

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

Schedule of Saturday Tea Club
Session 2016-17

INDEX

S.No.	Name of Faculty	Name of Topic	Date	Signature
1	Dr. Ravi Gautam	Applications of Satellites	03-09-2016	<i>R. Gautam</i>
2	Ms. Vaishali Garg	Audit Bureau of Circulation	10-09-2016	<i>Vaishali</i>
3	Ms. Neeshu Rathi	Autonomy of AIR	01-10-2016	<i>Neeshu</i>
4	Mr. Rohan Tyagi	Characteristics of Radio	22-10-2016	<i>Rohan</i>
5	Mr. Vipin Kumar	Comparison of Traditional Media with Electronic Media	12-11-2016	<i>Vipin</i>
6	Ms. Anjali Saini	Television as a Strong Medium	03-12-2016	<i>Anjali</i>
7	Dr. Rajesh Krishan Bhatt	Contemporary Trends in Radio Broadcasting News Service Division	24-12-2016	<i>Rajesh</i>
8	Ms. Vaishali Garg	Radio Programmes	07-01-2017	<i>Vaishali</i>
9	Dr. Sandeep Srivastava	Commercial Broadcasting Service	21-01-2017	<i>Sandeep</i>
10	Mr. Vipin Kumar	Current Problems in Media	11-02-2017	<i>Vipin</i>
11	Ms. Anjali Saini	DAVP	25-02-2017	<i>Anjali</i>
12	Ms. Neeshu Rathi	Contemporary Trends in TV Broadcasting	11-03-2017	<i>Neeshu</i>
13	Mr. Rohan Tyagi	Direct to Home (DTH)	15-04-2017	<i>Rohan</i>
14	Dr. Ravi Gautam	Development of Educational & Community Radio	29-04-2017	<i>R. Gautam</i>
15	Dr. Rajesh Krishan Bhatt	Elements of Radio Production	06-05-2017	<i>Rajesh</i>
16	Dr. Sandeep Srivastava	Development Communication	20-05-2017	<i>Sandeep</i>

(*Vipin*)
Mr. Vipin Kumar
Convener, Saturday Club
Dept. of JMC

(*R. Gautam*)
Dr. Ravi Gautam
HOD
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Shri Ram College, Muzaffarnagar
(Department of Journalism & Mass Communication)

Date 31-08-2016

Notice

All the Faculty members of Journalism & Mass Communication Department are hereby inform that there will be a discussion over "Applications of Satellites" topic delivered by Dr. Ravi Gautam, HOD, Department of Journalism & Mass Communication on dated 03-09-2016 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.

(Vipin)
Mr. Vipin Kumar
Convener, Saturday 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>
7.	Dr. Rajesh Krishan Bhatt	<u>Rajesh</u>
8.	Dr. Sandeep Srivastava	<u>Sandeep</u>

Date 03-09-2016

Shri Ram College, Muzaffarnagar
(Department of Journalism & Mass Communication)
Attendance Sheet of Saturday Tea Club
Session 2016-17

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 Tyagi</i>
6.	Ms. Anjali Saini	<i>Anjali</i>
7.	Dr. Rajesh Krishan Bhatt	<i>Rajesh</i>
8.	Dr. Sandeep Srivastava	<i>Sandeep</i>

Name Of Faculty-Dr. Ravi Gautam

Date-03.09.2016

Topic-APPLICATIONS OF SATELLITES

1. Weather Forecasting

Certain satellites are specifically designed to monitor the climatic conditions of earth. They continuously monitor the assigned areas of earth and predict the weather conditions of that region. Taking images of earth from the satellite does this. These images are transferred using assigned radio frequency to the earth station. (Earth Station: it's a radio station located on the earth and used for relaying signals from satellites.) These satellites are exceptionally useful in predicting disasters like hurricanes, and monitor the changes in the Earth's vegetation, sea state, ocean color, and ice fields.

2. Radio and TV Broadcast

These dedicated satellites are responsible for making 100s of channels across the globe available for everyone. They are also responsible for broadcasting live matches, news, and worldwide radio services.

3. Military Satellites

These satellites are often used for gathering intelligence, as a communications satellite used for military purposes, or as a military weapon. A satellite by itself is neither military nor civil. It is the kind of payload it carries that enables one to arrive at a decision regarding its military or civilian character.

4. Navigation Satellites

The system allows for precise localization world-wide, and with some additional techniques, the precision is in the range of some meters. Ships and aircraft rely on GPS as an addition to traditional navigation systems. Many vehicles come with installed GPS receivers.

5. Global Telephone

One of the first applications of satellites for communication was the establishment of international telephone backbones. Instead of using cables it

was sometimes faster to launch a new satellite. But, fiber optic cables are still replacing satellite communication across long distance as in fiber optic cable, light is used instead of radio frequency, hence making the communication much faster (and of course, reducing the delay caused due to the amount of distance a signal needs to travel before reaching the destination.).

6. Connecting Remote Areas

Due to their geographical location many places all over the world do not have direct-wired connection to the telephone network or the internet (e.g., researchers on Antarctica) or because of the current state of the infrastructure of a country.

7. Global Mobile Communication

The basic purpose of satellites for mobile communication is to extend the area of coverage. Cellular phone systems, such as AMPS and GSM (and their successors) do not cover all parts of a country. Areas that are not covered usually have low population where it is too expensive to install a base station. With the integration of satellite communication, however, the mobile phone can switch to satellites offering world-wide connectivity to a customer.

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

Date 06-09-2016

Notice

All the Faculty members of Journalism & Mass Communication Department are hereby inform that there will be a discussion over "Audit Bureau of Circulation" topic delivered by Ms. Vaishali Garg, Faculty Department of Journalism & Mass Communication on dated 10-09-2016 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.

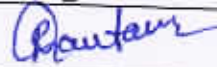

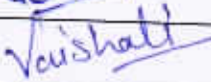

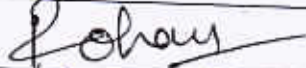

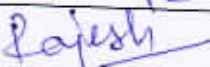

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Mr. Vipin Kumar
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(...Ravi Gautam...)
Dr. Ravi Gautam
HOD
Dept. of JMC

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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>
7.	Dr. Rajesh Krishan Bhatt	<u>Rajesh</u>
8.	Dr. Sandeep Srivastava	<u>Sandeep</u>

Date 10-09-2016

Shri Ram College, Muzaffarnagar
(Department of Journalism & Mass Communication)
Attendance Sheet of Saturday Tea Club
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6.	Ms. Anjali Saini	
7.	Dr. Rajesh Krishan Bhatt	
8.	Dr. Sandeep Srivastava	

Name Of Faculty-Vaishali Garg

Date – 10.09.2016

Audit Bureau of Circulations (India)

The **Audit Bureau of Circulations (ABC)** of India is a non-profit circulation-auditing organization. It certifies and audits the circulations of major publications, including newspapers and magazines in India.

ABC is a voluntary organization initiated in 1948 that operates in different parts of the world. Until 1948, the concept of circulation audit was yet to be made in India and the publishers had no means to verify the actual circulation number of publications that they used for advertising and had to depend more on their own judgement. Publishers also found it difficult to convince advertisers of the relative values of their publication for the purpose of advertising. It is with this background that eminent representatives of the advertising profession and publishing industry came together to establish an organization which could serve the common interest. Since then the benefit of ABC certificates of circulation have been availed by advertisers, advertising agencies, publishers and organizations connected with print media advertising.

History

ABC (India) was founded in 1948,

Qualifications

The Publisher should be a Member of Indian Newspaper Society (INS) and the Publications should be registered with Registrar of Newspapers for India (RNI).

Publisher members must maintain essential books and records to facilitate a proper ABC audit and also appoint an independent firm of Chartered Accountants from amongst the approved panel of auditors named by ABC. Admission of publishers to ABC membership is subject to a satisfactory admission audit. ABC has a system of recheck audit and surprise check audits of publications to be carried out as and when ABC deems appropriate

The Bureau certifies audited Net Paid circulation figures of publications enrolled with it for a continuous and definite six-monthly audit periods and supplies copies of the ABC Certificates issued for such publications to each member. Free distribution and bulk sales are also shown on the certificates provided the relevant records are adequately maintained. Such records are checked and facts and figures are scrutinized by impartial Auditors, and only then is the Certificate of Net Paid Circulation issued

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

Date 27-09-2016

Notice

All the Faculty members of Journalism & Mass Communication Department are hereby inform that there will be a discussion over "Autonomy of AIR" topic delivered by Ms. Neeshu Rathi, Faculty Department of Journalism & Mass Communication on dated 01-10-2016 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.

