि विभिन्न संकटों में भिन्न-भिन्न संकट प्रबंधन रणनीति की आवश्यकता होती है। संभाव्य संकट असंख्य हैं लेकिन उनके समूह बनाए जा सकते हैं।

लर्बिंजर ने संकटों के सात प्रकार का वर्गीकरण किया है

1. प्राकृतिक आपदा
2. प्रौद्योगिकी संकट
3. टकराव
4. द्रोह
5. विषम प्रबंधन मूल्य का संकट
6. धोखे का संकट
7. प्रबंधन कदाचार का संकट

### प्राकृतिक संकट

प्राकृतिक संकट - प्राकृतिक आपदाओं को आम तौर पर "ईश्वर का कहर" माना जाता है - भूकंप, ज्वालामुखी विस्फोट, आंधी-तूफान, बाढ़, भूस्खलन, ज्वार लहर, चक्रवाती तूफान एवं सूखा आदि ऐसी पर्यावरणी घटनाएं हैं जो जीवन, संपदा, एवं स्वयं पर्यावरण के लिए खतरा हैं।

### प्रौद्योगिकी संकट

प्रौद्योगिकी संकट विज्ञान एवं प्रौद्योगिकी के मानव अनुप्रयोग के कारण पैदा होता है। जब प्रौद्योगिकी जटिल रूप ले लेती है और युग्मित होती है और प्रणाली में पूर्णतया कोई गड़बड़ी हो गयी हो (प्रौद्योगिकीय ब्रेकडाउन) तो प्रौद्योगिकी दुर्घटनाएं होना अवश्यंभावी है। कुछ प्रौद्योगिकी संकट तब उत्पन्न होते हैं जब मानवीय भूल अवरोधों (मानवीय ब्रेकडाउन) का कारण बनता है। लोग प्रौद्योगिकीय आपदा के लिए दोष मढ़ने को तैयार रहते हैं क्योंकि प्रौद्योगिकी मानवीय हेरफेर का विषय है जबकि वे प्राकृतिक आपदा के लिए किसी को ज़िम्मेदार नहीं ठहराते। जब कोई दुर्घटना महत्वपूर्ण पर्यावरण क्षति का कारण बनता है तो उस संकट को *महाविनाश* के रूप में वर्गीकृत करते हैं। नमूनों में सॉफ्टवेयर विफलता, आद्योगिक दुर्घटनाएं, एवं तेल फैलाव शामिल हैं।

### टकराव संकट

टकराव संकट तब उत्पन्न होता है जब असंतुष्ट व्यक्ति/या समूह अपनी मांगों और अपेक्षाओं को मनवाने के लिए व्यवसायों, सरकार एवं विभिन्न हित समूहों से लड़ते हैं। वहिष्कार टकराव संकट का आम प्रकार है एवं धरना, बैठना, प्राधिकारियों को अंतिम चेतावनी देना, इमारत की नाकाबंदी या कब्ज़ा एवं पुलिस का विरोध या उसकी अवज्ञा करना अन्यान्य प्रकार हैं।

### द्रोह संकट

जब विरोधी लोग या उपद्रवी व्यक्ति संभवतः अस्थिरता या विध्वंस फैलाने के उद्देश्य से किसी कंपनी, देश, या आर्थिक प्रणाली से लाभ उठाने या उसके प्रति अपना विरोधभाव या क्रोध जताने के लिए आपराधिक उपायों या अन्यान्य चरम दांव-पेंच का इस्तेमाल करते हैं, तो संगठन को द्रोह संकट का सामना करना पड़ता है। ऐसे संकट के नमूनों के तौर पर उत्पाद छेड़छाड़, अपहरण, दुर्भावनापूर्ण अफवाहें, आतंकवाद एवं जासूसी शामिल हैं।

### संगठनात्मक दुष्कर्म का संकट

यह संकट तब उत्पन्न होता है जब प्रबंधन बिने पर्याप्त सावधानी के एवं यह जानते हुए भी कोई कार्रवाई करती है कि इससे शेयर धारकों को नुकसान पहुंचेगा या उनके लिए जोखिम की स्थिति पैदा होगी. लंबिगर ने संगठनात्मक दुष्कर्मों के तीन भिन्न प्रकार वर्गीकृत किये हैं: विषम प्रबंधन मूल्य का संकट, धोखे का संकट एवं प्रबंधन के कदाचार का संकट.

### **विषम प्रबंधन मूल्यों का संकट**

विषम प्रबंधन मूल्यों का संकट तब पैदा होता है जब प्रबंधक अल्पकालिक आर्थिक लाभ का पक्ष लेते हैं और निवेशकों के अलावा शेयर धारकों एवं व्यापक सामाजिक मूल्यों की अवहेलना करते हैं। एकतरफा मूल्यों की यह स्थिति प्रतिष्ठित व्यवसाय की जड़ों में बसा हुआ है जो शेयरधारकों के हितों पर ध्यान देता है एवं ग्राहकों, कर्मचारियों एवं समुदाय जैसे अन्यान्य शेयरधारकों के हितों को देखता है।

### **धोखे का संकट**

धोखे का संकट तब पैदा होता है जब प्रबंधन ग्राहकों से अपने व्यवहार में स्वयं अपने एवं अपने उत्पाद के बारे में सूचनाएं छिपाती है या उसे गलत ढंग से पेश करती है।

उदाहरण: डॉ कॉर्निंग (Dow coming) का सिलिकॉन-जेल स्तन प्रत्यारोपण

### **प्रबंधन कदाचार का संकट**

कुछ संकट न सिर्फ विषम मूल्यों एवं धोखे से बल्कि सोची-समझी अनीति एवं अवैधता से भी पैदा होती हैं।

### **कार्यस्थल की हिंसा**

यह संकट तब पैदा होती है जब कोई कर्मचारी या भूतपूर्व कर्मचारी संगठनात्मक आधार पर अन्य कर्मचारियों के खिलाफ हिंसा करता है।

### **अफवाहें**

किसी संगठन या उसके उत्पाद के बारे में गलत जानकारी संगठन की प्रतिष्ठा को ठेस पहुंचाते हुए संकट की स्थिति पैदा करती है। जैसे कि किसी संगठन का संबंध किसी कट्टरपंथी समूह से होने की बात फैलाना या उसके उत्पाद के बारे में यह फैलाना कि वे दूषित हैं।

**Shri Ram College, Muzaffarnagar**  
(Department of Journalism & Mass Communication)

Date 04-11-2015

**Notice**

All the Faculty members of Journalism & Mass Communication Department are hereby inform that there will be a discussion over "Advertising" topic delivered by Mr. Vipin Kumar, Faculty Department of Journalism & Mass Communication on dated 07-11-2015 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.

(Neeshu)

Ms. Neeshu Rathi  
Convener, Saturday Tea Club  
Dept. of JMC

(Rautam)

Dr. Ravi Gautam  
HOD  
Dept. of JMC

S.No.	Name of Faculty	Signature
1.	Dr. Ravi Gautam	<u>Rautam</u>
2.	Ms. Neeshu Rathi	<u>Neeshu</u>
3.	Ms. Vaishali Garg	<u>Vaishali</u>
4.	Mr. Vipin Kumar	<u>Vipin</u>
5.	Mr. Rohan Tyagi	<u>Rohan</u>
6.	Ms. Anjali Saini	<u>Anjali</u>

Date 07-11-2015

**Shri Ram College, Muzaffarnagar**  
**(Department of Journalism & Mass Communication)**  
**Attendance Sheet of Saturday Tea Club**  
**Session 2015-16**

S.No.	Name of Faculty	Signature
1.	Dr. Ravi Gautam	
2.	Ms. Neeshu Rathi	
3.	Ms. Vaishali Garg	
4.	Mr. Vipin Kumar	
5.	Mr. Rohan Tyagi	
6.	Ms. Anjali Saini	

## ADVERTISING

*Advertising is a public announcement to inform and persuade people to buy a product, a service or an idea.*

*Advertising is a marketing communication process which inform about the product, service, idea and help to increase business...( Ravi Gautam)*

An advertisement would include any notice, circular, label, wrapper or any other document or any announcement made orally, or by means of producing or transmitting light, sound or smoke. Have you read about people using smoke signals to pass on messages? Everyday, we see and hear hundreds of advertisements. Let us consider a few of them.

As a consumer, you are exposed to hundreds and maybe even thousands of commercial messages every day. They may appear in the form of billboards, like the Altoids campaign, or in the form of newspaper ads, TV commercials, coupons, sales letters, publicity, event sponsorships, telemarketing calls, or even e-mails. These are just a few of the many communication tools that companies and organizations use to initiate and maintain contact with their customers, clients, and prospects. You may simply refer to them all as "advertising." But, in fact, the correct term for these various tools is marketing communications. And advertising is just one type of marketing communications.

At the beginning of the twentieth century, Albert Lasker, who today is generally regarded as the father of modern advertising, owned a prominent advertising agency, Lord & Thomas. At the time, he defined advertising as "salesmanship in print, driven by a reason why." But that was long before the advent of radio, television, or the Internet. The nature and scope of the business world, and advertising, were quite limited. A century later, our planet is a far different place. The nature and needs of business have changed, and so have the concept and practice of advertising.

Today, definitions of advertising abound. Journalists, for example, might define it as a communication, public relations, or persuasion process; businesspeople see it as a marketing process; economists and sociologists tend to focus on its economic, societal, or ethical significance. And some consumers might define it simply as a nuisance.

Advertising is the structured and composed nonpersonal communication of information, usually paid for and usually persuasive in nature, about products (goods, services, and ideas) by identified sponsors through various media. Let's take this definition apart and analyze its components. Advertising is, first of all, a type of communication. It is actually a very structured form of applied communication, employing both verbal and nonverbal elements that are composed to fill specific space and time formats determined by the sponsor. Second, advertising is typically directed to groups of people rather than to individuals. It is therefore no personal, or mass, communication. These people could be consumers, who buy products like Altoids for their personal use. Or they might be businesspeople who would buy large quantities of Altoids for resale in their stores.

Most advertising is paid for by sponsors. GM, WalMart, Coca-Cola, and your local fitness salon pay the newspaper or the radio or TV station to carry the ads you read, see, and hear. But some sponsors don't have to pay for their ads. The American Red Cross, United Way, and American Cancer Society are among the many national organizations whose public service messages are carried at no charge because of their nonprofit status. Likewise, a poster on a school bulletin board promoting a dance is not paid for, but it is still an ad—a structured, nonpersonal, persuasive communication.

An ad identifies its sponsor. This seems obvious. The sponsor wants to be identified, or why pay to advertise? One of the basic differences between advertising and public relations, though, is that many PR activities (for example, publicity) aren't openly sponsored. We'll discuss the differences between advertising and other forms of marketing communications later in this chapter.

Finally, advertising reaches us through a channel of communication referred to as a medium. An advertising medium is any paid means used to present an ad to its target audience. Thus, we have radio advertising, television advertising, newspaper ads, and so on. When you tell somebody how good Altoids taste, that's sometimes called word-of-mouth (WOM) advertising. Although WOM is a communication medium, it's not an advertising medium. It's not structured, or openly sponsored, or paid for. Historically, advertisers have used the traditional mass media (the plural of medium)—radio, TV, newspapers, magazines, and billboards—to send their messages. But today technology enables advertising to reach us efficiently through a variety of addressable media (for example, direct mail) and interactive media (like the Internet and kiosks). Advertisers also use an increasing variety of other nontraditional media such as shopping carts, blimps, and videocassettes to find their audience. The planning, scheduling, and buying of media space and time are so important to advertising effectiveness that we devote five full chapters to the subject, one in Part Two and four in Part Five.

Of course, most advertising is intended to be persuasive—to win converts to a product, service, or idea. Some ads, such as legal announcements, are intended merely to inform, not to persuade. But they are still ads because they satisfy all the other requirements of the definition.

In addition to promoting tangible goods such as oranges, oatmeal, and olive oil, advertising helps publicize the intangible services of bankers, beauticians, bike repair shops, bill collectors, and the telephone company. Increasingly, advertising is used to advocate a wide variety of ideas, whether economic, political, religious, or social. In this book the term product encompasses goods, services, and ideas.

THERE ARE many ways to look at advertising—as a business, a creative communication process, a social phenomenon, and a fundamental ingredient of the free-enterprise system. The first part of this text defines advertising, examines the most important dimensions of the field, considers how changing economics has influenced the evolution of the profession, outlines advertising's functions and scope, considers its social and legal ramifications, and looks at the major participants in the advertising business, not just in North America but around the world.

Gives an overview of the profession. It defines advertising in contemporary terms, examines its role in the communication process and the marketing process, and introduces some basic terminology. The chapter focuses on advertising's role in marketing strategy.



**Shri Ram College, Muzaffarnagar**  
**(Department of Journalism & Mass Communication)**

Date 24-11-2015

**Notice**

All the Faculty members of Journalism & Mass Communication Department are hereby inform that there will be a discussion over "Role of Mass Media in Higher Education" topic delivered by Ms. Anjali Saini, Faculty Department of Journalism & Mass Communication on dated 28-11-2015 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.