(Vipin)
Mr. Vipin Kumar
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(Ravi Gautam)
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3.	Ms. Vaishali Garg	<u>Vaishali</u>
4.	Mr. Vipin Kumar	<u>Vipin</u>
5.	Mr. Rohan Tyagi	<u>Rohan Tyagi</u>
6.	Ms. Anjali Saini	<u>Anjali</u>
7.	Dr. Rajesh Krishan Bhatt	<u>Rajesh</u>
8.	Dr. Sandeep Srivastava	<u>Sandeep</u>

Date 01-10-2016

Shri Ram College, Muzaffarnagar
(Department of Journalism & Mass Communication)
Attendance Sheet of Saturday Tea Club
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1.	Dr. Ravi Gautam	<i>Ravi Gautam</i>
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3.	Ms. Vaishali Garg	<i>Vaishali</i>
4.	Mr. Vipin Kumar	<i>Vipin</i>
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6.	Ms. Anjali Saini	<i>Anjali</i>
7.	Dr. Rajesh Krishan Bhatt	<i>Rajesh</i>
8.	Dr. Sandeep Srivastava	<i>Sandeep</i>

Name of Faculty-Ms. Neeshu Rathi

Date-01.10.2016

Autonomy of AIR

The Chanda Committee:

The Chanda Committee recommended that Broadcasting Corporation should be established by an act of Parliament in which its objectives should be clearly laid down. It emphasised that the scope of Government's authority should be clearly defined and be free of ambiguity. The right to require the Corporation to broadcast certain programmes as also the right to veto broadcasts in certain subjects may be reserved to Government. It must be understood that such powers must be sparingly used and only when the national interest so demands. These reservations would automatically define the accountability of the Minister of Parliament. We also consider that the Act itself should lay down the authority and powers of the Governors to prevent possible encroachment'. Accordingly, it recommended a Board of Governors (no more than seven) to be headed by a Chairman. 'The Chairman should be a public figure with a national reputation for integrity, ability and independence, and the members should be drawn from diverse fields of national life and enjoying a reputation in his particular field'. The Committee left selection to the Government itself, and the term & office of Governors was restricted to six years with two members retiring every other year in rotation; It argued that conditions for creativity could only be fostered by decentralisation of authority down to the regional and local levels.

The Verghese Committee:

The Verghese Committee recommended the setting up of a National Broadcast Trust (or Akash Bhanti) under which a highly decentralised structure would operate. It did not see the need for autonomous

corporations or even a federation of State Government Corporations. Neither did it support the idea of two separate corporations for radio and television. However, besides asserting at the Trust should be an independent, impartial and autonomous organisation, the Committee wanted 'the autonomy of the corporation and its independence from government control to be entrenched in the Constitution.

The Committee recommended that the Trust be supervised by a Board of Trustees (or Nyasi Mandal) consisting of 12 members who would be appointed by the president on the recommendation of the Prime Minister from out of a list of names forwarded by a nominating panel comprising the Chief Justice of India, the Lok Pal and the Chairman of the UPSC. The Chairman and three members would be full-time members while the other eight members would be part-time. It would be the responsibility of the Board of Trustees to appoint the Controller-General Broadcasting, the Directors and other senior personnel. The Controller-General would head the central Executive Board and will be ex-officio Secretary to the board of Trustees. The Central Executive Board, in co-ordination with Zonal Executive Councils, would be responsible for implementing the policies and directives of the Board of Trustees. Programming would necessarily be decentralised and producers down to the local levels would enjoy 'a significant measure of autonomy'

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

Date 18-10-2016

Notice

All the Faculty members of Journalism & Mass Communication Department are hereby inform that there will be a discussion over "Characteristics of Radio" topic delivered by Mr. Rohan Tyagi, Faculty Department of Journalism & Mass Communication on dated 22-10-2016 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.

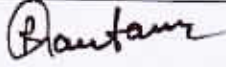

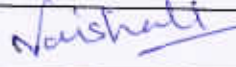

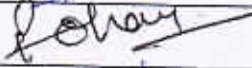

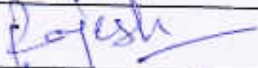

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(...*Ravi Gautam*...)
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3.	Ms. Vaishali Garg	<i>Vaishali</i>
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6.	Ms. Anjali Saini	<i>Anjali</i>
7.	Dr. Rajesh Krishan Bhatt	<i>Rajesh</i>
8.	Dr. Sandeep Srivastava	<i>Sandeep</i>

Date 22-10-2016

Shri Ram College, Muzaffarnagar
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3.	Ms. Vaishali Garg	
4.	Mr. Vipin Kumar	
5.	Mr. Rohan Tyagi	
6.	Ms. Anjali Saini	
7.	Dr. Rajesh Krishan Bhatt	
8.	Dr. Sandeep Srivastava	

Name of Faculty-Rohan Tyagi

Date-22.10.2016

Topic-Characteristics of Radio

Radio is a 'sightless' or a 'viewless' medium. In radio, the performer does not see his/her audience (called listener) and the listeners cannot see the performer, the talker, the actor, etc that is why radio is sometimes called the blind medium. Since it is a blind or sightless medium, the performer (announcer, newsreader, discussant, narrator, etc.) has to creatively conjure up images of his/her listeners. The listeners too have to imagine the performance creatively. But the performer must spark off the imagination of the listeners with expressive performance or communication. Here are some important characteristics of radio:

Medium of Sound and Voice

It is an exclusive medium of the sound. It is an aural or auditory medium, a medium of the ear. There are three major elements of a radio broadcast: spoken-word, music and sound effects. They are all sounds carried on the air waves to the listener. To be acceptable, all these sounds must be pleasant and expressive for the ears. They must be artistically integrated or mixed to provoke the imagination of the listener; otherwise, the intention of the broadcast Radio is a medium of the voice. The performer can use only his/her voice in a broadcast. The producer mixes voice with music and sound effects, but it does not mean that a broadcaster, say, an actor, has only to learn a few tricks of the voice. An actor, using only vocal tricks, would soon start sounding untruthful to the listener as a radio listener has a highly developed sound sense. It has been correctly said that an actor or any other performer must broadcast with his/her mind.

Radio makes pictures

Remember the example of the running commentary on radio of the Republic Day Parade in Delhi? As you heard the commentary, you could visualize or 'see' in your mind what was being described. You could actively 'see' pictures in your mind of the parade even as you listened to the sounds of bands playing patriotic tunes or the sounds of marching and commands. You use your power of imagination as you follow the running commentary.

Link between Speaker and Listeners

Microphone is the instrument through which a radio broadcaster speaks to the listeners. And, microphone is a devilish precision instrument. It is a hi-fi (high fidelity or faithful) instrument that catches the softest sigh, the minute shade of the voice, the tiniest rustle of the paper. It exposes all vocal lies or untruths expressions. It amplifies even the feeblest hiss or a sob. Microphone will tell all, the truth from a lie hence only truthful vocal expressions can go well with the ear of the listeners.

Because of these characteristics of the microphone, broadcaster must speak into the mike as if the listeners are sitting by his/her side. She/he must not speak like a stage performer who has to reach out to the last man in the last row. The stage performer has to project oneself because the auditorium diminishes the voice and body. But the radio performer must project 'inwards' because the microphone amplifies or magnifies the voice.

Directed Waves

Radio frequencies can be tuned to produce communications at specific points on a radio unit, such as those found on the AM/FM dial on a car unit. This is based on the characteristics of radio frequency resonance, in which the sending unit and the receiving unit agree on a particular frequency in order to create synchronous communications. Therefore, radio sometimes is referred to as a directed wave.

Unlimited Range

Radio waves are the result of electromagnetic radiation based on frequencies, or the speed and length of a wave as it moves outward from its radiation point. Different radio frequency waves create different radio receiving ranges. Long waves tend to operate more efficiently at local ranges where shorter waves can reflect off the ionosphere and ultimately travel around the world. Therefore, depending on the particularly frequency, and climatic conditions radio waves can be generated on the basis of an unlimited range capability.

Intimate Medium

Radio is an intimate medium. The broadcaster must imagine the listeners sitting by his/her side, shoulder to shoulder. To the listeners, it sounds as if the broadcaster is speaking from within the sound box, the radio sets or the transistor for each listener individually. Radios being an intimate medium, the best subjects for radio broadcasts are those which intimately concern the listener like the personal, the private and the innermost feelings. Intimate subjects are especially relevant to good radio drama and intimate style of acting is especially relevant to the radio. The manner of expressing or articulating the words must also be intimate because the conditions in which broadcasts are received are very informal. May be one or two or three listeners are sitting by the fireside or in bed or moving about the house, or engaged in some activities. The communication must be informal and intimate.

The broadcaster must build an instant equation or rapport with the listener. If she/he does not find the show or the broadcast interesting enough for the first two or three minutes, s/he will switch off the broadcast. The rule of the oil industry applies here: if you cannot drill in the first two minutes, stop boring. Hence, a talk, a discussion, a documentary, a feature, or a docu-drama, etc., must get into the subject informally, intimately and interestingly right at the start.

Mobile Medium

Radio is a mobile medium. You can have it at home, take it to the picnic resort, listen to it while driving, have it on land or under the sea, in public or in private, hence, it is a convenient medium. It can accompany you and entertain you anywhere as a never-failing companion. It does not follow the three unities of time, place and action as prescribed by Aristotle, more than two thousand years ago, for dramatic communication. Stage drama may, even now, respect these unities because of the obvious limitations of the stage medium. But radio drama, which is drama of the mind, may hop from any period or place to any other period or place. Because the radio player performs on the canvas of the listener's mind and the mind, truthfully sparked off by the player, can construct any period, any place. The subjects that the stage can never dream of dramatizing (for example, going centuries back and, then, suddenly switching over to the present, tasting the atmosphere of, say, hell or heaven, going under the ground or the sea or to remote comers of the globe etc.) can be very well dramatized on the radio.

Simple Language

Large number of people is illiterate or semi-literate in India and other developing countries. So, the language of the radio broadcasts must be simple and should be closer to the spoken language that the common people use.