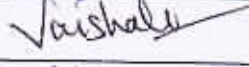

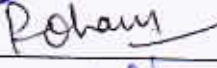

(...Neeshu...)  
Ms. Neeshu Rathi  
Convener, Saturday Tea Club  
Dept. of JMC

(...Ravi Gautam...)  
Dr. Ravi Gautam  
HOD  
Dept. of JMC

S.No.	Name of Faculty	Signature
1.	Dr. Ravi Gautam	<u>Ravi Gautam</u>
2.	Ms. Neeshu Rathi	<u>Neeshu</u>
3.	Ms. Vaishali Garg	<u>Vaishali</u>
4.	Mr. Vipin Kumar	<u>Vipin</u>
5.	Mr. Rohan Tyagi	<u>Rohan</u>
6.	Ms. Anjali Saini	<u>Anjali</u>

Date 28-11-2015

***Shri Ram College, Muzaffarnagar***  
***(Department of Journalism & Mass Communication)***  
**Attendance Sheet of Saturday Tea Club**  
**Session 2015-16**

S.No.	Name of Faculty	Signature
1.	Dr. Ravi Gautam	
2.	Ms. Neeshu Rathi	
3.	Ms. Vaishali Garg	
4.	Mr. Vipin Kumar	
5.	Mr. Rohan Tyagi	
6.	Ms. Anjali Saini	

## Role of Mass Media in Higher Education

Since India got Freedom, India has been achieved great development in the field of Higher Education. In this contents the growth of higher education has been highlighted with the role of mass media. It also has been focused as that how the higher education visualized and executed the higher education plan with the help of media during the last sixty years. It has been pointed and put out the picture of several aspects of higher education in India that it has been facing problems of Mass. It has been observed that in the process of development of higher education the great potential of communication technologies and mass media could be used to find the remedies of its shortcomings. The mass media can be harnessed in open and distance education, which is today the most viable means of offering cost effective and quality education to the mass. Hence, role of mass media has been analyzed in this chapter to find out the answers to our concerns of higher education for all. It has been attempted to analyze the role of mass media in relation to higher education and making it accessible to aspirants of higher education. Mass Media, comprises the institutions and techniques by which specialized groups employ technological devices like Press, Radio, Television, Computer, films, Internet etc. to disseminate knowledge: to large heterogeneous as well as widely dispersed audience. With the evolution and development of information technology and electronic media, the social scientists and engineers teamed together in the studies of the total communication process, its feasibility, cost effectiveness and speed. Here this broader view of Mass Media can be taken in the context of its application in the field of imparting higher education to all. The mass consists of an audience unseen and unknown. The term 'media -has distinct meaning -That is communication as the 'transmission of messages' a receiver and a channel or a medium through which the message is transmitted. Thus "Mass Media is delivering information and ideas, to a sizeable and diversified audience and is directed to a large, anonymous audience."

**Shri Ram College, Muzaffarnagar**  
(Department of Journalism & Mass Communication)

Date 08-12-2015

**Notice**

All the Faculty members of Journalism & Mass Communication Department are hereby inform that there will be a discussion over "Sales Promotion" topic delivered by Mr. Vipin Kumar, Faculty Department of Journalism & Mass Communication on dated 12-12-2015 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.

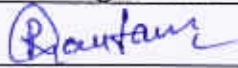

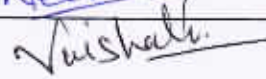

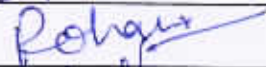
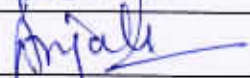
(...Neeshu...)  
Ms. Neeshu Rathi  
Convener, Saturday Tea Club  
Dept. of JMC

(...Rautam...)  
Dr. Ravi Gautam  
HOD  
Dept. of JMC

S.No.	Name of Faculty	Signature
1.	Dr. Ravi Gautam	<u>Rautam</u>
2.	Ms. Neeshu Rathi	<u>Neeshu</u>
3.	Ms. Vaishali Garg	<u>Vaishali</u>
4.	Mr. Vipin Kumar	<u>Vipin</u>
5.	Mr. Rohan Tyagi	<u>Rohan</u>
6.	Ms. Anjali Saini	<u>Anjali</u>

Date 12-12-2015

***Shri Ram College, Muzaffarnagar***  
***(Department of Journalism & Mass Communication)***  
**Attendance Sheet of Saturday Tea Club**  
**Session 2015-16**

S.No.	Name of Faculty	Signature
1.	Dr. Ravi Gautam	
2.	Ms. Neeshu Rathi	
3.	Ms. Vaishali Garg	
4.	Mr. Vipin Kumar	
5.	Mr. Rohan Tyagi	
6.	Ms. Anjali Saini	

## Sales Promotion

**Meaning:-** Sales promotion is a communication tool that offers special incentives to motivate people to act right away. The incentives may be coupons, free samples, contests, or rebates on the purchase price. By offering added value, sales promotion accelerates sales. So it is a very effective tool. It is often used in conjunction with advertising—to promote the promotion. Sales promotion refers to 'those marketing activities that stimulate consumer shows and expositions.

In the competitive market sales promotion is a best approach for hunting the target consumer and to stimulate them for purchasing the product, service and Idea at the point of purchase. Purchasing and dealer effectiveness such as displays, demonstration and various non- recurrent selling efforts not in the ordinary routine." According to A.H.R. Delens: "Sales promotion means any steps that are taken for the purpose of obtaining an increasing sale. Often this term refers specially to selling efforts that are designed to supplement personal selling and advertising and by co-ordination helps them to become more effective."

**Definition:-** In the words of Roger A. Strong, "Sales promotion includes all forms of sponsored communication apart from activities associated with personal selling. It, thus includes trade shows and exhibits, combining, sampling, premiums, trade, allowances, sales and dealer incentives, set of packs, consumer education and demonstration activities, rebates, bonus, packs, point of purchase material and direct mail."

**Objectives of Sales Promotion:** Sales promotion is a vital bridge or a connecting link between personal selling and advertising.

### Objectives and Goal of Sales promotion

**Building Product Awareness** – Several sales promotion techniques are highly effective in exposing customers to products for the first time and can serve as key promotional components in the early stages of new product introduction. Additionally, as part of the effort to build product awareness, several sales promotion techniques possess the added advantage of capturing customer information at the time of exposure to the promotion. In this way sales promotion can act as an effective customer information gathering tool (i.e., sales lead generation), which can then be used as part of follow-up marketing efforts.

To introduce new products Have you ever heard about distribution of free samples?

Perhaps you know that many companies distribute free samples while introducing new products. The consumers after using these free samples may develop a taste for it and buy the products later for consumption.

**Creating Interest** – Marketers find that sales promotions are very effective in creating interest in a product. In fact, creating interest is often considered the most important use of sales promotion. In the retail industry an appealing sales promotions can significantly increase customer traffic to retail outlets. Internet marketers can use similar approaches to bolster the number of website visitors. Another important way to create interest is to move customers to experience a product. Several sales promotion techniques offer the opportunity for customers to try products for free or at low cost.

**Providing Information** – Generally sales promotion techniques are designed to move customers to some action and are rarely simply informational in nature. However, some sales promotions do offer customers access to product information. For instance, a promotion may allow customers to try a fee-based online service for free for several days. This free access may include receiving product information via email.

**Stimulating Demand** – Next to building initial product awareness, the most important use of sales promotion is to build demand by convincing customers to make a purchase. Special promotions, especially those that lower the cost of ownership to the customer (e.g., price reduction), can be employed to stimulate sales.

**Reinforcing the Brand** – Once customers have made a purchase sales promotion can be used to both encourage additional purchasing and also as a reward for purchase loyalty (see loyalty programs below). Many companies, including airlines and retail stores, reward good or “preferred” customers with special promotions, such as email “special deals” and surprise price reductions at the cash register.

It helps to increase the sales of product, service and idea by publicity through the media which are complementary to press and poster advertising. To disseminate the information through salesmen, dealers etc., so as to ensure the product getting into satisfactory use by the ultimate consumers. It stimulant the customers to purchases at the point of purchase. With the introduction of new product in the market it makes the mind of customers for purchasing the product and prompt customers to buy more. It is very much effective in competitive market and help to attract new customers. Through the sale promotional campaigns the smart manufacturer measure seasonal decline in the volume of sales.

**Shri Ram College, Muzaffarnagar**  
**(Department of Journalism & Mass Communication)**

Date 07-01-2016

**Notice**

All the Faculty members of Journalism & Mass Communication Department are hereby inform that there will be a discussion over "संकट प्रबंधन से जुड़े मॉडल एवं सिद्धांत" topic delivered by Ms. Vaishali Garg, Faculty Department of Journalism & Mass Communication on dated 09-01-2016 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.

(Neeshu)

Ms. Neeshu Rathi  
Convener, Saturday Tea Club  
Dept. of JMC

(Ravi)

Dr. Ravi Gautam  
HOD  
Dept. of JMC

S.No.	Name of Faculty	Signature
1.	Dr. Ravi Gautam	<u>Ravi</u>
2.	Ms. Neeshu Rathi	<u>Neeshu</u>
3.	Ms. Vaishali Garg	<u>Vaishali</u>
4.	Mr. Vipin Kumar	<u>Vipin</u>
5.	Mr. Rohan Tyagi	<u>Rohan</u>
6.	Ms. Anjali Saini	<u>Anjali</u>



Date 09-01-2016

*Shri Ram College, Muzaffarnagar*  
(Department of Journalism & Mass Communication)  
**Attendance Sheet of Saturday Tea Club**  
**Session 2015-16**

S.No.	Name of Faculty	Signature
1.	Dr. Ravi Gautam	<i>Ravi Gautam</i>
2.	Ms. Neeshu Rathi	<i>Neeshu</i>
3.	Ms. Vaishali Garg	<i>Vaishali</i>
4.	Mr. Vipin Kumar	<i>Vipin</i>
5.	Mr. Rohan Tyagi	<i>Rohan</i>
6.	Ms. Anjali Saini	<i>Anjali</i>

## संकट प्रबंधन से जुड़े मॉडल एवं सिद्धांत

### संकट प्रबंधन मॉडल

किसी संकट को सफलतापूर्वक विफल करने के लिए उसके घटने से पहले यह समझ ज़रूरी है कि किसी संकट से कैसे निबटना है। गोंज़ालेज़-हेरेरो एण्ड प्रैट ने संकट प्रबंधन मॉडल प्रक्रिया के चार-चरण बनाए हैं, जिसमें निम्नलिखित शामिल हैं: प्रबंधन मुद्दे, निवारण-योजना, संकट एवं संकटोपरांत (गोंज़ालेज़-हेरेरो एण्ड प्रैट, 1995). यह परिभाषित करना एक कला है कि असल में संकट क्या है या हो सकता है एवं यह कैसे उत्पन्न होता या हो सकता है।

### प्रबंधन संकट योजना

कोई भी कॉर्पोरेशन यह नहीं चाहता है कि कोई भी स्थिति उनके व्यवसाय के लिए महत्वपूर्ण बाधा का कारण बने, खास तौर पर वह जो व्यापक मीडिया कवरेज को बढ़ावा दे. सार्वजनिक जांच का परिणाम नकारात्मक वित्तीय, राजनीतिक, कानूनी एवं सरकारी प्रभाव हो सकता है। संकट प्रबंधन योजना किसी संकट से निबटने की सर्वोत्तम प्रतिक्रिया उपलब्ध कराती हैं।

### आकस्मिक योजना

संकट प्रबंधन योजना के हिस्से के रूप में अग्रिम आकस्मिक योजना तैयार करना किसी संगठन के संकट से निबटने के लिए सही तरीके से तैयार होने की तरफ पहला क़दम है। संकट प्रबंधन टीम एक ड्रिल के रूप में इस्तेमाल करने के लिए एक झूठा परिदृश्य विकसित कर किसी संकट योजना का अभ्यास कर सकते हैं। इस योजना में स्पष्टतः यह निर्धारित करना चाहिए कि संकट के बारे में सार्वजनिक रूप से बातचीत केवल नामित व्यक्ति ही कर सकते हैं, यथा कंपनी के प्रवक्ता या संकट टीम सदस्य. किसी संकट के घटित होने के बाद पहला घंटा सबसे महत्वपूर्ण है, इसलिए गति और कुशलता के साथ काम करना ज़रूरी है एवं योजना को यह इंगित करना चाहिए कि प्रत्येक कार्य को कितनी तीव्रता से किया जाना चाहिए. बाहरी और साथ ही आंतरिक बयान देने की तैयारी करते समय सूचना एकदम सटीक होनी चाहिए. गलत या हेरफेर वाली सूचनाएं देने से उसके व्यर्थ होने के आसार रहते हैं और इससे स्थिति और बदतर हो सकती हैं। आकस्मिक योजना में सूचना एवं दिशानिर्देश होने चाहिए, जिससे निर्णय करने वालों को न सिर्फ प्रत्येक

निर्णय के अल्पकालिक परिणामों पर बल्कि उनके दीर्घकालिक प्रभावों पर भी विचार करने में मदद मिलेगी.