Quick and Inexpensive Medium

Radio is a medium of immediacy. It can report the events almost instantly, as they are happening, hence, it is a medium of the "here and now". It is the radio which can be the first to report the happenings while TV crew would take some time to reach the spot. From the production angle also, radio is a quicker medium than television. For example, it requires a performer and a producer who may also be a recordist and an 'effects' person. As against this, a TV production (tele-production) would require a costumes person, a make-up person, two or three cameras and cameramen, a dolly man to assist the cameraman in moving the cameras, a scene designer, a carpenter, several lights and light men, several monitoring sets, engineers, a producer, a performer, etc. The cost of radio production is much less than that of TV production. Since the cost and time required to produce a programme are much less, radio can produce a wide variety of programmes. It can also afford to experiment with new and innovative programmes.

It costs much less to set up a radio station as compared to a TV station. Not only the capital cost, but recurring expenses to run a radio service are far less. A large number of people can afford a radio set but not a TV set.

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

Date 08-11-2016

Notice

All the Faculty members of Journalism & Mass Communication Department are hereby inform that there will be a discussion over "Comparison of Traditional Media with Electronic Media" topic delivered by Mr. Vipin Kumar, Faculty Department of Journalism & Mass Communication on dated 12-11-2016 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.

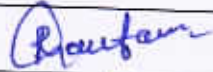
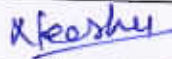
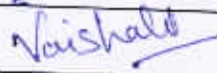

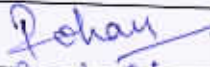


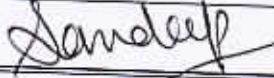
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7.	Dr. Rajesh Krishan Bhatt	<i>Rajesh</i>
8.	Dr. Sandeep Srivastava	<i>Sandeep</i>

Date 12-11-2016

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8.	Dr. Sandeep Srivastava	

Name of Faculty-Vipin Kumar

Date-12.11.2016

Topic-COMPARISON OF TRADITIONAL MEDIA WITH ELECTRONIC MEDIA

Have we ever thought about the difference between traditional media and electronic media like television? It is important to understand the advantages and disadvantages of the both the mediums. Only after this, one can use the appropriate medium for the required communication. This is because the same type of medium will not be suitable for every situation and context of communication.

Every medium, whether electronic or non electronic, has its own strengths and weaknesses. Before we use these mediums, it is necessary to know the various aspects of these mediums for more meaningful use. This will help us to design our messages in a more suitable manner. Sometimes the message may be good but while using a certain medium, it may not be effective or can lead to miscommunication.

TRADITIONAL MEDIA AND ELECTRONIC MEDIA : THEIR ADVANTAGES AND DISADVANTAGES

It is important to note that every medium has its own merits and demerits. They are useful in various situations. It is also not true that some forms of media will not work after some years.

Comparison of traditional media with electronic media was felt that news papers and traditional media will lose their existence in communication. But the truth is that they still exist and they are doing their job of communication.

Due to the familiar format, content and the usage of local language, traditional media has clarity in communication. The greatest advantage of the traditional media over the electronic media is their flexibility in accommodating new themes. For example, comments on current events useful to people are introduced into the traditional forms such as the 'tamasha' and 'jatra'.

the list of advantages and dis-advantages of both traditional media and electronic media.

Advantages of traditional media

- ⌚ most useful in human communication.
- ⌚ no need for special training or technology
- ⌚ mostly embedded in one's own culture and tradition.
- ⌚ very much a part of our lives.
- ⌚ feed back is immediate and known.
- ⌚ flexibility in changing the form and content for the existing context. For example, songs can be written for a social cause without changing the forms and style.
- ⌚ cost effective.

- ⌚ very easy to remember and can quickly attract the masses.
- ⌚ most intimate with the masses in all the regions of the country.
- ⌚ primary appeal is to the emotions rather than the intellect.
- ⌚ commands an immense variety of forms and themes to suit the communication requirements of the masses.
- ⌚ local and live, and able to establish direct rapport with the audience.
- ⌚ easily available to their audience.
- ⌚ flexible to accommodate new themes.
- ⌚ enjoyed and approved by all the people from different age groups, and they are low-cost media as compared to the sophisticated electronic media.

Advantages of electronic media

- ⌚ outreach is more and audiences are heterogeneous.
- ⌚ messages can be communicated within no time.
- ⌚ messages can be communicated to large number of people at a time.
- ⌚ Variety of audio, video, text can be used in one single medium.
- ⌚ great possibility of recording and archiving the content for future use.
- ⌚ In the near future it might be possible to make this medium interactive.

Disadvantages of traditional media

- ⌚ restricted to the place of performance.
- ⌚ reach is limited.
- ⌚ limited scope for archiving the performance.
- ⌚ can cater only to a limited audience.

Disadvantages of electronic media

- ⌚ less intimate
- ⌚ feedback mechanisms are slow
- ⌚ expensive medium
- ⌚ special training required to make programmes
- ⌚ limited access in rural areas

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

Date 28-11-2016

Notice

All the Faculty members of Journalism & Mass Communication Department are hereby inform that there will be a discussion over "Television as a strong medium" topic delivered by Ms. Anjali Saini, Faculty Department of Journalism & Mass Communication on dated 03-12-2016 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.

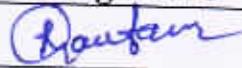

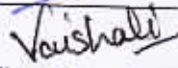

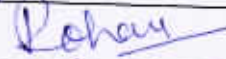


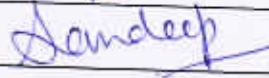
(*Vipin*)
Mr. Vipin Kumar
Convener, Saturday Club
Dept. of JMC

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

S.No.	Name of Faculty	Signature
1.	Dr. Ravi Gautam	<i>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>
7.	Dr. Rajesh Krishan Bhatt	<i>Rajesh</i>
8.	Dr. Sandeep Srivastava	<i>Sandeep</i>

Date 03-12-2016

Shri Ram College, Muzaffarnagar
(Department of Journalism & Mass Communication)
Attendance Sheet of Saturday Tea Club
Session 2016-17

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	
7.	Dr. Rajesh Krishan Bhatt	
8.	Dr. Sandeep Srivastava	

Faculty Name-Anjali Saini

Date-03.12.2016

Topic- Television as a Strong Medium

- It is a visual medium which allows for a creative production approach.
- As an entertainment medium it is very acceptable psychologically.
- As a major source, it is widely seen and accepted.
- It has immediate distribution which can be massive.
- Television can bring the whole world into the room.
- It combines both sound and pictures, moving and still, grips the attention of the viewer and has the motivating power.
- It makes the past alive.
- It can bring the distant objects, places, people, events processes in the classroom
- It can magnify small objects which can be seen by several students at a time.
- It is a mass medium and can reach vast number of viewers simultaneously and at distant place.
- It can also show events in slow and fast motion.
- Live and dramatized situation presented through television can be used to educate the viewers.
- It influence and control the society. It produces and disseminates information and is one of the primary source of information.
- It's an arena where many affairs of public life are played.
- It's a image of reality .It is also a place where the changing cultures and values of society are created, stored and expressed.
- It also plays a major platform of earning fame at the public platform.
- It is one of the most effective entertainment tools. It has captured the imagination of national as well as international audience.
- As a mass communication tool these mediums influences the people of various societies and convey the views about politics, economics and social problems. For example news channels conducts live shows and debate which help people in forming their opinions.

Advantages and disadvantages of Television

The rationale of watching television is that it can help consumers to make choices on which product to buy. Television has become one of the **main advertising agents** and many manufacturers cannot do away with it. They advertise their products through television. The information contained in the advertisements enable us as consumers to make comparisons. In this manner, we can buy the products that are most suitable for us.

Besides, television can act as a medium to **ease stress** among workers and students. Television provides us with a wide range of show variety. We can watch slapstick comedies and all sorts of drama genre from all over the world in many kinds of languages. We can also learn other languages as it is quite usual for viewers like us to pick up the languages from watching the melodramas.

Watching television also can unite all family members as we all watch and gather in front of the television. It can strengthen the family's members closer to each other. Watching television also can strengthen the unity of the races and fortify the **integration among the citizens**. We can see that during the footballs festive, all people from all walks of life gather in front of the television to watch football match at the restaurants. They will enjoy and cheer together whenever their favorite's teams score goals.

Disadvantages

Sometimes, television broadcasters; they do not take into account about the sense of **violence and cruelty** that present in their movies or dramas they have broadcasted. This type of movies will affect and then stir the **minds of the youngsters** to attempt or realize the violent or cruel actions they have watched.


The exceeded time of watching television will cause youngsters especially students indulge themselves watching their favorite movies or dramas and become addicted to it. If this situations are to be severed or protracted, our valued young generation will drift away and waste their precious moments in life where they actually should be studying and revising instead of watching television.

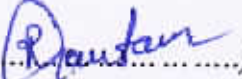
Shri Ram College, Muzaffarnagar
(Department of Journalism & Mass Communication)

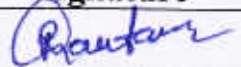
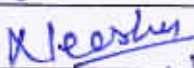
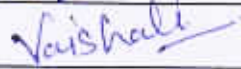


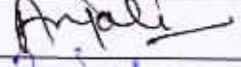
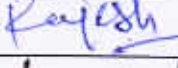
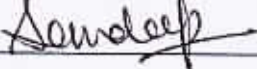
Date 20-12-2016

Notice

All the Faculty members of Journalism & Mass Communication Department are hereby inform that there will be a discussion over "Contemporary Trends in Radio Broadcasting News Service Division" topic delivered by Dr. Rajesh Krishan Bhatt, Faculty Department of Journalism & Mass Communication on dated 24-12-2016 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.


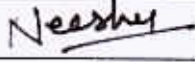
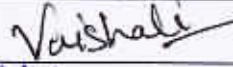




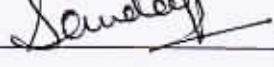
()
Mr. Vipin Kumar
Convener, Saturday Club
Dept. of JMC

()
Dr. Ravi Gautam
HOD
Dept. of JMC

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	
7.	Dr. Rajesh Krishan Bhatt	
8.	Dr. Sandeep Srivastava	

Date 24-12-2016

Shri Ram College, Muzaffarnagar
(Department of Journalism & Mass Communication)
Attendance Sheet of Saturday Tea Club
Session 2016-17

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	
7.	Dr. Rajesh Krishan Bhatt	
8.	Dr. Sandeep Srivastava	

Name of Faculty-Dr. Rajesh Krishan Bhatt

Date-24.12.2016

Topic-Contemporary Trends in Radio Broadcasting News Service Division

All India Radio now under Prasar Bharati has the distinction of being one of the major broadcasting organizations in the world. The News Services Division (NSD) of All India Radio disseminates news and comments to listeners in India and abroad. From 27 news bulletins in 1939-40, AIR today puts more than 510 bulletins daily around 52 hours in 82 languages/dialects in the Home, Regional and External Services.

Out of these, 89 bulletins are broadcast daily from Delhi in the Home Service in English, Hindi and other Indian languages. The 44 Regional News Units (RNUs) put out 355 daily news bulletins in 67 languages. This includes news bulletins mounted exclusively on FM 'Gold' channel from 22 AIR Stations.

- In addition to the daily news bulletins, the News Services Division also mounts everyday a number of news-based programmes on topical subjects from Delhi and some other Regional News Units.

Early History: The history of news broadcasting in India is much older than that of All India Radio. The first ever news bulletin in the country went on the air from the Bombay Station on July 23, 1927 under a private company, the Indian Broadcasting Company. A month later on August 26, 1927 another bulletin in Bengali was started from the Calcutta Station. Until 1935, two bulletins, one each in English and Hindustani were broadcast from Bombay and a bulletin in Bengali was broadcast from Calcutta. The Indian Broadcasting Company went into liquidation in March, 1930 following which broadcasting came under the direct control of the Government of India. The service was designated as the Indian State Broadcasting Service. It was renamed All India Radio on June 8, 1936.

Development: The real breakthrough in news broadcasting came after January 1936 when the first news bulletin from the Delhi Station went on the air on January 19, 1936 coinciding with the starting of its transmission. Besides, news bulletins in English and Hindustani, talks on current affairs were also started from the Station in both the languages.

The Central News Organization was set up on August 1, 1937. Mr. Charles Barns took charge as the first News Editor in September and he later became the first Director of News. The outbreak of the Second World War in 1939 gave an impetus to the development of the Organization. The Monitoring Service was set up in 1939 to monitor foreign broadcasts. In 1943, the External Broadcast Unit was set up under the Director of News. By 1945, the Central News Organization was handling news bulletins in different Indian languages as well as in the External Services.

After Independence, news broadcasts of AIR grew both in quantity and quality. More emphasis was laid on national and regional news bulletins.

Home Bulletins: The News Services Division broadcasts from Delhi 86 daily news bulletins in English, Hindi and 17 Indian languages for duration of 12 hours and 20 minutes. In Hindi, 21 news bulletins are broadcast for duration of two hours 30 minutes while 20 news bulletins are put out in English everyday for duration of 2 hours and 25 minutes. These include two Sports news bulletins one each in Hindi and English. Apart from Hindi, forty-time news bulletins in 17 Indian languages for duration of 7 hours and 45 minutes are broadcast everyday. The importance of language bulletins lies in the fact that they are the main source of national, international and regional news for the masses in small towns and villages. The evening bulletins in Dogri, Kashmiri and Urdu also include a commentary on topical subjects.

Regional Bulletins: Regional bulletins were introduced in the early fifties. The first news bulletins in regional languages were started in April, 1953 from Lucknow and Nagpur Stations. In 1954-55, Regional News Units were set up at Bombay, Madras and Calcutta. This went on steadily and at present there are 45 Regional News Units functioning in different parts of the country. 146 news bulletins in 66 regional languages/dialects including English and Hindi are broadcast for duration of 19 hours and 35 minutes.

External Bulletins: To start with, the External Services were part of the News Services Division. They were de-linked from the News Services Division on September 15, 1948. However, the responsibility of compiling the external news bulletins remains with the News Services Division. At present, a total of 66 news bulletins are broadcast daily in 26 languages (Indian and Foreign) for a duration of 9 hours and 13 minutes. Fifty six of these go on the air from Delhi while the ten bulletins of 1 hour 20 minutes duration are put out by our 56 RNU's- Mumbai (01), Kolkata (03), Hyderabad (01) and Chennai (2), Dharwad(1), Ahmedabad(2).

Bulletins on Fm 'Rainbow' Channel: The News Services Division is putting out news headlines on FM 'Rainbow' channel from Delhi from May 28, 1995. Twenty four news headline bulletins on FM 'Rainbow' are broadcast round-the-clock from Delhi. The duration of each headline FM 'Rainbow' bulletin from Delhi is one minute approx. At present 22 AIR stations are broadcasting FM Headlines.

Bulletins on Fm-Gold Channel: The then Information and Broadcasting Minister launched a news and entertainment channel called AIR FM-II (now called FM Gold) on September 1, 2001. The Channel is on the air for about 18 hours a day from 6 am to 10 minutes past 12 in the night. It is a composite blend of information and entertainment with one third of its contents devoted to news and current affairs. The Channel carries news on the hour originating from Delhi. Composite news programmes in Hindi and English originating from Delhi are exclusively broadcast every morning, midday and evening for duration of 30 minutes each. These include 'Samachar Savera', 'Dopahar Samachar' in Hindi and 'Breakfast News' in English in the morning and 'Samachar Sandhya' in Hindi in the evening. The channel has also some specialized programmes like 'Market Mantra' (Business Magazine) and 'Sports Scan'. Other news-based programmes mounted on FM Gold include 'Vaad Samvaad' and 'Countrywide' based on interviews with prominent personalities.

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

Date 02-01-2017

Notice

All the Faculty members of Journalism & Mass Communication Department are hereby inform that there will be a discussion over "Radio Programmes" topic delivered by Ms. Vaishali Garg, Faculty Department of Journalism & Mass Communication on dated 07-01-2017 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.

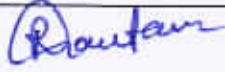

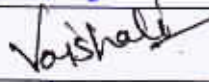



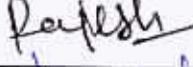

(Vipin)
Mr. Vipin Kumar
Convener, Saturday Club
Dept. of JMC

(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>
7.	Dr. Rajesh Krishan Bhatt	<u>Rajesh</u>
8.	Dr. Sandeep Srivastava	<u>Sandeep</u>

Date 07-01-2017

Shri Ram College, Muzaffarnagar
(Department of Journalism & Mass Communication)
Attendance Sheet of Saturday Tea Club
Session 2016-17

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	
7.	Dr. Rajesh Krishan Bhatt	
8.	Dr. Sandeep Srivastava	

Name of Faculty-Vaishali Garg

Date-07/01/2017

Topic-Radio Programmes

News Based Programmes: In February 1936, talks on current topics were introduced for the first time in English. In September, talks on current topics in Hindustani were added. Later 'Topics for Today' and 'Focus' on matters of current interest were introduced on 26th October, 1962. The daily 'Spotlight' and weekly 'Current Affairs' titles were given in place of 'Topic for Today' and 'Focus' in 1967.

The Current Affairs programme deals with topical issue in which various specialists on the subject express their viewpoints. The half-an-hour programme in English goes on the air from Delhi from 9.30 p.m. on Sundays. The corresponding Hindi programme, "Charcha Ka Vishai Hai" goes on the air from 9.30 p.m. on Wednesdays. 'Samayiki' and 'Spotlight' are also news-based programmes broadcast daily from Delhi. Commentaries on current topics in Urdu, Kashmiri and Dogri are also put out daily from headquarters, Delhi.

Coverage of Parliamentary Proceedings: The daily and weekly reviews of the proceedings in Parliament were introduced on February 14, 1961 in English and Hindi. The daily review called 'Today in Parliament' in English and 'Sansad Sameeksha' in Hindi has two parts, one on the proceedings in the Lok Sabha and the other on those in the Rajya Sabha. The weekly review in English – 'This week in Parliament' and that in Hindi 'Is Saptah Sansad Main' – sums up the important highlights of the proceedings in both Houses during the preceding week.

The broadcast of the daily and 'Weekly Reviews' of the proceedings of the State legislatures, when they are in session, were started in 1971-72 in the respective regional languages. A review of the 'Proceedings of the Delhi Assembly' was started from December 14, 1993.