### **व्यवसाय निरंतरता योजना**

जब कोई संकट निस्संदेह तौर पर किसी संगठन के लिए महत्वपूर्ण विघटन का कारण बनता है, एक व्यवसाय निरंतरता योजना इस विघटन को कम करने में मददगार हो सकती है। सर्वप्रथम, संगठनात्मक कार्य चलाने के लिए आवश्यक नाजुक कार्यों एवं प्रक्रियाओं को पहचानना अतिआवश्यक है। फिर किसी एक कार्य/प्रक्रिया के अंत या विफल होने की स्थिति में प्रत्येक नाजुक कार्य एवं/या प्रक्रिया की अपनी एक निजी आकस्मिक योजना होनी चाहिए. अपेक्षित कार्रवाईयों के अभ्यास द्वारा इन आकस्मिक योजनाओं के परिक्षण से सभी समागत लोगों को संकट की संभावना के प्रति अधिक जागरूक एवं संवेदनशील बनने में मदद मिलेगी. परिणामस्वरूप, वास्तविक संकट के समय में दल के सदस्य अधिक त्वरित एवं प्रभावी कार्रवाई कर सकेंगे

### **संरचनात्मक-कार्यात्मक प्रणाली सिद्धांत**

संकट के समय में किसी संगठन को सूचना उपलब्ध कराना प्रभावी संकट प्रबंधन के लिए महत्वपूर्ण है। संरचनात्मक-कार्यात्मक प्रणाली सिद्धांत संगठनात्मक संचार का गठन करने वाले सूचना तंत्रों एवं कमानों के स्तरों की जटिलताओं से संबंधित है। संरचनात्मक-कार्यात्मक सिद्धांत सदस्यों एवं "लिंक" द्वारा निर्मित "नेटवर्क" के रूप में संगठन के सूचना प्रवाह को पहचानता है। संगठन प्रवाह के ढांचे में सूचनाओं को नेटवर्क कहा जाता है

### **नवीनता के प्रसार का सिद्धांत**

नवीनता के प्रसार का सिद्धांत सूचना का साझा करने में प्रयुक्त एक और सिद्धांत है। एवरेट रॉजर्स (Everett Rogers) द्वारा विकसित यह सिद्धांत बताता है कि कैसे एक अवधि के दौरान कुछ चैनलों के माध्यम से नवीनता का प्रसार एवं संचार किया जाता है। संचार द्वारा नवीनता का प्रसार तब होता है जब कोई व्यक्ति एक नए विचार को किसी अन्य व्यक्ति या बहुत से अन्यान्य व्यक्तियों को बताता है। अपने सबसे बुनियादी रूप में इस प्रक्रिया के अंतर्गत निम्नलिखित शामिल हैं : (1) एक नवीनता, (2) अभिग्रहण का एक व्यक्ति या उसकी अन्य ईकाई जिसके पास नवीनता का ज्ञान या उसके प्रयोग का अनुभव हो, (3) अन्य व्यक्ति या अन्य इकाई जिसे अब तक नवीनता का कोई ज्ञान न हो, एवं (4) दोनों इकाइयों को जोड़ने वाला एक संचार चैनल. एक संचार चैनल वह साधन है जिसके द्वारा एक व्यक्ति से दूसरे व्यक्ति तक सन्देश पहुंचाते हैं।

## संकट प्रबंधन में क्षमा-याचना की भूमिका

संकट प्रबंधन में क्षमा याचना की भूमिका बहस का विषय रही है एवं कुछ लोग यह तर्क देते हैं कि क्षमा याचना से कानूनी पचड़ों में पड़ने की सम्भावना के रास्ते खुल जाते हैं। "हालांकि कुछ साक्ष्य संकेत देते हैं कि संकट की जिम्मेदारी लेते हुए संगठन के प्रति लोगों के विचारों को आकार देने में कम खर्चीली दोरणीतियां मुआवजा और सहानुभूति उतनी ही प्रभावी हैं जितनी कि क्षमायाचना, क्योंकि ये दो रणीतियां पीड़ितों की ज़रूरतों पर ध्यान देती हैं। सहानुभूति द्वारा पीड़ितों के प्रति चिंता जताई जाती है जबकि मुआवजा पीड़ितों को मुश्किलों से उबरने के लिए कुछ मदद मुहैया करता है।

## सफल संकट प्रबंधन के उदाहरण

### टाइलेनोल (Tylenol) (जॉन्सन एण्ड जॉन्सन (Johnson and Johnson))

1982 के अंत में एक हत्यारे ने दूकान की सेल्फ पर रखे कुछ टाइलेनोल (Tylenol) कैप्सूलों में 65 मिलीग्राम साइनाइड मिला दिया जिससे सात लोगों की मृत्यु हो गयी जिनमें से तीन एक ही परिवार के सदस्य थे। जॉन्सन एण्ड जॉन्सन (Johnson & Johnson) ने चर्चा कर \$100 मिलियन की लागत पर 31 मिलियन कैप्सूलों को नष्ट कर दिया. मिलनसार सीईओ (CEO) जेम्स बर्क टेलिविज़न विज्ञापनों और समाचार सम्मेलनों में नज़र आये और ग्राहकों को कंपनी की कार्रवाइयों की सूचना दी. छेड़छाड़ प्रतिरोधी पैकेजिंग तेज़ी से शुरू की गयी और टाइलेनोल (Tylenol) की बिक्री पुनः लगभग संकट पूर्व स्तर तक लौट आई.

1986 में जॉन्सन एण्ड जॉन्सन (Johnson & Johnson) ऐसे ही एक और संकट के घेरे में आ गया जब 8 फरवरी को न्यू यॉर्क की एक महिला का साइनाइड में सने कैप्सूल खाने से मृत्यु हो गई। जॉन्सन एण्ड जॉन्सन (Johnson & Johnson) तैयार था। इस संकट से तेज़ी से और सुचारु रूप से निबटते हुए उसने तुरंत और अनिश्चित काल के लिए टाइलेनोल के टेलीविज़न विज्ञापनों को रद्द कर दिया, उपभोक्ताओं के प्रश्नों का जवाब देने के लिए एक टोल-फ्री टेलीफोन हॉट लाइन चालू की एवं जो ग्राहक टाइलेनोल कैप्सूल खरीद चुके थे, उन्हें पैसे वापस किये या उन्हें उसके बदले दूसरी दवाइयां दी. सप्ताहांत में जब एक दूकान में दूषित टाइलेनोल की एक और बोतल पायी गई, तो निर्माताओं को लोगों को कैप्सूल आकार में कोई दवा लेने से मना करते हुए एक राष्ट्रव्यापी चेतावनी जारी करने में महज़ एक मिनट का वक़्त लगा.

### ओडवाला फूड्स (Owalla Foods)

जब ओडवाला (Odwalla) के एपल जूस को ई.कोली संक्रमण फैलाने का एक कारण माना गया, तो कंपनी ने अपने बाज़ार मूल्य का एक तिहाई गंवा दिया. अक्टूबर 1996 में वाशिंगटन राज्य, कैलिफोर्निया, कोलोराडो एवं ब्रिटिश कोलंबिया में अपास्चुरीकृत एपल जूस में ई.कोली जीवाणु का अंश पाया गया, जिसे प्राकृतिक जूस निर्माता ओडवाला इंक द्वारा तैयार किया गया था। एक शिशु की मृत्यु सहित उनकास मामले सामने आये थे। 24 घंटों के भीतर ओडवाला ने एफडीए (FDA) तथा वाशिंगटन राज्य के स्वास्थ्य अधिकारियों के साथ विचार-विमर्श किया; दैनिक प्रेस ब्रीफिंग का कार्यक्रम चालू किया; वापस लेने की घोषणा करते हुए प्रेस विज्ञप्तियां जारी की गयीं; पश्चाताप, संवेदना एवं क्षमायाचना अभिव्यक्त किया, एवं अपने उत्पाद से क्षतिग्रस्त लोगों की जिम्मेवारी ली; ई.कोली विषाक्तता के लक्षणों का ब्यौरा लिया; एवं समझाया कि दूषित उत्पादों के साथ ग्राहकों को क्या करना चाहिए. फिर ओडवाला ने सलाहकारों की मदद से प्रभावी थर्मल प्रक्रियाओं की स्थापना की, जिससे उत्पादों को वापस शुरू करने पर उनके जायके को कोई नुकसान नहीं पहुंचता. इन सभी चरणों की सूचना मीडिया के साथ करीबी संपर्क रखते हुए एवं अखबारों में पूरे पन्नों का विज्ञापन डाल कर दी गई।

### मैटेल (Mattel)

खिलौना निर्माता मैटेल इंक. (Mattel Inc.), को 28 से भी ज्यादा उत्पादों को बाज़ार से वापस लेना पड़ा एवं 2007 की गर्मियों में चीन से निर्यात में हो रही समस्याओं के बीच दो हफ्तों में दो उत्पादों की बाज़ार से वापसी का सामना करना पड़ा. कंपनी ने अपने सन्देश को लोगों तक पहुंचाने की हरसंभव कोशिश की और उपभोक्ताओं और खुदरा विक्रेताओं का विश्वास हासिल किया। हालात से परेशान रहने के बावजूद उन्होंने कंपनी की प्रतिक्रिया की सराहना की. मैटेल में सुबह 7 बजे के ठीक बाद ही संघीय अधिकारियों द्वारा उत्पाद वापसी की घोषणा की गयी। यह 16 लोगों का एक जन संपर्क अधिकारी दल था, जिसे 40 सबसे बड़े मीडिया गृहों में संवाददाताओं को बुलाने के लिए निर्दिष्ट किया गया था। उन्होंने प्रत्येक को अपने उत्पाद वापसी के बारे में प्रेस विज्ञप्ति के लिए अपना ई-मेल देखने को कहा तथा उन्हें अधिकारियों के साथ एक टेलीकॉन्फरेंस के लिए आमंत्रित किया तथा मैटेल के मुख्य कार्यकारी अधिकारी के साथ फोन पर वार्तालाप अथवा टीवी कार्यक्रम का समय निर्धारित किया। मैटेल के सीईओ (CEO) रॉबर्ट एकार्ट ने अगस्त में एक मंगलवार के दिन 14 टीवी साक्षात्कार दिए एवं 20 पत्रकारों से अलग-अलग फोन पर बातचीत की. सप्ताहांत तक मैटेल ने सिर्फ अमेरिका में ही 300 से अधिक मीडिया पूछताछ का जवाब दिया.

### पेप्सी (Pepsi)

पेप्सी कॉर्पोरेशन (Pepsi Corporation) को 1993 में एक संकट का सामना करना पड़ा था, जो खाद्य पेप्सी के डिब्बे में सूई पाए जाने के दावों के साथ शुरू हुआ। पेप्सी ने दुकानों से आग्रह किया कि वे अपने ताक़ों पर से उत्पाद न हटायें यदि उनपर डिब्बे हों एवं हालात का जायज़ा किया गया। इससे एक गिरफ्तारी हुई जिसे

पेप्सी ने सार्वजनिक किया एवं उसके बाद अपनी पहली न्यूज़ रिलीज़ जारी की, जिसमें - यह प्रदर्शित करने के लिए कि उनके कारखानों के भीतर इस तरह की छेड़-छाड़ असंभव थी - निर्माण प्रक्रिया को दर्शाया गया। एक दूसरे वीडियो न्यूज़ रिलीज़ में उस आदमी की गिरफ्तारी दिखाई गयी। एक तीसरे न्यूज़ रिलीज़ में उपयोगी वस्तुओं की एक दुकान में निगरानी दिखाई गई जहां एक महिला को उत्पाद के साथ छेड़-छाड़ की वही घटना दोहराते हुए पकड़ा गया। साथ ही साथ संकट के समय कंपनी एफडीए (FDA) के साथ मिलकर सार्वजनिक रूप से भी कार्य कर रही थी। कॉर्पोरेशन हर समय जनता के लिए पूरी तरह से खुला था और पेप्सी (Pepsi) के हर कर्मचारी को हर एक ब्योरे की जानकारी थी। इससे संकट के पूरे दौर में सार्वजनिक संचार प्रभावी बना रहा. संकट से उबरने के बाद, कॉर्पोरेशन ने विशेष अभियानों की एक श्रृंखला चलाई जो कॉर्पोरेशन का समर्थन करने के लिए लोगों का शुक्रिया अदा करने एवं भावी मुआवजे के लिए कूपन देने के लिए बनाया गया था। इस मामले ने, अन्य संकटों से कैसे निपटना है इसकी एक रूपरेखा तैयार की.

## संकट प्रबंधन से सीखे गए सबक

### शेयरधारकों के मूल्य पर हठात आई घोर आपदा का प्रभाव

किसी संगठन के शेयर मूल्य पर हठात आई घोर आपदा के प्रभाव पर किये गए अध्ययनों में सबसे पहले प्रकाश में आया अध्ययन डॉ. रोरी नाईट एवं डॉ डिबोरा प्रेटी द्वारा पूरा किया गया था (1995, टेम्पलटन कॉलेज, यूनिवर्सिटी ऑफ ऑक्सफोर्ड - सेडगेविक समूह द्वारा गठित). इस अध्ययन में हठात आई घोर आपदा के अनुभव वाले संगठन के शेयर मूल्यों (पश्च प्रभाव) का विस्तृत विश्लेषण किया गया था। इस अध्ययन ने उन संगठनों की पहचान की जो न केवल हठात आई घोर आपदा से उबरे बल्कि पूर्व-आपदा शेयर मूल्यों से भी आगे बढ़ निकले, (*रिकवरर्स*), एवं उन संगठनों की भी पहचान की जो शेयर मूल्यों पर वापस नहीं लौट पाए, (*नॉन-रिकवरर्स*). रिकवरर्स के लिए शेयर धारक मूल्य पर औसत संचयी प्रभाव उनके मूल शेयर मूल्य से 5% अधिक था। अतः इस स्तर तक शेयरधारक मूल्य पर कुल प्रभाव असल में सकारात्मक था। नॉन रिकवरर्स हठात आई घोर आपदा के बाद 5 से 50 दिनों के बीच कमोबेश अपरिवर्तित रहे, लेकिन उसके एक साल बाद तक उनके शेयर मूल्य पर तकरीबन 15% का शुद्ध नकारात्मक संचयी प्रभाव झेलना पड़ा.

इस अध्ययन के प्रमुख निष्कर्षों में से एक है कि "हठात आई घोर आपदा के परिणामों का प्रभावी प्रबंधन हठात आई घोर आपदा के प्रभाव से बीमा बचाव की बजाय एक अधिक महत्वपूर्ण कारक के रूप में सामने आएगा.

चूंकि इस रिपोर्ट के तकनीकी तत्व हैं, संकट प्रबंधन के मूल्य में शामिल होने के इच्छुक वरिष्ठ प्रबंधन के लिए इसकी पुरज़ोर सिफारिश की जाती है

## भोपाल

भोपाल आपदा, जिसमें संकट के पहले, उसके दौरान और उसके बाद कमज़ोर संचार के कारण हज़ारों जाने चली गईं, संकट प्रबंधन योजनाओं में अंतः सांस्कृतिक संचार को शामिल करने के महत्त्व का एक उदाहरण प्रस्तुत करता है। अमेरिकी विश्वविद्यालय के व्यापार पर्यावरण डाटाबेस केस स्टडीज़ (1997) के अनुसार स्थानीय निवासी इस बारे में निश्चित नहीं थे कि यूनियन कार्बाइड संयंत्र के संभावित खतरों की चेतावनी से कैसे जूझा जाय. केवल अंग्रेजी में छपे ऑपरेटिंग मैनुअल कुप्रबंधन का एक चरम उदाहरण लेकिन जानकारी के प्रसार की प्रणालीगत बाधाओं का सूचक है। यूनियन कार्बाइड (Union Carbide) की घटना (2006) के निजी कालक्रम के अनुसार संकट के एक दिन बाद यूनियन कार्बाइड का वरिष्ठ प्रबंधन दल भारत पहुंचा लेकिन वे राहत प्रयासों में मदद करने में असमर्थ रहे क्योंकि उन्हें भारत सरकार द्वारा गृह बंदी बना लिया गया था। प्रतीकात्मक हस्तक्षेप प्रति उत्पादक हो सकते हैं; संकट प्रबंधन रणनीति वरिष्ठ प्रबंधन को अधिक सुविचारित निर्णय लेने में मदद कर सकते हैं कि वे आपदा परिदृश्य से कैसे जूझें. भोपाल की घटना बहु-राष्ट्रीय संचालनों के नियमित व्यावहारिक प्रबंधन मानकों की परेशानियों एवं आरोप मंडन का उदाहरण है, जो अक्सर स्पष्ट प्रबंधन योजना की कमी का नतीजा होता है।

## फोर्ड एण्ड फायरस्टोन टायर एण्ड रबर कंपनी (Ford and Firestone Tire and Rubber Company)

फोर्ड-फायरस्टोन टायर एण्ड रबर कंपनी विवाद अगस्त 2000 में सामने आया। उन दावों कि उनके 15-इंच वाइल्डरनेस एटी (AT), रेडियल एटीएक्स (ATX) एवं एटीएक्स II (ATX II) टायर व्यापारों का टायर कोर से विच्छेद हो रहा था - जो भयानक बर्बादी की ओर ले जाता - के जावाब में ब्रिजस्टोन/फायरस्टोन ने 6.5 मिलियन टायर वापस ले लिए. ये टायर ज़्यादातर दुनिया के सबसे अधिक बिकने वाले एसयूवी (SUV) फोर्ड एक्सप्लोरर पर इस्तेमाल किये जाते थे।

संकट विशेषज्ञों के अनुसार इन दोनों कंपनियों ने जल्द ही तीन बड़ी भूलें की. पहली, उन्होंने उपभोक्ताओं पर यह दोष मढ़ दिया कि वे अपने टायरों में ठीक तरह से हवा नहीं भर रहे थे। उसके बाद वे एक-दूसरे पर खराब टायरों एवं खराब वाहन डिजाइन के लिए दोषारोपण करने लगे. और फिर उन्होंने समस्या समाधान के लिए अपनी कार्रवाइयों के बारे में बहुत कम बातचीत की, जिसने 100 से ज्यादा जानें ली - जब तक उन्हें कांग्रेस के समक्ष प्रमाण प्रस्तुत करने के लिए बुला न लिया गया।

## एक्सोन (Exxon)

24 मार्च 1989 को एक्सोन कॉर्पोरेशन (Exxon Corporation) का एक टैंकर अलास्का के प्रिंस विलियम साउंड (Prince William Sound) में भूगस्त हो गया। एक्सोन वाल्डेज़ ने वाल्डेज़ से पानी में कच्चे तेल के बेहिसाब गैलन गिरा दिए जिससे हजारों मछलियां, मुर्गियां एवं समुद्री ऊदबिलाव मारे गए। समुद्री तट के हजारों मील प्रदूषित हो गए एवं सैमन मछलियों के अंडे तितर बितर हो गए; असंख्य मछुआरे, खास तौर पर मूल अमेरिकियों ने अपनी आजीविका गंवा दी। इसके विपरीत एक्सोन ने मीडिया और जनता से बातचीत में तत्परता नहीं दिखाई; सीईओ (CEO) लॉरेस रॉल जन संपर्क प्रयासों का सक्रिय हिस्सा नहीं बने एवं असल में वे जनता का सामना करने से कतरा गए; कंपनी की न तो कोई संचार योजना थी और न ही कोई संचार दल जो घटना को संभाल पाती - दरअसल कंपनी ने घटना के चार साल बाद सन 1993 तक किसी जन संपर्क प्रबंधक को नियुक्त ही नहीं किया था; एक्सोन ने अपना मीडिया केंद्र वाल्डेज़ में स्थापित किया जो बेहद छोटा एवं मीडिया के आक्रमणों का सामना करने के लिए काफी दूर अवस्थित था; एवं कंपनी ने जनता के साथ रक्षात्मक रुख अख्तियार किया, यहां तक कि कभी कभी तट रक्षकों आदि जैसे अन्य समूहों पर भी आरोप मढ़े। घटना के दिनों में भी इसी तरह की प्रतिक्रियाएं हुई थी।

## सार्वजनिक क्षेत्र का संकट प्रबंधन

कॉर्पोरेट अमेरिका ऐसा अकेला समुदाय नहीं है जो संकट के जोखिमों के प्रति संवेदनशील है। चाहे एक स्कूल शूटिंग हो, एक सार्वजनिक स्वस्थ संकट या आतंकवादी हमला जो लोगों को एक निर्वाचित अधिकारी के स्थायी, शांत नेतृत्व में सुकून की तलाश में छोड़ देती है, समाज का कोई भी वर्ग इस संकट से प्रतिरक्षित नहीं है। विभिन्न विषयों में वास्तविकता के जवाब में संकट प्रबंधन नीतियां, रणनीति एवं प्रथाएं विकसित एवं अनुकूलित की गयी हैं।

### स्कूल और संकट प्रबंधन

कोलंबाइन हाई स्कूल हत्याकांड, 11 सितम्बर के 2001 हमले एवं वर्जिनिया टेक हत्याकांड सहित कॉलेज परिसर में गोलीबारी के बाद सभी स्तर के शैक्षणिक संस्थान अब संकट प्रबंधन पर ध्यान दे रहे हैं।

यूनिवर्सिटी ऑफ अरकांसास फॉर मेडिकल साइन्सेज़ (UAMS) एवं अरकांसास चिल्ड्रेन्स हॉस्पिटल रिसर्च इंस्टीट्यूट (ACHRI) द्वारा आयोजित एक राष्ट्रीय अध्ययन में दर्शाया गया है कि बहुत से सार्वजनिक विद्यालय जिलों में आपातकालीन एवं आपदा योजनाओं की भारी कमी है (विद्यालय हिंसा संसाधन केंद्र, 2003)। इसके जवाब में रिसोर्स सेंटर ने विद्यालयों की मदद करने के लिए संसाधनों के एक व्यापक सेट की स्थापना की है जो संकट प्रबंधन योजनाओं का विकास है।



संकट प्रबंधन योजना के अंतर्गत घटनाओं का एक वृहत विविधता है, जिसमें से कुछेक नाम हैं - बम की धमकी, बच्चों का शोषण, प्राकृतिक आपदा, आत्महत्या, नशीली दवाएं एवं गिरोह की गतिविधियां। इसी तरह से ये योजनायें जानकारी की ज़रूरत वाले अभिभावकों, मीडिया एवं कानून प्रवर्तन अधिकारियों सहित सभी दर्शकों को संबोधित करने का उद्देश्य लिए हुए हैं।

## सरकार और संकट प्रबंधन

ऐतिहासिक तौर पर सरकार ने - स्थानीय, राज्य एवं राष्ट्रीय - सभी स्तरों पर संकट प्रबंधन में एक बड़ी भूमिका निभाई है। वास्तव में, कई राजनीतिक दार्शनिकों ने इसे सरकार की प्राथमिक भूमिकाओं में से एक माना है। स्थानीय स्तर पर दमकल एवं पुलिस विभाग सरीखी आपातकालीन सेवार्यें एवं संघीय स्तर पर यूनाइटेड स्टेट्स नेशनल गार्ड संकट के हालातों में अभिन्न भूमिका निभाते हैं।

संकट की प्रतिक्रिया के चरण के दौरान संचार को समन्वित करने के लिए गृह सुरक्षा विभाग के तहत अमेरिकी फेडरल एमरजेंसी मैनेजमेंट एजेंसी (एफईएमए (FEMA)) नेशनल रेसपॉन्स प्लान (एनआरपी (NRP)) का प्रशासन करती है। इस योजना का मकसद जब कई दल गतिशील हों, तो कमान की एक श्रृंखला बना कर एवं एक आम भाषा उपलब्ध करा कर जनता एवं निजी प्रतिक्रियाओं को एकीकृत करना है। यह परिसर में ही होता है ताकि घटनाओं को निम्नतम बुनियादी संगठनात्मक स्तर पर नियंत्रित किया जा सके। एनआरपी (NRP) घरेलू घटना प्रबंधन में निजी क्षेत्रों को मुख्य साझेदार के रूप में देखती है, खास तौर पर महत्वपूर्ण बुनियादी ढांचे की सुरक्षा एवं बहाली के क्षेत्र में।

एनआरपी (NRP) राष्ट्रीय घटना प्रबंधन प्रणाली का एक साथी है जो कारण, आकार या जटिलता की परवाह किये बिना घटना प्रबंधन के लिए अधिक सामान्य टेम्पलेट के रूप में कार्य करता है।

एफईएमए (FEMA) आपातकालीन प्रबंधन संस्थान के मार्फत राष्ट्रीय प्रतिक्रिया योजना (National response plan) पर निःशुल्क वेब-आधारित प्रशिक्षण प्रदान करता है।

कॉमन अलर्टिंग प्रोटोकॉल (सीएपी (CAP)) एक अपेक्षाकृत हालिया मेकेनिस्म है जो विभिन्न माध्यमों एवं प्रणालियों तक संकट संचार की सुविधा मुहैया करता है। सीएपी (CAP) भौगोलिक एवं भाषाई विविधता वाले दर्शकों को दृश्य-श्रव्य माध्यमों द्वारा एक नियमित आपातकालीन अलर्ट प्रारूप निर्मित करने में मदद करता है।

## निर्वाचित अधिकारीगण एवं संकट प्रबंधन

ऐतिहासिक तौर पर राजनीति एवं संकट साथ-साथ चलते रहे हैं। संकट का वर्णन करते हुए राष्ट्रपति अब्राहम लिंकन ने कहा है, "हम खतरे के संकेतों के बीच रहते हैं, चिंता के बादल भविष्य पर मंडरा रहे हैं; हर सुबह अखबार के साथ एक नयी आपदा की आशंका गहराई रहती है।"

संकट प्रबंधन समकालीन शासन व्यवस्था की एक परिभाषित विशेषता बन चुकी है। संकट के समय समुदाय एवं संगठन के सदस्य अपने जननेताओं से मंडरा रहे संकट का प्रभाव कमतर करने की उम्मीद करते हैं, जबकि आलोचक एवं नौकरशाही प्रतिद्वंदी इस मुहूर्त को तत्कालीन शासकों एवं उनकी नीतियों पर आरोप मढ़ने के लिए इस्तेमाल करते हैं। इस चरम वातावरण में नीति निर्माताओं को किसी भी तरह सामान्यता की एक भावना स्थापित करनी चाहिए एवं संकट के अनुभव से सामूहिक सबक लेना चाहिए।

संकट के कगार पर नेताओं को सामना कर रहे रणनीतिक चुनौतियों से, राजनीतिक जोखिम एवं अवसरों की मुठभेड़ से, अपनी गलतियों से, बचे जाने वाले नुकसानों से एवं संकट से परे अख्तियार किये जाने वाले रास्तों से निपटना चाहिए। 24 - घंटे चलने वाले समाचार चैनलों एवं इंटरनेट की समझ-बूझ के साथ नितनवीन प्रौद्योगिकी को अपनी अंगुली की नोक पर रखने वाले लगातार बढ़ रहे दर्शकों के प्रादुर्भाव के साथ प्रबंधन की आवश्यकता और भी अधिक महत्वपूर्ण हो गई है।

जननेताओं की विशेष जिम्मेवारी है कि वे संकट के दुष्प्रभावों से समाज की रक्षा करें। संकट प्रबंधन के विशेषज्ञों की राय है कि जो नेता यह जिम्मेदारी गंभीरता से लेते हैं, उन्हें संकट के सभी चरणों - उद्भवन चरण, शुरुआत, एवं प्रभाव - पर चिंता करनी होगी। संकट नेतृत्व में चार महत्वपूर्ण कार्य सम्मिलित हैं: भांपना, निर्णय लेना, अर्थ निकालना, सामाप्त करना, एवं सबक सीखना।

संकट नेतृत्व के पांच पहलुओं के संक्षिप्त वर्णन में निम्नलिखित शामिल हैं:

1. निर्णय लेने में भांपने की प्रक्रिया शास्त्रीय स्थिति का आकलन करने के कदम के रूप में माना जाता है।
2. निर्णय लेना किसी निर्णय तक पहुंचने के साथ-साथ उनके कार्यान्वयन तक की प्रक्रिया है।
3. अर्थ निकालने का सन्दर्भ राजनीतिक संचार के रूप में संकट प्रबंधन से है।
4. किसी संकट की समाप्ति तभी संभव है यदि जननेता सटीक तरीके से जवाबदेही के सवालों को संभालते हैं।
5. सबक का तात्पर्य संकट से वास्तव में शिक्षा ग्रहण करने से है। लेखकों की राय में संकट अक्सर बेहतरी या बदतरी की तरफ सुधार के लिए अवसरों के दरवाजे खोलता है।

**Shri Ram College, Muzaffarnagar**  
**(Department of Journalism & Mass Communication)**

Date 19-01-2016

**Notice**

All the Faculty members of Journalism & Mass Communication Department are hereby inform that there will be a discussion over "Advertising in India" topic delivered by Dr. Ravi Gautam, HOD Department of Journalism & Mass Communication on dated 23-01-2016 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.