Radio Newsreel: Radio Newsreel was started on December 10, 1955 both in English (Radio Newsreel) and Hindi (Samachar Darshan) from Delhi. Newsreel in English is broadcast on Monday, Tuesday, Thursday and Saturday while Samachar Darshan is broadcast on Wednesday, Friday and Sunday. Some Regional News Units also put out regional Newsreels in the respective regional languages.

News on Phone Service: AIR news on Phone was introduced on February 25, 1998 from Delhi. The service provides the latest news highlights in Hindi and English to a listener anywhere in the world on phone on dialing the specified numbers. Later, the 'News on Phone' service in Tamil from Chennai, in Telugu from Hyderabad, in Marathi from Mumbai and in Hindi from Patna were also introduced. This same service has also been started from the Regional News Units at Ahmedabad, Thiruvananthapuram, Bangalore and Jaipur in 2006 and from Imphal and Lucknow in 2007.

New Facilities: NSD has set up new News Studios with facilities for inclusion of "Phone-in's" and has arrangement for holding Radio bridge conferences on special occasions.

Source of News: The bulk of AIR news comes from its own Correspondents spread all over the country. It has 90 regular Correspondents in India and five abroad at Colombo, Dhaka, Dubai, Kathmandu, and Kabul. Apart from this, AIR has around 500 Part-time Correspondents based at nearly all district headquarters. The PTCs are to meet the requirements of Doordarshan News also.

NSD subscribes to the news agencies – UNI, PTI and their corresponding Hindi services – Univarta and Bhasha, and ANI to make its bulletins broad-based. Another source of news are the Monitoring Units (English and Hindi) attached to the General Newsroom and the Central Monitoring Services, which monitor the bulletins of major broadcasting organisations of the world. A Radio News Exchange Programme was initiated with the members of the Asia Pacific Broadcasting Union to broaden the news coverage. An Information Technology Unit was set up at Delhi to take care of the IT requirements of NSD. The Unit has set up an internal Website to cater to the news requirements of the Regional News Units and others.

Set Up Of NSD: The News Services Division is headed by a Director General (News) (PB) who is one of the senior most officer of the Indian Information Service. He is assisted by a team of Additional Directors General (News), Directors (News) and Joint Directors (News).

The different operational wings of NSD at headquarters in Delhi include: General News Room, Hindi News Room, Reporting Unit, Talks Units (English and Hindi), Newsreel Unit, New Format Cell, Indian Language Units, Monitoring Unit, Reference Unit and Administrative Wing.

The Regional News Units in various States are headed by a Joint Director or a News Editor or an Assistant News Editor assisted by Correspondents, Reporters and Newsreaders-cum-Translators.

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

Date 18-01-2017

Notice

All the Faculty members of Journalism & Mass Communication Department are hereby inform that there will be a discussion over "Commercial Broadcasting Service" topic delivered by Dr. Sandeep Srivastava Faculty Department of Journalism & Mass Communication on dated 21-01-2017 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.

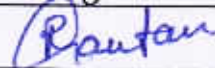
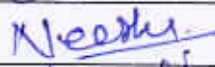
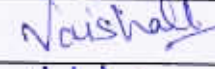

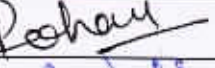


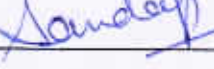
(*Vipin*)
Mr. Vipin Kumar
Convener, Saturday Club
Dept. of JMC

(*Ravi Gautam*)
Dr. Ravi Gautam
HOD
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2.	Ms. Neeshu Rathi	<i>Neeshu Rathi</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>
7.	Dr. Rajesh Krishan Bhatt	<i>Rajesh</i>
8.	Dr. Sandeep Srivastava	<i>Sandeep</i>

Date 21-01-2017

Shri Ram College, Muzaffarnagar
(Department of Journalism & Mass Communication)
Attendance Sheet of Saturday Tea Club
Session 2016-17

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	
7.	Dr. Rajesh Krishan Bhatt	
8.	Dr. Sandeep Srivastava	

Name of Faculty-Dr. Sandeep Srivastava

Date-21.01.2017

TOPIC-Commercial Broadcasting Service

The persistent demand from the urban populace to have an independent broadcasting station where entertainment was the order of the day encouraged AIR to launch its exclusive entertainment channel called Vividh Bharati in 1957. The experience proved a roaring success, Vividh Bharati Service introduced various kinds of entertainment programmes which established this channel as the most popular channel amongst the masses throughout the country. With the result, advertisers of all levels approached VB channel to open its services for catering to their requirements so as to enable them to take their services/products amongst the people where no other media was available. In view of the flow of advertisers, Vividh Bharati declared itself as commercial service in the year 1967 and advertisements were started broadcasting on this service in a professional manner. As on today, with a massive network of 40 stations located at all major and commercially vibrant cities covering around 20 crore of population, it continuously maintained the pace with all technological advancements in the field of electronic media and by shifting to FM Mode at all these centres, this channel ensures quality reception on the receivers in an absolutely disturbance free ambience.

Realising the role of advertising in accelerating the social and material progress of the country, AIR allowed commercial advertisements on Primary Channels in the year 1985 on the lines of Vividh Bharati Commercial Service. The exercise has brought rich dividends to both advertisers and the All India Radio in terms of additional revenue. The giant network of 115 regional stations is not only cost effective to the advertisers but also has the potential to reach far flung areas where no other mass media has succeeded in making any tangible dent. The enormous market gradually turning into an economically viable unit after the Green Revolution became the main target of manufacturers interested in penetrating it.

In order to closely monitor the performance of these CBS Centres, they are required to send monthly statements of revenue earned, outstanding dues, air-time sold, which are compiled centrally at the directorate.

The other vital network which operates mainly through FM transmitters comes next in providing wider avenues to the advertisers to tap the semi urban and rural market for promoting their interests.

Central Sales Unit at Mumbai and other 15 main CBS Centers located at Ahmedabad, Bangalore, Chennai, Hyderabad, Bhopal, Kolkata, Chandigarh, Cuttack, Thiruvananthapuram, Jaipur, Mumbai, Kanpur, Patna, Srinagar and Delhi are looking after the booking of commercials and its

execution covering AIR stations on the medium wave, short wave and FM Band. With professionally sound team at these CBS Centers, All India Radio have been able to revamp its revenue graph to ever touched height, that too, without any compromise on quality or quantity, thus creating a market niche for itself. The working system of CBS Centers provides advertisers an easy access to all the relevant information as a result of which commercial service of All India Radio has been able to carve out a considerable part of ad spends in the radio broadcasting even in the era when there is stiff competition in the market on account of various reasons - thus making it - LABHVANI - in real sense for even a common man.

National Services

The National Channel of All India Radio in radio's 3 tier system was originally conceived as the first stage i.e. National System with a broadcast of an 18 hours per day. But for various reasons the channel was limited to night time service taking the National Programmes and covering 65% of area and 76% of population of the country. Presently it broadcasts programmes of entertainment and music with hourly News Bulletins for the entire country from 06.50 PM in the evening to 06.12 AM in the morning. This is the only channel available after most of the stations closed down.

The programmes of National Channel are radiated by One Megawatt Transmitter from centrally located place i.e. Nagpur (Mtrs. 191.6 M - 1566 KHz.), 500 KW, from Kolkata from 11.00 PM (Mtrs. 264.5 M - 1134 KHz.) and 20 KW Transmitter at Delhi (Mtrs.246.9 M - 1215 KHz.) and two SW transmitters at 9425 KHz & 9470 KHz at Bangalore and Aligarh respectively. The languages of broadcast are Hindi, English and Urdu apart from some music from other Indian languages. National channel's office cum studios is situated at Todapur (West Delhi).

External Services

Historical Background: All India Radio entered the realm of external broadcasting shortly after the outbreak of II world War on 1st October, 1939-when it started a service in Pushtu for listeners across- what was then the country's North West Frontier. The service was designated to counter radio propaganda from Germany, directed to Afghanistan, Iran and Arab countries. With the end of the war, the Victorious and Allies lost interest in continuing with the propaganda warfare and the equipment was presented to AIR, which took over its active control. The need of continuing certain services was assessed and the number of services was rearranged.

Present Status: Today, The External Services Division of All India Radio ranks high amongst the External Radio networks of the world, both in reach and range, daily in 55 transmissions with

almost 72 hours covering over 100 countries in 27 languages, out of which 16 are foreign and 11 are Indian. The foreign languages are Arabic, Baluchi, Burmese, Chinese, Dari, French, Indonesian, Nepali, Persian, Pushtu, Russian, Sinhala, Swahili, Thai, Tibetan and English (GOS). The Indian languages are Bengali, Gujarati, Hindi, Kannada, Malayalam, Punjabi, Seraiki, Sindhi, Tamil, Telegu and Urdu. It has five major services namely, Urdu (12hrs.15 mts.), GOS/English (8hrs. 15 mts), Hindi (5hrs.15 mts), Bengali (6hrs.30mts.), and Tamil (5 hrs. 30mts)Urdu service is also available 24x7m DTH

Role of ESD: External Services Division is acting as the window to India for outside countries by projecting India's view point, progress and policies along with art and culture. With the changing scenario, our role has been still expanded due to a large Indian Diaspora both PIOs and NRIs and original foreigners interested in knowing another growing power, India. Further we have increasing trade partnership and political importance with a large number of countries throughout the globe. It is our moral responsibility to provide them with information, education and entertainment on this varied and multifaceted country, India. In view of the above, our broadcasts depend on our relations like political relations, Economic compulsions, i.e: our trade with other countries and social relations: Broadcasts for NRIs and PIOs living in those countries.