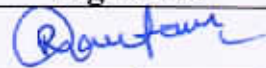
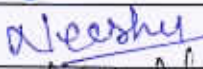
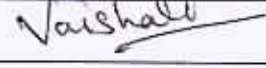

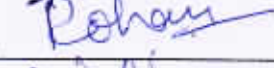
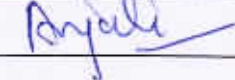
(~~.....Neeshu.....~~)  
Ms. Neeshu Rathi  
Convener, Saturday Tea Club  
Dept. of JMC

(.....Ravi Gautam.....)  
Dr. Ravi Gautam  
HOD  
Dept. of JMC

S.No.	Name of Faculty	Signature
1.	Dr. Ravi Gautam	Ravi Gautam
2.	Ms. Neeshu Rathi	Neeshu
3.	Ms. Vaishali Garg	Vaishali
4.	Mr. Vipin Kumar	Vipin
5.	Mr. Rohan Tyagi	Rohan
6.	Ms. Anjali Saini	Anjali

Date 23-01-2016

***Shri Ram College, Muzaffarnagar***  
***(Department of Journalism & Mass Communication)***  
**Attendance Sheet of Saturday Tea Club**  
**Session 2015-16**

S.No.	Name of Faculty	Signature
1.	Dr. Ravi Gautam	
2.	Ms. Neeshu Rathi	
3.	Ms. Vaishali Garg	
4.	Mr. Vipin Kumar	
5.	Mr. Rohan Tyagi	
6.	Ms. Anjali Saini	

## ADVERTISING IN INDIA

The history of advertising in India parallels the history of the Indian Press. You would have learnt in the module on print media that the first issue of the first newspaper of the Indian subcontinent, was the 'Bengal Gazette' or the 'Calcutta General Advertiser', started by James Augustus Hicky on January 29, 1780. Did you know that it carried a few advertisements? During the early year announced births, deaths, appointments, arrival and departure of ships and sale of furniture. By the beginning of the 19th century the pattern of advertising revealed a definite change. Even the daily newspapers announced themselves through advertisements in existing periodicals. The power of advertising increased rapidly with the growth in trade and commerce.

Which newspaper does your family read? Does it have many advertisements?

By 1830, around three dozen newspapers and periodicals were being published on a regular basis from India. With the rise of new industries, advertising, even from British companies, increased. The growth of advertising in India is also linked to the Swadeshi movement (1920-1922), which gave impetus to Indian industries. Do you remember the names of some of the freedom fighters associated with the Swadeshi Movement? Mahatma Gandhi described Swadeshi as "a call to the consumer to be aware of the violence he is causing by supporting those industries that result in poverty, harm to workers and to humans and other creatures." Swadeshi Movement was an attempt to take economic power from the British by the use of domestic made products. Spinning the *Charkha* and wearing *Khadi* became a very powerful tool to fight the British government.

Let us now find out how modern Indian advertising developed. Do you know when the Indian advertising agencies started operating? The first Indian ad agency, the Indian Advertising Agency, was launched in the very early years of the 20<sup>th</sup> century. On the other hand, B Dattaram & Co, located in Girgaum in Mumbai and launched in 1905, also claims to be the oldest existing Indian agency! This was followed by the launch of the Calcutta Advertising Agency in 1909. By the 1920s a number of Indian agencies were working from the major Indian cities, the most important being the Modern Publicity Company in Madras, Central Publicity Service in Bombay and Calcutta and the Oriental Advertising Agency in Tiruchirapalli. In 1931, the first full-fledged Indian ad agency, the National Advertising Service, was established. During the post independence era, the advertising business was well on its way to growth and expansion. The Indian Society of Advertisers was formed in 1951 and in May 1958, the Society of Advertising Practitioners was established and advertising clubs came up in Bombay and Calcutta to promote higher standards of work.

Market research and readership surveys led to further professionalization of the advertising industry. Television Rating Points, popularly known as TRP measurements, provided ad

agencies with statistical data on consumer/ viewer likes and dislikes and helped them create effective media plans and ad campaigns.

Do you know which television news channel has the highest TRP?

The introduction of multi-colour printing, improved printing machines and the development of commercial art gave the ad business a further boost. The advertising agencies expanded their services and this was due to the phenomenal growth in media. Besides selling space in newspapers and magazines, they began to offer art works, organization of fairs and exhibitions and market research.

### **SOME IMPORTANT YEARS IN ADVERTISING HISTORY**

**1780** Modern advertising history began with classified advertising. Ads appeared for the first time in print in Hickey's weekly newspaper, the Bengal Gazette. Newspaper studios trained the first generation of visualizers and illustrators to produce advertisements for the print media.

**1905** B Dattaram & Co, one of the early companies making advertisements for newspapers was launched in Mumbai.

**1920 – 1922** Years of the Swadeshi movement

**1920 - 1929** The first foreign owned ad agencies were set up.

**1931** The first ad agency, the National Advertising Service was established.

**1951** The Indian Society of Advertisers was formed.

### **CLASSIFICATION OF ADVERTISEMENTS ACCORDING TO VARIOUS MEDIA**

There are different ways to categories advertising. The most popular will be a classification based on the media of advertising.

Let us discuss about the different forms of advertisements found in media.

#### ***Print***

This is one of the most popular forms of advertising. Print ads can have many forms - newspapers and magazine ads, bills, wall posters, banners, calendars. As we have discussed before, the rise of print advertising is linked to the rise of the newspaper industry. The installation and success of the first linotype printing machine by the Statesman in Calcutta in 1907 proved to be a great impetus to the industry. In a few years other newspapers too installed this machine. Printing became cheaper, quicker and better. The first ad agency was established around this time.

Print ads can be categorized as Classified and Display ads.

Classified ads provide valuable information in a very direct and often dry manner. They contain only basic facts. You must have read information about property markets, shares, matrimonial, detective agencies, housing, births and deaths in the classified pages of most national dailies. Display ads are bigger and take more space. They are often very colorful and contain attractive images. Glossy magazines usually carry many display ads.

### ***Electronic***

Electronic ads are usually more vibrant. They can be heard on radio and seen on television. The rise of the television industry was a great impetus to the advertising industry - so much so that very often people find ads more interesting than television programmes.

***Did you know that a TV ad is also called a commercial? It is called a commercial because the company which advertises its product pays money to generate business through the advertisement.***

Electronic ads can also be displayed as text and image on big monitors and light boards. In big cities and metros, there are many text boards on traffic signals. These ads target people while they are waiting for the light to turn green!

### ***New media***

If you have used a cell phone, you will be familiar with different ads asking you to download popular film songs or vote for your favorite candidate in a television show! There is a new phase in advertising with the coming of the internet and popularity of cell phones. Computers and cell phones are becoming cheaper and more accessible. These are the new platforms of advertising for the 21<sup>st</sup> century. Do you think the ads that keep popping up on websites are annoying?

If you haven't seen internet ads, visit a cyber cafe if possible, and ask the computer operator to show you some ads.

**Shri Ram College, Muzaffarnagar**  
**(Department of Journalism & Mass Communication)**

Date 02-02-2016

**Notice**

All the Faculty members of Journalism & Mass Communication Department are hereby inform that there will be a discussion over "Types of Advertising" topic delivered by Mr. Vipin Kumar, Faculty Department of Journalism & Mass Communication on dated 06-02-2016 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.

(Neeshu)  
Ms. Neeshu Rathi  
Convener, Saturday Tea Club  
Dept. of JMC


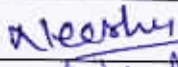
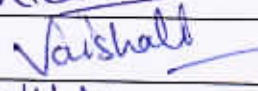
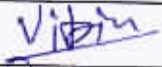
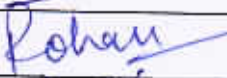
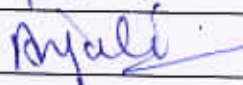
(Rautam)  
Dr. Ravi Gautam  
HOD  
Dept. of JMC

S.No.	Name of Faculty	Signature
1.	Dr. Ravi Gautam	<u>Rautam</u>
2.	Ms. Neeshu Rathi	<u>Neeshu</u>
3.	Ms. Vaishali Garg	<u>Vaishali</u>
4.	Mr. Vipin Kumar	<u>Vipin</u>
5.	Mr. Rohan Tyagi	<u>Rohan</u>
6.	Ms. Anjali Saini	<u>Anjali</u>



Date 06-02-2016

**Shri Ram College, Muzaffarnagar**  
**(Department of Journalism & Mass Communication)**  
**Attendance Sheet of Saturday Tea Club**  
**Session 2015-16**

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1.	Dr. Ravi Gautam	
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3.	Ms. Vaishali Garg	
4.	Mr. Vipin Kumar	
5.	Mr. Rohan Tyagi	
6.	Ms. Anjali Saini	

## TYPES OF ADVERTISING

Advertisements can be categorized according to theme or content. Broadly speaking, there are four types:

**Product Advertising:-** Product oriented advertising or Product Advertising both are the same things. The impact of product advertising and is the most common type of advertising as it is most easily identified. A product is something produced in large numbers by human beings, machines or by a natural process. Products advertised therefore range from fruits and vegetables to pickles and jams and scooters and cars. The main focus of the ad in this case is the product and not the company or manufacturer. These ads usually have a playful approach. They are low on information about the product but are high on style. Ads of soft drinks, shoes, cars, cell phones and food products belong to this category.

**Service Advertising:-** Here the focus is not on a factory manufactured item or product but a company providing a service. This could be a bank, the railways a call centre or travel agency. The ads usually show the company as a leading service provider in its particular field. Let us consider the example of the Indian Railways. In order to keep the public interested in the Railways and familiarize them with their services, advertisements are issued from time to time. You may look for these advertisements in the newspapers and the websites of Indian Railways. Similarly, banks are found to advertise their saving schemes and loan facilities that they offer for buying homes and vehicles. Can you think of other kinds of services, which are advertise?

**Public Service Advertising:-** This is also called social service advertising or development advertising. Here the focus is on issues that impact society on a larger scale, such as family planning, national integration, polio eradication, and pollution control. The main purpose is to create public awareness through hard-hitting direct messages. These ads do not sell products and services but ideas. Let us take the example of the polio eradication campaign. Advertisements are issued through various mass media such as newspapers, radio and television to create awareness on polio eradication. This was to motivate parents to take their children for immunization and enable them to be given polio drops.

**Institutional Advertising:-** These ads are directed at creating a good public image of a company. The ads focus on the organization's work in areas of research, development and quality control. Often the ads concentrate on the social work done by the company by its sponsorship of educational, cultural and sports events. The purpose of these ads is to sell a positive image of the company rather than a product manufactured by the company.

The TATA Steel ads in the 1980s with the tag line – 'Ispat bhi hum banate hain' or 'we also make steel', is a good example of institutional advertising.

**SARVA SHIKSHA ABHIYAN ( Education for All )**

*Sab Pade Sab Bade*

**PULSE POLIO CAMPAIGN -PULSE RAVIWAR**

*Two drops of life*

Marketing: Determining the Type of Advertising to Use

Now that we have some understanding of advertising's communication dimension, let's consider the marketing dimension, because that's what defines advertising's role in business. Every business organization performs a number of diverse activities.

Management typically classifies these activities into three broad functional divisions:

- \* Operations (production/manufacturing)
- \* Finance/administration
- \* Marketing

Students who major in business administration study a variety of subjects related to one or all of these general functions. Courses in purchasing and manufacturing relate to the operations function. Courses in accounting and industrial relations relate to the finance/administration area. While many students study advertising in a school of journalism or communications, advertising is actually a specialty area within the broad domain of marketing. Other courses in marketing include marketing research, consumer behavior, distribution, and sales management. Of all the business functions, marketing is the only one whose primary role is to bring in revenues. Without revenue, of course, a company cannot recover its initial investment, pay its employees' salaries, grow, or earn a profit. So marketing is very important.

**Shri Ram College, Muzaffarnagar**  
**(Department of Journalism & Mass Communication)**

Date 23-02-2016

**Notice**

All the Faculty members of Journalism & Mass Communication Department are hereby inform that there will be a discussion over "Implementing Market Strategy" topic delivered by Ms. Anjali Saini, Faculty Department of Journalism & Mass Communication on dated 27-02-2016 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.

(... Neeshu ...)

Ms. Neeshu Rathi  
Convener, Saturday Tea Club  
Dept. of JMC

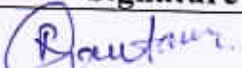
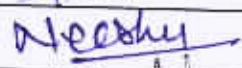
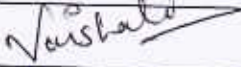
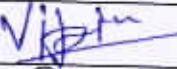
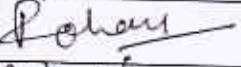
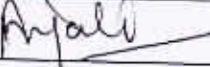
(... Ravi ...)

Dr. Ravi Gautam  
HOD  
Dept. of JMC

S.No.	Name of Faculty	Signature
1.	Dr. Ravi Gautam	<u>Ravi</u>
2.	Ms. Neeshu Rathi	<u>Neeshu</u>
3.	Ms. Vaishali Garg	<u>Vaishali</u>
4.	Mr. Vipin Kumar	<u>Vipin</u>
5.	Mr. Rohan Tyagi	<u>Rohan</u>
6.	Ms. Anjali Saini	<u>Anjali</u>

Date 27-02-2016

**Shri Ram College, Muzaffarnagar**  
**(Department of Journalism & Mass Communication)**  
**Attendance Sheet of Saturday Tea Club**  
**Session 2015-16**

S.No.	Name of Faculty	Signature
1.	Dr. Ravi Gautam	
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5.	Mr. Rohan Tyagi	
6.	Ms. Anjali Saini	

### **Implementing Marketing Strategy**

Once the organization determines the target market for its products, it designs a strategy to serve that market profitably. As we'll discuss in Chapter 6, marketing strategy is the particular blend, or mix, of strategic elements over which the marketer has control: product concept, pricing, distribution, and communication. For ease of memory, marketers often refer to these elements as the 4Ps: product, price, place, and promotion. Each of these elements also influences the type of advertising used.

#### **Product: Categories of Goods and Services**

For example, for mass-merchandised grocery brands such as Altoids or Tide laundry detergent, companies use a type of advertising called consumer packaged-goods advertising. An insurance company or tax preparation firm is likely to use service advertising. Manufacturers of scientific and technical products use high-tech advertising. In other words, for virtually every product category, specialists in that area use a specific type of advertising.

#### **Price: Strategies for Pricing**

A firm's pricing strategy also affects advertising style. Companies that don't compete on price typically use image advertising to create a particular perception of the company or personality for the brand. Or they may use regular price-line advertising, in which the price of a product is not shown, or at least not highlighted, and the advertising may be aimed at justifying the no discounted price. Companies that are more price-competitive may regularly use sale advertising, clearance advertising, or loss-leader advertising. Sale and clearance advertising promote goods that have been discounted in order to accelerate sales or move seasonal items out of the store. Loss-leader advertising promotes selected goods that have been discounted drastically to create an impression of storewide low prices and thereby increase customer traffic in the store.

#### **Place: The Distribution Element**

The third element of marketing strategy, distribution, also affects the type of advertising used. Global marketers such as Coca-Cola, IBM, and Kodak may use global advertising, in which messages are consistent in ads placed around the world. Other firms may promote their products in foreign markets with international advertising, which may contain different messages and even be created locally in each geographic market. The field of international marketing has become so important that we discuss global advertising issues in every chapter of this book.

Companies that market in several regions of the United States and use the major mass media are called national advertisers, and their promotion is called national advertising. Some companies sell only in one part of the country or in two or three states. They use regional advertising, placing their ads in local media or regional editions of national media. Finally, businesses and retailers that sell within one small trading area typically use local advertising placed in local media or direct mail.

### **Promotion: The Communication Element**

The final element of marketing strategy is communication. As we mentioned at the beginning of this chapter, advertising is just one of the tools in the marketing communications tool kit. Marketing communications (often called marcom) typically refers to all the planned messages that companies and organizations create and disseminate to support their marketing objectives and strategies. In addition to advertising, major marketing communication tools include personal selling, sales promotion, public relations activities, and collateral materials. The extent to which an organization uses any or all of these tools again depends on its marketing needs, objectives, and strategy.

Each marketing communication tool offers particular opportunities and benefits to the marketer. Personal selling, for example, in which salespeople deal directly with customers either face-to-face or via telemarketing, offers the flexibility possible only through human interaction. Personal selling is thus an excellent tool for conveying information, for giving demonstrations, and particularly for consummating the sale (or exchange) especially on high-ticket items such as cars, real estate, and furniture as well as most business-to-business products. The drawback to personal selling is its high cost, so companies that emphasize personal selling in their marketing mix often spend a lower percentage of sales on advertising than other firms.

As a marketing communications tool, advertising enables marketers to reach more prospects at lower cost than a salesperson could ever do. Further, the creativity inherent in advertising allows the marketer to conjure an image or personality, full of symbolic meaning and benefits, for the company's brand. No salesperson can do this. In fact, of all the marketing communication tools, only advertising has this ability. However, advertising does suffer from credibility gaps, a topic we'll discuss in Chapter 3. For creating brand awareness, familiarity, and image, as well as for reinforcing prior purchase decisions, advertising is usually the macro tool of choice. As Altoids showed, advertising can also be used to build brand value.

Advertising can be used to satisfy a variety of sponsor objectives. Some advertising is meant to help generate profits for the advertiser; some is sponsored by nonprofit groups. Some ads try to spur the target audience to immediate action, others to create awareness or understanding of the advertiser's offering.

For example, to promote their goods and services, companies use product advertising. To sell ideas, though, Organizations use non product advertising. A British Petroleum (BP) ad for its gasoline is a product ad. So are ads for banking, insurance, or legal services. But a BP ad promoting the company's mission or philosophy (how the company protects the environment while drilling for oil) is called non product, corporate, or institutional advertising.

Similarly, while commercial advertising seeks profits, noncommercial advertising is used around the world by governments and nonprofit organizations to seek donations, volunteer support, or changes in consumer behavior.

Some ads are intended to bring about immediate action by the reader; others have a longer-term goal. The objectives of awareness advertising, for example, are to create an image for a product

and to position it competitively with the goal of getting readers or viewers to select the brand the next time they shop.

A direct-mail ad, on the other hand, exemplifies action (or direct-response) advertising because it seeks an immediate, direct response from the reader. Most ads on TV and radio are awareness ads, but some are a mixture of awareness and action. For example, a 60-second TV commercial may devote the first 50 seconds to image building and the last 10 to a toll free phone number for immediate information.

Public relations (PR) is an umbrella process—much like marketing—responsible for managing the firm's relationships with its various publics. These publics may include customers but are not limited to them. Public relation is also concerned with employees, stockholders, vendors and suppliers, government regulators, and the press. So PR is much larger than just a tool of marketing communications. However, as part of their marketing mix, marketers use a number of public relations activities because they are so good at creating awareness and credibility for the firm at relatively low cost. These activities (often referred to as marketing PR) include publicity, press agency, sponsorships, special events, and a special kind of advertising called public relations advertising, which uses the structured, sponsored format of media advertising to accomplish public relations goals. While PR is closely aligned with advertising, it requires very different skills and is usually performed by professionals in PR firms rather than ad agency people.

Companies use a wide variety of promotional tools other than media advertising to communicate information about themselves and their brands. These collateral materials include fliers, brochures, catalogs, posters, sales kits, product specification sheets, instruction booklets, and so on. These materials may be very inexpensive or frightfully costly. But because they contribute so much information to customers and prospects, they are very important to both closing sales and reinforcing prior sales decisions. The people who produce collateral materials may work for the company's advertising agency, but often they work for outside graphic design firms, packaging specialists, and independent film and video producers.

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**Shri-Ram College, Muzaffarnagar**  
(Department of Journalism & Mass Communication)

Date 02-03-2016

**Notice**

All the Faculty members of Journalism & Mass Communication Department are hereby inform that there will be a discussion over "Process of Human Communication" topic delivered by Ms. Neeshu Rathi, Faculty Department of Journalism & Mass Communication on dated 05-03-2016 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.

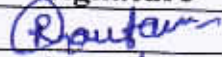

(... Neeshu ...)  
Ms. Neeshu Rathi  
Convener, Saturday Tea Club  
Dept. of JMC

(... Rautam ...)  
Dr. Ravi Gautam  
HOD  
Dept. of JMC

S.No.	Name of Faculty	Signature
1.	Dr. Ravi Gautam	<u>Rautam</u>
2.	Ms. Neeshu Rathi	<u>Neeshu</u>
3.	Ms. Vaishali Garg	<u>Vaishali</u>
4.	Mr. Vipin Kumar	<u>Vipin</u>
5.	Mr. Rohan Tyagi	<u>Rohan</u>
6.	Ms. Anjali Saini	<u>Anjali</u>

Date 05-03-2016

**Shri Ram College, Muzaffarnagar**  
**(Department of Journalism & Mass Communication)**  
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1.	Dr. Ravi Gautam	
2.	Ms. Neeshu Rathi	
3.	Ms. Vaishali Garg	
4.	Mr. Vipin Kumar	
5.	Mr. Rohan Tyagi	
6.	Ms. Anjali Saini	

## **Process of Human Communication**

From our first cry at birth, our survival depends on our ability to inform others or persuade them to take some action. As we develop, we learn to listen and respond to others' messages. The process begins when one party, called the source, formulates an idea, encodes it as a message, and sends it via some channel to another party, called the receiver. The receiver must decode the message in order to understand it. To respond, the receiver formulates a new idea, encodes it, and then sends the new message back through some channel. A message that acknowledges or responds to the original message constitutes feedback, which also affects the encoding of a new message. And, of course, all this takes place in an environment characterized by noise—the distracting cacophony of many other messages being sent at the same time by other sources.

Applying this model to advertising, we could say that the source is the sponsor, the message is the ad, the channel is the medium, the receiver is the consumer or prospect, and the noise is the din of competing ads and commercials. But this model oversimplifies the process that occurs in advertising or other sponsored marketing communications. It doesn't take into account either the structure or the creativity inherent in composing the advertising message. We need to consider some of the many complexities involved, especially with the advent of interactive media, which let consumers participate in the communication by extracting the information they need, manipulating what they see on their computer or TV screens in real time, and responding in real time.

## **Applying the Communication Process for Advertising**

Barbara Stern at Rutgers University sees advertising as a form of structured, literary text, rather different from the spontaneous, word-of-mouth communication of oral speech. She proposes a more sophisticated communication model, derived from the traditional oral one but applied specifically to advertising as composed commercial text rather than informal speech. The Stern model recognizes that in advertising, the source, the message, and the receiver all have multiple dimensions. Some of these dimensions exist in the real world; others exist on a different level of reality—a virtual world within the text of the advertising message itself.

**Source Dimensions:** The Sponsor, the Author, and the Persona In oral communication, the source is typically one person talking to another person or a group. But in advertising, who is really the source of the communication? The sponsor named in the ad? Certainly the real-world sponsor is legally responsible for the communication and has a message to communicate to actual consumers. But as the Stern model shows, the path from sponsor to actual consumer can be long and circuitous. To begin with, the sponsor does not usually produce the message. That is the typical role of the sponsor's ad agency or other specialists. So the author of the communication is actually a copywriter, an art director, or, most often, a creative group at the sponsor's ad agency. Commissioned by the sponsor to create the advertising message, these people exist in the real world but are completely invisible to the reader or viewer, even though they play a key role in composing the text and the tenor of the message.

At the same time, within the text of the ad resides some real or imaginary spokesperson (a persona) who lends some voice or tone to the ad or commercial. To the consumer, this persona,

who represents the sponsor, is the source of the within-text message. But the persona's discourse is composed and crafted by the ad's authors solely for the purposes of the text; it is not a part of real life. It exists only in the virtual world of the ad.

**Message Dimensions: Autobiography, Narrative, and Drama** The types of messages typically communicated in advertising may also be multidimensional. As artful imitations of life, advertising messages typically use one or a blend of three literary forms: autobiography, narrative, or drama. In autobiographical messages, "I" tell a story about myself to "you," the imaginary audience eavesdropping on my private personal experience. Other ads use narrative messages in which a third-person persona tells a story about others to an imagined audience. Finally, in the drama message, the characters act out events directly in front of an imagined empathetic audience.

Thus, among the most important decisions the authors of advertising messages make are what kind of persona and which literary form to use to express the message. Considering the emotions, attitudes, and motives that drive particular customers in their target audience, the creative team develops the persona and message, along with any images and text that will act as communication symbols or triggers. Then they place these words and visuals in the structured format most suitable to the medium selected for delivering the message. The format may be a dramatic 30-second TV commercial; an autobiographical, full-page, black-and-white magazine ad; a colorful, narrative brochure; or a multipage Internet website that employs a variety of message styles. In all cases, though, the message exists only within the text of the ad. To do all this effectively requires great skill, but it's this creativity that truly distinguishes advertising from all other forms of communication. For that reason, we'll devote Part Four of this text exclusively to the subject of advertising creativity.

**Receiver Dimensions: Implied, Sponsorial, and Actual Consumers**

The receivers of advertising are also multidimensional. First, within the text, every ad or commercial presumes some audience is there. These implied consumers, who are addressed by the ad's persona, are not real. They are imagined by the ad's creators to be ideal consumers who acquiesce in whatever beliefs the text requires. They are, in effect, part of the drama of the ad.

When we move outside the text of the ad, though, the first audience is, in fact, a group of decision makers at the sponsor's company or organization. These sponsorial consumers are the gatekeepers who decide if the ad will run or not. So, before an ad ever gets a chance to persuade a real consumer, the ad's authors must first persuade the sponsor's executives and managers who have the responsibility for approving the campaign and funding it.

The actual consumers—equivalent to the receiver in oral communications—are people in the real world who comprise the ad's target audience. They are the people to whom the sponsor's message is ultimately directed. But they will get to see, hear, or read it only with the sponsor's approval.

Actual consumers do not usually think or behave the same as the implied consumer, or even the sponsorial consumer. Thus, the advertiser (and the creative team) must be concerned about how the actual consumer will decode, or interpret, the message. The last thing an advertiser wants is to be misunderstood. Unfortunately, message interpretation is only partially determined by the

words and symbols in the ad. The medium used may have an effect as well. As Marshall McLuhan said, "The medium is the message." However, Stern's model does not directly address the fact that advertisers communicate their messages through a wide variety of mass, addressable, and interactive media. With today's advances in technology, the boundaries between the print and electronic media are now blurring. We read text on a computer screen, and soon the average person will be able to print whatever appears on a TV screen. How will this affect the way people receive and interpret advertising messages? Stern acknowledges the need for additional study in this area.

Further, the unique characteristics of the receivers themselves are also very important, and the sponsor may know little or nothing about them. As we shall see in Chapter 5, attitudes, perceptions, personality, self-concept, and culture are just some of the many important influences that affect the way people receive and respond to messages and how they behave as consumers in the marketplace.

As mentioned earlier, complicating this problem is the fact that the sponsor's advertising message must compete with hundreds of other commercial and noncommercial messages every day. This is referred to as noise. So the sender doesn't know how the message is received, or even if it's received, until a consumer acknowledges it.

**Shri Ram College, Muzaffarnagar**  
**(Department of Journalism & Mass Communication)**

Date 16-03-2016

**Notice**

All the Faculty members of Journalism & Mass Communication Department are hereby inform that there will be a discussion over "Executive & Evaluating Promotional Program" topic delivered by Mr. Rohan Tyagi, Faculty Department of Journalism & Mass Communication on dated 19-03-2016 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.

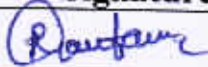

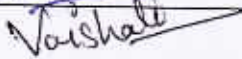

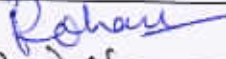

(Neeshu)  
Ms. Neeshu Rathi  
Convener, Saturday Tea Club  
Dept. of JMC

(Ravi)  
Dr. Ravi Gautam  
HOD  
Dept. of JMC

S.No.	Name of Faculty	Signature
1.	Dr. Ravi Gautam	<u>Ravi</u>
2.	Ms. Neeshu Rathi	<u>Neeshu</u>
3.	Ms. Vaishali Garg	<u>Vaishali</u>
4.	Mr. Vipin Kumar	<u>Vipin</u>
5.	Mr. Rohan Tyagi	<u>Rohan</u>
6.	Ms. Anjali Saini	<u>Anjali</u>

Date 19-03-2016

**Shri Ram College, Muzaffarnagar**  
**(Department of Journalism & Mass Communication)**  
**Attendance Sheet of Saturday Tea Club**  
**Session 2015-16**

S.No.	Name of Faculty	Signature
1.	Dr. Ravi Gautam	
2.	Ms. Neeshu Rathi	
3.	Ms. Vaishali Garg	
4.	Mr. Vipin Kumar	
5.	Mr. Rohan Tyagi	
6.	Ms. Anjali Saini	

## **Executing and Evaluating Promotional Program**

Typically advertising campaign will be handled by an advertising agency. These can be either full-service or limited service agencies. Alternatively, the campaign can be handled in-house by your advertising staff. A full-service agency provides a complete range of services, including market research, media selection, ad development, artwork, and production. A limited-service agency specializes in one aspect of the advertising program, such as assisting in the creative portion of developing an ad or arranging media space for your program.