Vividh Bharati

The popular Vividh Bharati Service of All India Radio was conceptualized to combat 'Radio Ceylon' in 1957. Within no time it proved to be a popular channel of every household. The service provides entertainment for nearly 15 to 17 hours a day. It presents a mix of film music, skits, short plays and interactive programmes, some of the old popular programmes of Vividh Bharati are 'SANGEET SARITA', 'BHULE BISRE GEET', 'HAWA MAHAL', 'JAIMALA', 'INSE MILIYE', 'CHHAYA GEET' ETC., are still distinctly recognised by the listeners. From time to time new programmes were introduced like 'BISCOPE KE BATEIN', 'SARGAM KE SITARE', 'CELLULOID KE SITARE', 'SEHATNAMA', & 'HELLO FARMAISH',.

All these programmes are produced centrally at Vividh Bharati Service, Borivili, Mumbai and up-linked to the satellite. 40 Vividh Bharati stations across the country down-linked these programmes through captive earth stations provided at each of these AIR stations. Some local programme windows are also provided at these stations to give regional flavour to the listeners. These 40 Vividh Bharati stations are known as Commercial Broadcasting Service Stations and are located at all major and commercially vibrant cities covering 97% of the Indian population. In 1999 Vividh Bharati Service proved its success connecting Indian Soliders posted on remote border areas to their family members through a special programme entitled "Hello Kargil", through which not only the family members of the soliders , but even a layman including young and old conveyed their best wishes to the soliders to keep up their morale.

Eminent actors, playback singers, renowned writers, lyricists, directors and music directors have found way to express their experience and opinion through the Vividh Bharati Platform. A special programme entitled "Ujaale Unki Yaadon Ke" takes the listeners into the world of nostalgia dipping into the memories of the artists of the yester years. With the advent of new technology the transmission of programmes gradually migrated from earlier medium wave transmission to high quality digital stereo FM. Commercials were introduced initially in the Vividh Bharati Service in the year 1967 on an experimental basis. Realising the role of advertising in accelerating the social and material progress of the country, commercials were extended to Primary channels including FM & Local Radio Stations in a phased manner. Advertising on Radio is not only cost effective to the advertisers but also has the potential to reach far flung areas where no other mass media has succeeded in making any tangible dent.

Some of the popular programmes of Vividh Bharati can also be heard on our National Channel from 2300 hrs. to 0600 hrs. This service now enjoys global listenership through Direct to Home Service (DTH) besides other 11 channels of All India Radio.

AIR had been receiving advertisements through its registered agencies only. With the changing demand of the environment, direct clients are also entertained by all AIR stations. In remote and far flung areas, canvassers are appointed for bringing in local business. There are 15 main CBS Stations, located in each state capital responsible for booking for their entire state. Besides there is a Central Sales Unit called as CSU at Mumbai meant for booking for more than one state.

F.M. Service

FM Rainbow channel of All India Radio was launched at a time when radio listening was declining especially in big cities. People representing higher economic strata of the society thought it out of fashion to listen to radio programmes which, according to them, were addressing to the needs of average middle class radio listeners. Technological improvements made in the field of sound recording tempted young music lovers to opt for other modes of music players because reception quality of these songs on AM mode was not as lively as it was in stereophonic cinema halls or on digital electronic equipments. FM radio filled this gap effectively by ensuring disturbance free high quality music to its listeners. Even the presentation style of the compere on FM channel was transformed to suit the changing needs of listeners. Inter personal chatting style of the comperes caught the pulse of youths and allured them to come closer to their radio. In it's round the clock b'cast, radio listeners were served with a recipe of whole new gamut of entertainment. Soon FM radio acquired the status of modern radio because it was speaking in their style and providing them listening pleasure. The old glory of radio was restored once again at least in terms of listening percentages.

FM RAINBOW:

At present AIR have 170 FM transmitters across the country, by which it covers 24.60% of the area and 35.89% of the population of the country. Out of these, FM Rainbow channel is available at 15 places i.e. at Delhi, Mumbai, Chennai, Kolkata, Bangalore, Lucknow, Panaji, Jalandhar, Cuttack, Kodaikanal, Tiruchirapalli, Coimbatore, Hyderabad, Vishakhapatnam and Vijayawada. Besides this Delhi Rainbow is also relayed fully from Mussorie, Aligarh, Kasauli, Kurseong and Shillong and partly from Hyderabad, Panaji, Dharamshala, Bhatinda, Kanpur and Vijayawada. The FM channel includes Pop music, Film songs, and Classical & Devotional music, News Headlines etc.

FM GOLD:

FM Gold channel was on air on 1st September-2001 at Delhi as a niche infotainment channel with 30% of News and Current affairs component and 70% of entertainment programming. The duration of FM Gold channel is at present 18hrs daily as against the round the clock broadcast of FM Rainbow. At present FM Gold channel is available in four Metro's i.e. Delhi, Mumbai, Kolkata and Chennai. This additional channel gave its listener an option to choose between the two besides listening to other parallel running AIR and Private FM stations in the area. This channel is providing information updates on City Traffic, Airlines, Railways, Weather reports.

The advantages of FM channel over Medium Wave channel and Short Wave is:

- High Quality sound.
- Stereo transmission.
- Greater freedom from interference and noise.
- Uniform day and night coverage.
- Capacity to provide value added service.

DTH Service

DTH Radio Channel is a Satellite Service meant for listeners who own a T.V. set. DTH Service is available through the DTH platform of Prasar Bharati with uplinking facilities at Todapur, Delhi. It is not a terrestrial broadcast service and DTH programme cannot be tuned in the ordinary radio receiver sets. DTH covers the entire country as well as neighbouring countries. DTH is a 24 hour service broadcast digitally. The programming is planned in such a way that the repetitions are kept at minimum.

DTH Service provides different language channels available in every nook and corner of the country. The most significant aspect of DTH broadcast is its digital quality

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

Date 07-02-2017

Notice

All the Faculty members of Journalism & Mass Communication Department are hereby inform that there will be a discussion over "Current Problems in Media" topic delivered by Mr. Vipin Kumar, Faculty Department of Journalism & Mass Communication on dated 11-02-2017 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.

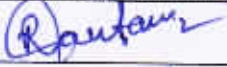
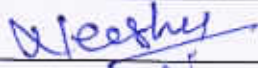
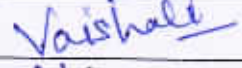
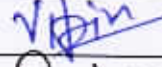
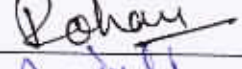
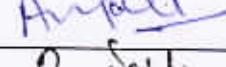
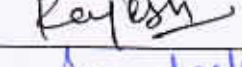
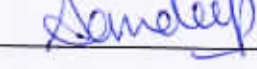
(*Vipin*)
Mr. Vipin Kumar
Convener, Saturday Club
Dept. of JMC

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

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>
7.	Dr. Rajesh Krishan Bhatt	<i>Rajesh</i>
8.	Dr. Sandeep Srivastava	<i>Sandeep</i>

Date 11-02-2017

Shri Ram College, Muzaffarnagar
(Department of Journalism & Mass Communication)
Attendance Sheet of Saturday Tea Club
Session 2016-17

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	
7.	Dr. Rajesh Krishan Bhatt	
8.	Dr. Sandeep Srivastava	

Name Of Faculty-Vipin Kumar

Date- 11.02.2017

Topic-Current Problems in the Media

The burgeoning problems with the media have been documented in great detail by researchers, academicians and journalists themselves:

High levels of inaccuracies

- Public confidence in the media, already low, continues to slip. A poll by USA TODAY/CNN/Gallup found only 36 percent of Americans believe news organizations get the facts straight, compared with 54 percent in mid-1989.
- According to an in-depth study by the American Society of Newspaper Editors in 1999, 23 percent of the public find factual errors in the news stories of their daily paper at least once a week while more than a third of the public - 35 percent - see spelling or grammar mistakes in their newspaper more than once a week. The study also found that 73 percent of adults in America have become more skeptical about the accuracy of their news.
- The level of inaccuracy noticed is even higher when the public has first-hand knowledge of a news story. Almost 50 percent of the public reports having had first-hand knowledge of a news event at some time even though they were not personally part of the story. Of that group, only 51 percent said the facts in the story were reported accurately, with the remainder finding errors ranging from misinterpretations to actual errors.
- When reporters and editors interviewed in the ASNE study were asked why they thought mistakes were being made, 34 percent said the "rush to deadline" was the major factor, one third said it was a combination of being "overworked" and "understaffed," and the remaining third said it was "inattention, carelessness, inexperience, poor knowledge" and just-plain-bad editing and reporting.
- The Columbia Journalism Review and the nonprofit, nonpartisan research firm Public Agenda polled 125 senior journalists nationwide in 1999 on various questions. When asked: "Have you ever seriously suspected a colleague of manufacturing a quote or an incident?" a disturbingly high 38 percent answered yes.

Sensationalism

There is tendency for the press to play up and dwell on stories that are sensational - murders, car crashes, kidnappings, sex scandals and the like.