Executing your promotional program involves pre-testing your promotional tools and implementing them. Before the program is initiated, ads should be shown to consumers to choose the best option, identify any necessary adjustments, or both. The techniques used to pre-test ads include: portfolio tests, jury tests and theater tests.

### **Evaluating Your Promotional Program**

To make sure that your advertising efforts and investment are not wasted, you need to evaluate your promotional program. Evaluation of a promotional mix focuses on determining which element(s) of the promotion is/are more effective, usually by post-testing their promotional impact. It is worth pointing out that promotional tools serve different specific purposes, but when combined in a promotional mix, they produce a synergy that increases the effectiveness of any of them used individually. Therefore, the best assessment will be one that takes into account the synergistic effect of the mix.

When using advertising, your ad(s) should be post-tested after being presented to the target audience, to determine whether they are achieving the intended objectives or if changes are necessary. This involves asking the target audience whether they recognize or recall the message you intended to convey through your ad, how many times they saw it, what points they recall about it, how they felt about your message, and their previous and current attitudes toward your product and your firm. The techniques typically used are "aided recall", "unaided recall", attitude tests", "inquiry tests" and "sales tests".



**Shri Ram College, Muzaffarnagar**  
**(Department of Journalism & Mass Communication)**

Date 30-03-2016

**Notice**

*All the Faculty members of Journalism & Mass Communication Department are hereby inform that there will be a discussion over "Emergence of Private TV Channels" topic delivered by Ms. Vaishali Garg, Faculty Department of Journalism & Mass Communication on dated 02-04-2016 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.*

(Neeshu)

Ms. Neeshu Rathi  
Convener, Saturday Tea Club  
Dept. of JMC

(Ravi)

Dr. Ravi Gautam  
HOD  
Dept. of JMC

S.No.	Name of Faculty	Signature
1.	Dr. Ravi Gautam	<u>Ravi</u>
2.	Ms. Neeshu Rathi	<u>Neeshu</u>
3.	Ms. Vaishali Garg	<u>Vaishali</u>
4.	Mr. Vipin Kumar	<u>Vipin</u>
5.	Mr. Rohan Tyagi	<u>Rohan</u>
6.	Ms. Anjali Saini	<u>Anjali</u>

Date 02-04-2016

*Shri Ram College, Muzaffarnagar*  
(Department of Journalism & Mass Communication)  
**Attendance Sheet of Saturday Tea Club**  
**Session 2015-16**

S.No.	Name of Faculty	Signature
1.	Dr. Ravi Gautam	
2.	Ms. Neeshu Rathi	
3.	Ms. Vaishali Garg	
4.	Mr. Vipin Kumar	
5.	Mr. Rohan Tyagi	
6.	Ms. Anjali Saini	

### **Television in India in Early days:-**

Television was introduced in India with the aim to impart quality education and transmit modern-social values which can help in the countries overall progress. In the initial days entertainment was of least priority because being a developing country, mass media had a big hole to play in educating the audience. According to Desai, since its very inception television in India aimed to provide "Social education". Prime Minister Jawaharlal Nehru was persuaded by the western scholars to accept the establishment of television for education and development. The success of television in America and Europe imbued the Indian authorities to use television as a tool of development to eradicate poverty and illiteracy. In India, experiments with television transmission started on September 15, 1959 from Delhi. At the beginning the arrangements were modest with a makeshift studio and low power transmitter. The objective was to aid in formal education and Community development. USA helped in the initial days with funds worth 20,000 Dollar and equipments. Within the range of 40kms of the transmitter, one hundred and eighty teleclubs were set up. Each club got a television set from UNESCO. All India radio (AIR) played its trust by providing the engineering and programme professionals. The service at that time was called a pilot project because the programmes aired two days a week were experimental in nature and was intended to understand the efficiency of the medium in transmitting messages of social importance to weaker section than of the society. Television Programme for students was started in 1961. Daily one hour service which included news bulletin was started in 1965. Krishi Darshan programme meant for the rural agrarian talk, came up in 1967. It was initially started for farmers in 80 village teleclubs in Delhi and Haryana, in 1972 television services branched out to the second city. Mumbai. In 1975 television stations came up in Calcutta, Chennai, Srinagar, Amritsar and Lucknow.

### **Globalization and Indian Television:-**

The government adopted an open skies policy during the early days of CNN and Star TV. There was no attempt to restrict the transmission or reception of their signals. There was no attempt to regulate the content either. Lack of terrestrial redistribution services and the economic and political situation of the country at that time were the primary reasons behind government not much interfering into the charging broadcasting. Scenario the shift in India's economic policy facilitate direct foreign investment. However, in the initial days foreign investors were skeptical of the government's commitment towards liberalization. As the foreign investor watched closely how the new economic measures fared in India, government's attitude towards new satellite restricted television service became a benchmark of commitment to reforms. The Growth of satellite television in the Country:- The central government launched a series of economic and social reforms in 1991 under Prime Minister Narasimha Rao. Under the new policies the government allowed private and foreign broadcasters to engage in limited operations in India. Foreign channels like CNN, Star TV and domestic channels, such as Zee TV and Sun TV started satellite broadcasts starting with 41 sets in 1962 and are channel, by 1991 TV in India covered more than 400 million, individuals through more than 100 Channels. In 1992 the government

Liberated its markets, opening them up to cable television. Five new Channels belonging to the Hong Kong based STAR TV gave Indians a fresh breath of Life. MTV, STAR PLUS, STAR MOVIES, BBC Prime sports and star Chinese channel. ZEE TV was the trust private owned Indian channel to broadcast are cable: As of 2010 over 500TV satellite television channels are broadcast in India. This includes channels from the stateowned Doordarshan, News Corporation owned STAR TV, Sony owned Sony entertainment Television. Sun Network & ZEE TV. Other than English and Hindi Channels there was growth in the regional media in television too. Sun TV (India) was launched in 1992 as the first private channel in south India. Today in has 20 channels. Channels of the Sun TV network are also available outside of India. Recently Sun TV launched a DTH service. The Raj Television Network was started in 1994 & continues to be an important player in the south Indian Cable TV provider Space. The advent of satellite television in the 1990 in Land mark in the history of television broadcasting in this country as it changed the television landscape. Indian television suddenly became much for entertainment driven, the cable TV industry exploded in the early 1990 when the broadcast industry was liberalized and saw the entry of many foreign players like Rupert Murdoch's Star TV network in 1991, MTV & others. Further, in a reflection of India's growing diaspora, Indian Channels have also been aggressively increasing their presence across international markets. General Entertainment channels like Zee TV, Set, Star Plus. and colors are available in approximately 169,77,70 & 50 Countries respectively. ZEEI ( Zee Entertainment Enterprises Ltd.) Launched its Second Arabic channel, Zee Alwan in 2012 and industry discursions suggest that the response had been positive. Television in India is a huge industry and has thousands of programmes in all the states of India As per the latest broadcast India Survey (BI-1018) by the joint Industry body BARC India the country now has 197 million TV homes, up from 183 million in 2016. The BI-2018 survey also notes that the number of individuals with access to television has gone up to 835 million: more than the population of Europe In contrast. Smartphone penetration in the country is still at around 300 million. Interestingly, the five southern states Andhra Pradesh Telangana. Kerala, Karnataka and Tamil Nadu have more than 90% TV penetration. But states like Uttar Pradesh, Bihar, Rajasthan and a few north East Indian States have much lower number of TV sets, Pulling down national TV penetration level to 66% But, it also means that 34% of households in India are yet to buy a TV set.

**Shri Ram College, Muzaffarnagar**  
(Department of Journalism & Mass Communication)

Date 04-05-2016

**Notice**

All the Faculty members of Journalism & Mass Communication Department are hereby inform that there will be a discussion over "Establishment of Prasar Bharti" topic delivered by Mr. Vipin Kumar, Faculty Department of Journalism & Mass Communication on dated 07-05-2016 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.

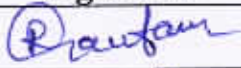
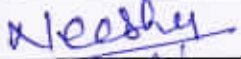
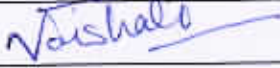
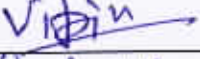
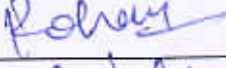
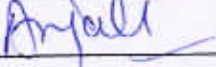
(...Neeshu...)  
Ms. Neeshu Rathi  
Convener, Saturday Tea Club  
Dept. of JMC

(...Rautam...)  
Dr. Ravi Gautam  
HOD  
Dept. of JMC

S.No.	Name of Faculty	Signature
1.	Dr. Ravi Gautam	<u>Rautam</u>
2.	Ms. Neeshu Rathi	<u>Neeshu</u>
3.	Ms. Vaishali Garg	<u>Vaishali</u>
4.	Mr. Vipin Kumar	<u>Vipin</u>
5.	Mr. Rohan Tyagi	<u>Rohan</u>
6.	Ms. Anjali Saini	<u>Anjali</u>

Date 07-05-2016

**Shri Ram College, Muzaffarnagar**  
**(Department of Journalism & Mass Communication)**  
**Attendance Sheet of Saturday Tea Club**  
**Session 2015-16**

S.No.	Name of Faculty	Signature
1.	Dr. Ravi Gautam	
2.	Ms. Neeshu Rathi	
3.	Ms. Vaishali Garg	
4.	Mr. Vipin Kumar	
5.	Mr. Rohan Tyagi	
6.	Ms. Anjali Saini	

## **Prasar Bharati (Broadcasting Corporation of India) Act, 1990**

### **Establishment and composition of Corporation-**

1) With effect from such date as the Central Government may by notification appoint in this behalf, there shall be established for the purposes of this Act a Corporation, to be known as Prasar Bharati (Broadcasting Corporation of India).

2) The Corporation will be a body corporate by the name aforesaid, having perpetual succession and a common seal with power to acquire, hold and dispose of property, both moveable and immovable, and to contract, and shall by the said name sue or be sued.

3) The Headquarters of the Corporation shall be at New Delhi and the corporation may establish offices, kendras or stations at other places in India and, with the previous approval of the Central Government outside India.

4) The general superintendence, direction and management of affairs of the Corporation shall vest in the Prasar Bharati Board which may exercise all such powers and do all such acts and things as may be exercised or done by the Corporation under this Act.

5) The Board shall consist of :-

a) a Chairman;

b) one Executive Member;

c) one Member (Finance);

d) one Member (Personnel);

e) six Part-time Members;

f) Director-General (Akashvani), ex officio;

g) Director-General (Doordarshan), ex officio;

h) one representative of the Union Ministry of Information and Broadcasting, to be nominated by that Ministry;

i) two representatives of the employees of the Corporation, of whom one shall be elected by the engineering staff from amongst themselves and one shall be elected by the other employees from amongst themselves.

6) The Corporation may appoint such Committees as may be necessary for the efficient performance, exercise and discharge of its functions, powers and duties; Provided that all or a majority of the members of each committee shall be Members and a member of any such

committee who is not a Member shall have only the right to attend meetings of the committee and take part in the proceedings thereof, but shall not have a right to vote.

7) The Corporation may associate with itself, in such manner and for such purposes as may be provided by regulations, any person whose assistance or advice it may need in complying with any of the provisions of this Act and a person so associated shall have the right to take part in the discussions of the Board relevant to the purposes for which he has been associated, but shall not have the right to vote.

8) No Act or proceeding of the Board or of any committee appointed by it under sub-section (6) shall be invalidated merely by reason of -

- a) any vacancy in, or any defect in the constitution of, the Board or such committee; or
- b) any defect in the appointment of a person acting as a Member or a member of such committee; or
- c) any irregularity in the procedure of the Board or such committee not affecting the merits of the case.



**Shri Ram College, Muzaffarnagar**  
**(Department of Journalism & Mass Communication)**

Date 24-05-2016

**Notice**

All the Faculty members of Journalism & Mass Communication Department are hereby inform that there will be a discussion over "Evolution of Television" topic delivered by Dr. Ravi Gautam, HOD Department of Journalism & Mass Communication on dated 28-05-2016 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.

(Neeshu)

Ms. Neeshu Rathi  
Convener, Saturday Tea Club  
Dept. of JMC

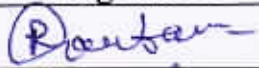
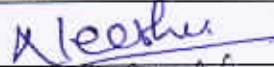
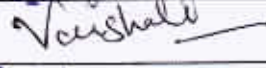
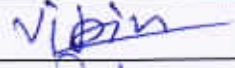
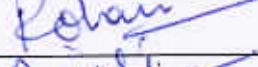

(Ravi Gautam)

Dr. Ravi Gautam  
HOD  
Dept. of JMC

S.No.	Name of Faculty	Signature
1.	Dr. Ravi Gautam	<u>Ravi Gautam</u>
2.	Ms. Neeshu Rathi	<u>Neeshu</u>
3.	Ms. Vaishali Garg	<u>Vaishali</u>
4.	Mr. Vipin Kumar	<u>Vipin</u>
5.	Mr. Rohan Tyagi	<u>Rohan</u>
6.	Ms. Anjali Saini	<u>Anjali</u>

Date 28-05-2016

***Shri Ram College, Muzaffarnagar***  
***(Department of Journalism & Mass Communication)***  
**Attendance Sheet of Saturday Tea Club**  
**Session 2015-16**

S.No.	Name of Faculty	Signature
1.	Dr. Ravi Gautam	
2.	Ms. Neeshu Rathi	
3.	Ms. Vaishali Garg	
4.	Mr. Vipin Kumar	
5.	Mr. Rohan Tyagi	
6.	Ms. Anjali Saini	

## The Evolution of Television

Since replacing radio as the most popular mass medium in the 1950s, television has played such an integral role in modern life that, for some, it is difficult to imagine being without it. Both reflecting and shaping cultural values, television has at times been criticized for its alleged negative influences on children and young people and at other times lauded for its ability to create a common experience for all its viewers. Major world events such as the John F. Kennedy and Martin Luther King assassinations and the Vietnam War in the 1960s, the *Challenger* shuttle explosion in 1986, the 2001 terrorist attacks on the World Trade Center, and the impact and aftermath of Hurricane Katrina in 2005 have all played out on television, uniting millions of people in shared tragedy and hope. Today, as Internet technology and satellite broadcasting change the way people watch television, the medium continues to evolve, solidifying its position as one of the most important inventions of the 20th century.