- In a study by the American Society of Newspaper Editors, eighty percent of the American public said they believe "journalists chase sensational stories because they think it will sell papers, not because they think it is important news." Another 85 percent of the public believes that "newspapers frequently over-dramatize some news stories just to sell more papers." Over 80 percent believe sensational stories receive

- lots of news coverage simply because they are exciting, not because they are important.
- 78 percent of the public thinks journalists enjoy reporting on the personal failings of private officials.
- 48 percent of the public sees misleading headlines in their paper more than once a week.

Mistakes regularly left uncorrected

A 1999 poll by the Columbia Journalism Review and the nonprofit research firm Public Agenda of 125 senior journalists nationwide found:

- Fully 70 percent of the respondents felt that most news organizations do a "poor" (20 percent) or "fair" (50 percent) job of informing the public about errors in their reporting. Barely a quarter called it "good." A paltry 2 percent awarded a rating of "excellent."
- A remarkable 91 percent think newsrooms need more open and candid internal discussion of editorial mistakes and what to do about them.
- Almost four in ten of those people interviewed feel sure many factual errors are never corrected because reporters and editors are eager to hide their mistakes.
- More than half think most news organizations lack proper internal guidelines for making corrections.
- A majority (52 percent) thinks the media needs to give corrections more prominent display.
- Over 40 percent said their news organization does not even have a person designated to review and assess requests for corrections.

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

Date 21-02-2017

Notice

All the Faculty members of Journalism & Mass Communication Department are hereby inform that there will be a discussion over "DAVP" topic delivered by Ms. Anjali Saini, Faculty Department of Journalism & Mass Communication on dated 25-02-2017 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.

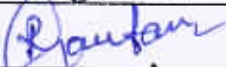
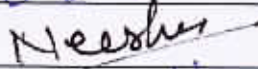
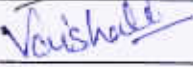
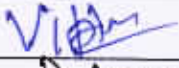
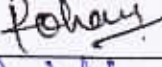
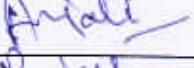
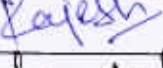
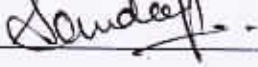
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(*Ravi*)
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7.	Dr. Rajesh Krishan Bhatt	<i>Rajesh</i>
8.	Dr. Sandeep Srivastava	<i>Sandeep</i>

Date 25-02-2017

Shri Ram College, Muzaffarnagar
(Department of Journalism & Mass Communication)
Attendance Sheet of Saturday Tea Club
Session 2016-17

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	
7.	Dr. Rajesh Krishan Bhatt	
8.	Dr. Sandeep Srivastava	

Name of Faculty –Anjali Saini

Date-25.02.2017

Topic-DAVP

The Directorate of Advertising & Visual Publicity (DAVP) is the nodal agency to undertake multi-media advertising and publicity for various Ministries and Departments of Government of India. Some of the Autonomous Bodies also route their advertisements through DAVP. As a service agency, it endeavours to communicate at grass roots level on behalf of various Central Government Ministries.

The origin of DAVP can be traced to the times of World War-II. Immediately after the out-break of Second World War, the erstwhile government of India appointed a Chief Press Advisor. Besides other things, advertising was also the responsibility of the Chief Press Advisor. A post of Advertising Consultant was created in June 1941 under the Chief Press Advisor. This is where DAVP has its roots. On March 1, 1942, the Advertising Consultant Office became the Advertising Branch of the Department of Information & Broadcasting. Following the expansion in its scope, functions and activities, this Advertising unit was declared an Attached Office of the Ministry of Information & Broadcasting on October 1, 1955. The office also assumed the name of Directorate of Advertising & Visual Publicity(DAVP). DAVP was further declared as Head of a Department on April 4, 1959. By virtue of this declaration, financial and administrative powers were delegated to DAVP.

Our Role :

DAVP has been working as a catalyst of social change and economic growth over the years. It has been instrumental in creating awareness amongst masses on socio-economic themes, seeking their participation in developmental activities and for eradication of poverty and social evils.

- 1. To perform the functions of a multi-media advertising agency for the Central Government.
- 2. To act as service agency for Central Government ministries/departments to meet their publicity needs including production of media inputs as well as dissemination of messages/information.
- 3. To help Central Government departments in formulating communication strategies/media plans and help implement them at the grass-root level by providing multi-media support.

The channels of communication used are :

- 1. Advertisements - Release of press ads
- 2. Exhibitions - Putting up exhibitions
- 3. Outdoor Publicity - Display of hoardings, kiosks, bus panels, wall paintings, cinema slides, banners etc.
- 4. Printed Publicity - Booklets, folders, posters, leaflets, calendars, diaries etc.
- 5. Audio & Visual Publicity - Spots/Quickies, jingles, sponsored programmes, short films etc.
- 6. Mailing of publicity material - Distribution of publicity material
- 7. Digital media publicity through Bulk SMS website and other emerging Media.

The main set-up of DAVP at the headquarters consists of :

- 1. Campaign Wing - for coordinating publicity campaigns
- 2. Advertising Wing - for release of press advertisement
- 3. Outdoor Publicity Wing - for display of outdoor publicity material
- 4. Printed Publicity Wing - for printing of publicity material
- 5. Exhibition Wing - for putting-up exhibitions
- 6. Mass Mailing Wing - for distribution of publicity material
- 7. Audio-Visual Cell - for production of audio/video programmes
- 8. Studio with DTP facility - for designing
- 9. Copy Wing - for making copy
- 10. Coordination Cell - for coordinating PQs, VIP ref., Parl. Committees
- 11. Electronic Data Processing Centre - for processing of bills.
- 12. Accounts Wing
- 13. Administration Wing

DAVP has a network of offices spread all over the country. DAVP has:-

- 1. Two Regional Offices at Bangalore and Guwahati to coordinate the Directorate's activities in the region.
- 2. Two Regional Distribution Centres at Calcutta and Chennai look after distribution of publicity material in eastern and southern regions, respectively.
- 3. 35 Field Exhibition Units which include seven mobile exhibition vans, seven family welfare units and 21 general field exhibition units.
- 4. Regional Exhibition Workshop at Chennai and

- 5. Exhibition Kit Production Centre at Guwahati assist the Exhibition Division at headquarters in designing and fabricating exhibits.

Some of the important subjects publicised by DAVP include:-

- 1. Health & Family Welfare
- 2. Drug Abuse & Prohibition
- 3. Women & Child Development
- 4. Upliftment of Girl Child
- 5. Education
- 6. Adult Education
- 7. Non-Conventional Energy Sources
- 8. Mahila Samridhi Yojana
- 9. National Integration & Communal Harmony
- 10. Creating public opinion against dowry, female infanticide, child labour, beggery etc.
- 11. Blood Donation
- 12. AIDS Awareness
- 13. Consumer Protection
- 14. Safe Drinking Water
- 15. Welfare of the Handicapped
- 16. Water-Borne Diseases
- 17. Handicrafts
- 18. Social Welfare Programmes
- 19. Agriculture
- 20. Food & Nutrition
- 21. National Social Assistance Programmes
- 22. TRYSEM
- 23. IRDP
- 24. DWCRA
- 25. Employment Assurance Scheme
- 26. Jawahar Rozgar Yojana
- 27. Panchayati Raj and
- 28. Commemoration of 50 Years of India's In

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

Date 08-03-2017

Notice

All the Faculty members of Journalism & Mass Communication Department are hereby inform that there will be a discussion over "Contemporary trends in TV Broadcasting" topic delivered by Ms. Neeshu Rathi, Faculty Department of Journalism & Mass Communication on dated 11-03-2017 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.

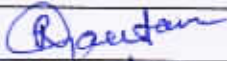
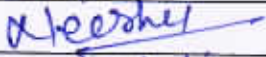


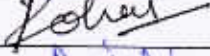
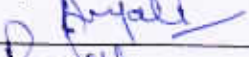

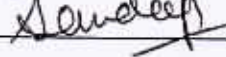
(*Vipin*)
Mr. Vipin Kumar
Convener, Saturday Club
Dept. of JMC

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

S.No.	Name of Faculty	Signature
1.	Dr. Ravi Gautam	<i>Ravi Gautam</i>
2.	Ms. Neeshu Rathi	<i>Neeshu Rathi</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>
7.	Dr. Rajesh Krishan Bhatt	<i>Rajesh</i>
8.	Dr. Sandeep Srivastava	<i>Sandeep</i>

Date 11-03-2017

Shri Ram College, Muzaffarnagar
(Department of Journalism & Mass Communication)
Attendance Sheet of Saturday Tea Club
Session 2016-17

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	
7.	Dr. Rajesh Krishan Bhatt	
8.	Dr. Sandeep Srivastava	

Name of Faculty- Neeshu Rathi

Date- 11.03.2017

Topic-Contemporary Trends in TV Broadcasting

So, we have seen the impact of television in our lives. Now let us have a look at the new developments in the field of television. Do you depend on an antenna to watch television? In that case your television set relies on terrestrial transmission. Television content can be delivered in a variety of ways. It can be distributed through terrestrial transmission. In this system, an antenna connected to the television viewer is used to receive the signals telecast by the broadcaster's transmitter. This is the traditional method of television broadcast. Other methods of delivery include distribution through cable networks and direct broadcast satellite. Have we ever thought how the cable operator in your area supplies all those bouquet of channels? The cable distribution in India can be seen as a chain which begins with the signal sent by the broadcaster to the cable operator. The cable operators then relay these signals to our homes. There are free to air channels and pay channels. For the free to air channels, the broadcaster does not charge the cable operator. Examples of free to air channels include Aaj Tak, Sahara and Times Now. Pay channels like Sony and Star Plus charge a certain amount of money per subscriber per month.