### The Origins of Television

Inventors conceived the idea of television long before the technology to create it appeared. Early pioneers speculated that if audio waves could be separated from the electromagnetic spectrum to create radio, so too could TV waves be separated to transmit visual images. As early as 1876, Boston civil servant George Carey envisioned complete television systems, putting forward drawings for a "selenium camera" that would enable people to "see by electricity" a year later (Federal Communications Commission, 2005).

During the late 1800s, several technological developments set the stage for television. The invention of the cathode ray tube (CRT) by German physicist Karl Ferdinand Braun in 1897 played a vital role as the forerunner of the TV picture tube. Initially created as a scanning device known as the cathode ray oscilloscope, the CRT effectively combined the principles of the camera and electricity. It had a fluorescent screen that emitted a visible light (in the form of images) when struck by a beam of electrons. The other key invention during the 1880s was the mechanical scanner system. Created by German inventor Paul Nipkow, the scanning disk was a large, flat metal disk with a series of small perforations arranged in a spiral pattern. As the disk rotated, light passed through the holes, separating pictures into pinpoints of light that could be transmitted as a series of electronic lines. The number of scanned lines equaled the number of perforations, and each rotation of the disk produced a television frame. Nipkow's mechanical disk served as the foundation for experiments on the transmission of visual images for several decades.

In 1907, Russian scientist Boris Rosing used both the CRT and the mechanical scanner system in an experimental television system. With the CRT in the receiver, he used focused electron beams to display images, transmitting crude geometrical patterns onto the television screen. The mechanical disk system was used as a camera, creating a primitive television system.

### Early Broadcasting

Television broadcasting began as early as 1928, when the Federal Radio Commission authorized inventor Charles Jenkins to broadcast from W3XX, an experimental station in the Maryland suburbs of Washington, DC. Silhouette images from motion picture films were broadcast to the general public on a regular basis, at a resolution of just 48 lines. Similar experimental stations ran broadcasts throughout the early 1930s. In 1939, RCA subsidiary NBC (National Broadcasting Company) became the first network to introduce regular television broadcasts, transmitting its inaugural telecast of the opening ceremonies at the New York World's Fair. The station's initial broadcasts transmitted to just 400 television sets in the New York area, with an audience of 5,000 to 8,000 people (Lohr, 1940).

Television was initially available only to the privileged few, with sets ranging from \$200 to \$600—a hefty sum in the 1930s, when the average annual salary was \$1,368 (KC Library). RCA offered four types of television receivers, which were sold in high-end department stores such as Macy's and Bloomingdale's, and received channels 1 through 5. Early receivers were a fraction of the size of modern TV sets, featuring 5-, 9-, or 12-inch screens.

Television sales prior to World War II were disappointing—an uncertain economic climate, the threat of war, the high cost of a television receiver, and the limited number of programs on offer deterred numerous prospective buyers. Many unsold television sets were put into storage and sold after the war.

NBC was not the only commercial network to emerge in the 1930s. RCA radio rival CBS (Columbia Broadcasting System) also began broadcasting regular programs. So that viewers would not need a separate television set for each individual network, the Federal Communications Commission (FCC) outlined a single technical standard. In 1941, the panel recommended a 525-line system and an image rate of 30 frames per second. It also recommended that all U.S. television sets operate using analog signals (broadcast signals made of varying radio waves). Analog signals were replaced by digital signals (signals transmitted as binary code) in 2009.

With the outbreak of World War II, many companies, including RCA and General Electric, turned their attention to military production. Instead of commercial television sets, they began to churn out military electronic equipment. In addition, the war halted nearly all television broadcasting; many TV stations reduced their schedules to around 4 hours per week or went off the air altogether.

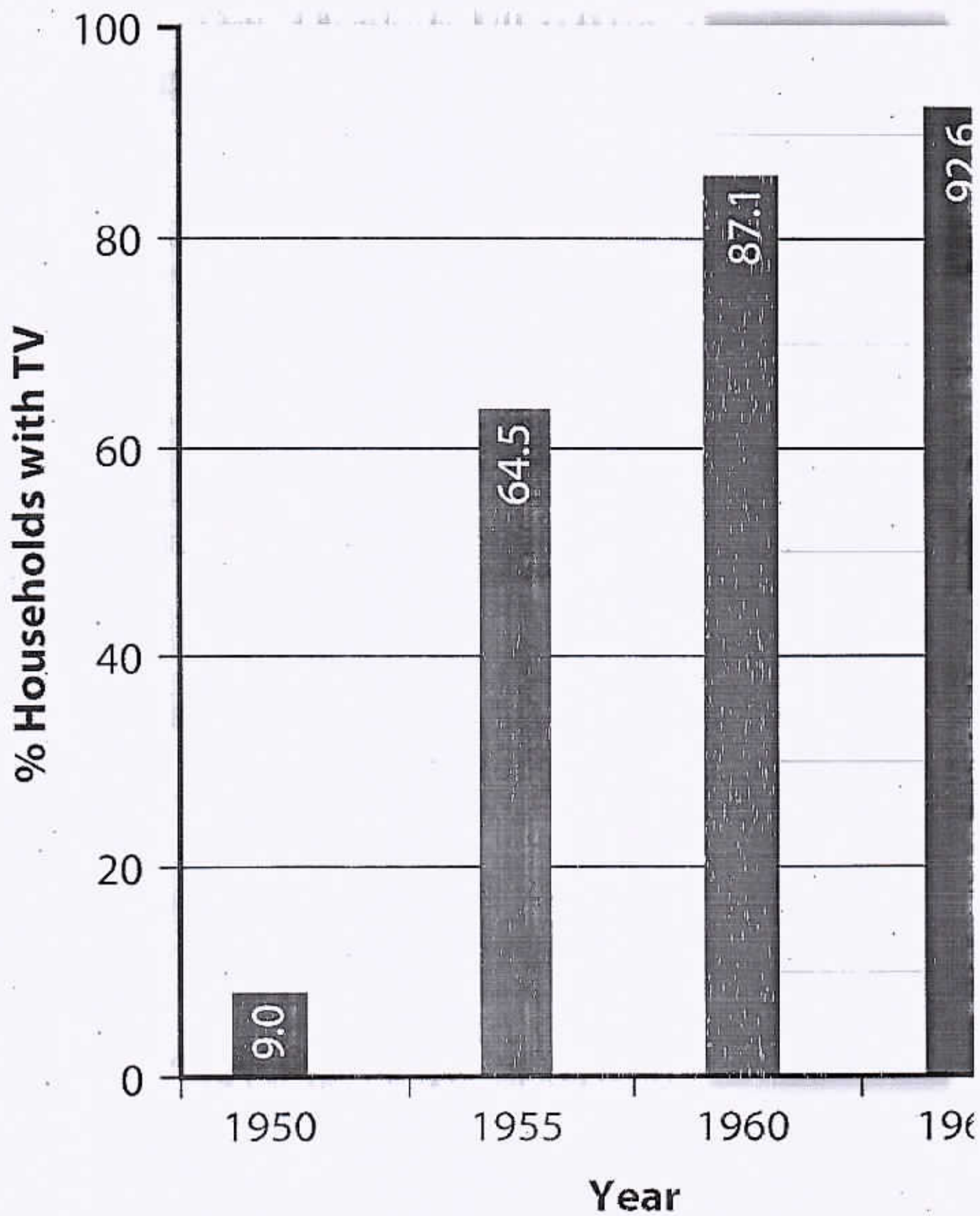
### **Color Technology**

Although it did not become available until the 1950s or popular until the 1960s, the technology for producing color television was proposed as early as 1904, and was demonstrated by John Logie Baird in 1928. As with his black-and-white television system, Baird adopted the mechanical method, using a Nipkow scanning disk with three spirals, one for each primary color (red, green, and blue). In 1940, CBS researchers, led by Hungarian television engineer Peter Goldmark, used Baird's 1928 designs to develop a concept of mechanical color television that could reproduce the color seen by a camera lens.

Following World War II, the National Television System Committee (NTSC) worked to develop an all-electronic color system that was compatible with black-and-white TV sets, gaining FCC approval in 1953. A year later, NBC made the first national color broadcast when it telecast the Tournament of Roses Parade. Despite the television industry's support for the new technology, it would be another 10 years before color television gained widespread popularity in the United States, and black-and-white TV sets outnumbered color TV sets until 1972 (Klooster, 2009).

### **The Golden Age of Television**

Figure 9.3



The 1950s proved to be the golden age of television, during which the medium experienced massive growth in popularity. Mass-production advances made during World War II substantially lowered the cost of purchasing a set, making television accessible to the masses. In 1945, there were fewer than 10,000 TV sets in the United States. By 1950, this figure had soared to around 6 million, and by 1960 more than 60 million television sets had been sold (World Book Encyclopedia, 2003). Many of the early television program formats were based on network radio shows and did not take advantage of the potential offered by the new medium. For example, newscasters simply read the news as they would have during a radio broadcast, and the network relied on newsreel companies to provide footage of news events. However, during the early 1950s, television programming began to branch out from radio broadcasting, borrowing from theater to create acclaimed dramatic anthologies such as *Playhouse 90* (1956) and *The U.S. Steel Hour* (1953) and producing quality news film to accompany coverage of daily events.

Two new types of programs—the magazine format and the TV spectacular—played an important role in helping the networks gain control over the content of their broadcasts. Early television programs were developed and produced by a single sponsor, which gave the sponsor a large amount of control over the content of the show. By increasing program length from the standard 15-minute radio show to 30 minutes or longer, the networks substantially increased advertising costs for program sponsors, making it prohibitive for a single sponsor. Magazine programs such as the *Today* show and *The Tonight Show*, which premiered in the early 1950s, featured multiple segments and ran for several hours. They were also screened on a daily, rather than weekly, basis, drastically increasing advertising costs. As a result, the networks began to sell spot advertisements that ran for 30 or 60 seconds. Similarly, the television spectacular (now known as the television special) featured lengthy music-variety shows that were sponsored by multiple advertisers.

In the mid-1950s, the networks brought back the radio quiz-show genre. Inexpensive and easy to produce, the trend caught on, and by the end of the 1957–1958 season, 22 quiz shows were being aired on network television, including CBS's *\$64,000 Question*. Shorter than some of the new types of programs, quiz shows enabled single corporate sponsors to have their names displayed on the set throughout the show. The popularity of the quiz-show genre plunged at the end of the decade, however, when it was discovered that most of the shows were rigged. Producers provided some contestants with the answers to the questions in order to pick and choose the most likable or controversial candidates. When a slew of contestants accused the show *Dotto* of being fixed in 1958, the networks rapidly dropped 20 quiz shows. A New York grand jury probe and a 1959 congressional investigation effectively ended prime-time quiz shows for 40 years, until ABC revived the genre with its launch of *Who Wants to Be a Millionaire* in 1999 (Boddy, 1990).

### **The Rise of Cable Television**

Formerly known as Community Antenna Television, or CATV, cable television was originally developed in the 1940s in remote or mountainous areas, including in Arkansas, Oregon, and Pennsylvania, to enhance poor reception of regular television signals. Cable antennas were erected on mountains or other high points, and homes connected to the towers would receive broadcast signals.

In the late 1950s, cable operators began to experiment with microwave to bring signals from distant cities. Taking advantage of their ability to receive long-distance broadcast signals, operators branched out from providing a local community service and began focusing on offering consumers more extensive programming choices. Rural parts of Pennsylvania, which had only three channels (one for each network), soon had more than double the original number of channels as operators began to import programs from independent stations in New York and Philadelphia. The wider variety of channels and clearer reception the service offered soon attracted viewers from urban areas. By 1962, nearly 800 cable systems were operational, serving 850,000 subscribers.

### **The Emergence of Digital Television**

Following the FCC standards set out during the early 1940s, television sets received programs via analog signals made of radio waves. The analog signal reached TV sets through three different methods: over the airwaves, through

a cable wire, or by satellite transmission. Although the system remained in place for more than 60 years, it had several disadvantages. Analog systems were prone to static and distortion, resulting in a far poorer picture quality than films shown in movie theaters. As television sets grew increasingly larger, the limited resolution made scan lines painfully obvious, reducing the clarity of the image. Companies around the world, most notably in Japan, began to develop technology that provided newer, better-quality television formats, and the broadcasting industry began to lobby the FCC to create a committee to study the desirability and impact of switching to digital television. A more efficient and flexible form of broadcast technology, digital television uses signals that translate TV images and sounds into binary code, working in much the same way as a computer. This means they require much less frequency space and also provide a far higher quality picture. In 1987, the Advisory Committee on Advanced Television Services began meeting to test various TV systems, both analog and digital. The committee ultimately agreed to switch from analog to digital format in 2009, allowing a transition period in which broadcasters could send their signal on both an analog and a digital channel. Once the switch took place, many older analog TV sets were unusable without a cable or satellite service or a digital converter. To retain consumers' access to free over-the-air television, the federal government offered \$40 gift cards to people who needed to buy a digital converter, expecting to recoup its costs by auctioning off the old analog broadcast spectrum to wireless companies (Steinberg, 2007). These companies were eager to gain access to the analog spectrum for mobile broadband projects because this frequency band allows signals to travel greater distances and penetrate buildings more easily.