Where would we ideally place your television set? In the living room, is it? However the arrival of new delivery platforms is going to change this forever. How about watching your favourite channel on your mobile phone? This has already become a reality in India. This way, you will not miss your favourite television programme while you are travelling.

Another interesting technology is Internet Protocol Television (IPTV) which allows you to watch television on computers and mobile phones. This allows the consumers to watch television, record programmes and share their experiences with their friends with the help of an internet connection and a set top box provided for the purpose. Under this system, a cell phone can be used to schedule the recording of a programme. This will offer the consumers greater choice, control and convenience. Many of the major Indian channels provide video clips of their programmes through their websites.

Do we have a cyber café in our neighbourhood? Have you gone there to search the internet? If you are not yet familiar with computers, you should make it a point to visit a cybercafé. Internet or new media has opened a whole new world of communication. This newer medium has created a challenge for television. Do you know that many young people in developed countries spend more time on the internet than in front of a television set?

New media allows greater audience participation. You will learn more about this in the module on new media. Television has invented its own ways to meet the challenges put forward by internet. Audience backed shows where the audience decides the winner is an example. Ask your mother if there were any such programmes on Indian television 15 years back. The answer will be 'no'. This is because new media is a recent addition to the media scene and television had no such challenges in the past. Reality television is another new

trend. Have you seen programmes like 'Indian Idol', 'Big Boss' and 'Sa Re Ga Ma Pa'? They are examples of reality television.

Thus, in this age of internet, television has been constantly reinventing itself as a medium. The new delivery platforms are steps in that direction. One of the disadvantages of television as a medium is delayed feedback. On the other hand, internet is all about interactivity. So to cope up with this, television has begun to package its content as well as delivery in an interactive manner.

Commercialization of Television

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

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

Liberalization policy of Govt:

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

Satellite television:

Over 300 TV Satellite television channels are broadcast in India. This includes channels from the state-owned Doordarshan, News Corporation owned STAR TV, Sony owned Sony Entertainment Television, Sun Network and Zee TV. Direct To Home service is provided by Airtel Digital Tv, BIG TV, DD Direct Plus, DishTV, Sun Direct DTH and Tata Sky.

These services are provided by locally built satellites from ISRO such as INSAT 4CR, INSAT 4A, INSAT-2E, INSAT-3C and INSAT-3E as well as private satellites such as the Dutch-based SES, Global-owned NSS 6, Thaicom-2 and Telstar 10

Post Liberalisation Television:

The central government launched a series of economic and social reforms in 1991 under Prime Minister Narasimha Rao. Under the new policies the government allowed private and foreign broadcasters to engage in limited operations in India. This process has been pursued consistently by all subsequent federal administrations. Foreign channels like CNN, Star TV and domestic channels such as Zee TV and Sun TV started satellite broadcasts. Starting with 41 sets in 1962 and one channel (Audience Research unit, 1991) at present TV in India covers more than 70 million homes giving a viewing population more than 400 million individuals through more than 100 channels. A large relatively untapped market, easy accessibility of relevant technology

Cable television:

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

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

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

In 1992, the government liberated its markets, opening them up to cable television. Five new channels belonging to the Hong Kong based STAR TV gave Indians a fresh breath of life. MTV, STAR Plus, Star Movies, BBC, Prime Sports and STAR Chinese Channel were the 5 channels. Zee TV was the first private owned Indian channel to broadcast over cable. A few years later CNN, Discovery Channel, National Geographic Channel made its foray into India. Star expanded its bouquet introducing STAR World, STAR Sports, ESPN, Channel V and STAR Gold. Regional channels flourished along with a multitude of Hindi channels and a few English channels. By 2001 HBO and History Channel were the other international channels to enter India. By 1999-2003, other international channels such as Nickelodeon, Cartoon Network, VH1, Disney and Toon Disney came into foray. In 2003 news channels started to boom.

Conditional Access System:

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

The idea of CAS was mooted in 2001, due to a furore over charge hikes by channels and subsequently by cable operators. Poor reception of certain channels; arbitrary pricing and

increase in prices; bundling of channels; poor service delivery by Cable Television Operators (CTOs); monopolies in each area; lack of regulatory framework and redress avenues were some of the issues that were to be addressed by implementation of CAS

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

Benefits of CAS:

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

- Consumers: Consumers get the option to choose the channels they want to pay for and view, rather than receiving the whole set of channels that the Cable Operator makes available to them, and hence benefit by having to pay only for the channels they want to watch. Currently, in most of India, there is no segregation and subscribers pay a blanket rate for the entire service.
- Cable Operators: Cable operators get the opportunity to pay a part of the subscription fees to the broadcasters only for the actual number of end users who opt for the channel, rather than all households having cable access. This will help streamline their infrastructure, operations and reduce points of dispute with the MSO's and broadcasters by being able to disclose the exact number of subscribers for each channel.
- Broadcasters: Broadcasters have a long-standing complaint that the Cable Operators under-declare the actual number of subscribers, and hence pass on only a fraction of the paid subscriptions. With a system like this in place, it is possible to address the exact number of subscribers with a cable operator.
- Advertisers: CAS gives a far more accurate indicator of programme popularity with only the actual subscribers of each channel being accounted for.
- Government: Since the issue of addressability ensures a fair degree of transparency in accounting across the entire value chain, it minimizes the loss of revenues to the government through mis-reporting or non-disclosure of actual revenue figures. The government also facilitates the introduction and development of consumer friendly systems like pay per view, interactive programming, etc.
- At the time of writing this update (April 22, 2008) according to estimates, only 25 per cent of the people have subscribed the new technology. The rest watch only free-to-air channels. As mentioned above, the inhibiting factor from the viewer's perspective is the cost of the STB.
- The Indian TV regulatory authority has recommended that all Cable operators be given 5 years to change from the analogue system to the digital platform (July 2008).

Satellite television:

Over 300 TV Satellite television channels are broadcast in India. This includes channels from the state-owned Doordarshan, News Corporation owned STAR TV, Sony owned Sony Entertainment Television, Sun Network and Zee TV. Direct To Home service is provided by Airtel Digital Tv, BIG TV, DD Direct Plus, DishTV, Sun Direct DTH and Tata Sky.

These services are provided by locally built satellites from ISRO such as INSAT 4CR, INSAT 4A, INSAT-2E, INSAT-3C and INSAT-3E as well as private satellites such as the Dutch-based SES, Global-owned NSS 6, Thaicom-2 and Telstar 10.

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

Date 12-04-2017

Notice

All the Faculty members of Journalism & Mass Communication Department are hereby inform that there will be a discussion over "Direct to Home (DTH)" topic delivered by Mr. Rohan Tyagi, Faculty Department of Journalism & Mass Communication on dated 15-04-2017 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.

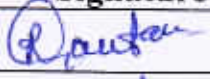
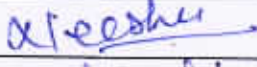
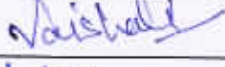

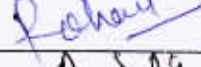
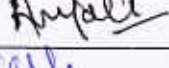
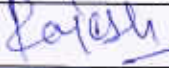
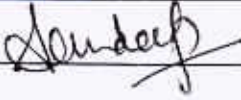
(*Vipin*)
Mr. Vipin Kumar
Convener, Saturday Club
Dept. of JMC

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

S.No.	Name of Faculty	Signature
1.	Dr. Ravi Gautam	<i>Ravi</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>
7.	Dr. Rajesh Krishan Bhatt	<i>Rajesh</i>
8.	Dr. Sandeep Srivastava	<i>Sandeep</i>

Date 15-04-2017

Shri Ram College, Muzaffarnagar
(Department of Journalism & Mass Communication)
Attendance Sheet of Saturday Tea Club
Session 2016-17

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	
7.	Dr. Rajesh Krishan Bhatt	
8.	Dr. Sandeep Srivastava	

Name of faculty –Rohan Tyagi

Date-15.04.2017

Topic- DTH (Direct to Home):

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

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

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

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

Next in the lineup are Indian white goods giant Videocon's DTH service (Brand name 'Videocon D2H'), is lined up to be launched within F/Y 2008-2009.

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

Internet Protocol Television (IPTV):

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

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

Date 25-04-2017

Notice

All the Faculty members of Journalism & Mass Communication Department are hereby inform that there will be a discussion over "Development of Educational & Community Radio" topic delivered by Dr. Ravi Gautam, HoD Department of Journalism & Mass Communication on dated 29-04-2017 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.

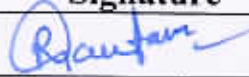
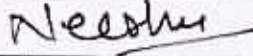
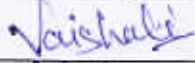

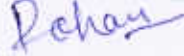

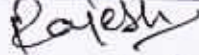
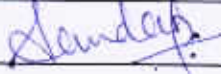
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(Ravi)
Dr. Ravi Gautam
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5.	Mr. Rohan Tyagi	<u>Rohan</u>
6.	Ms. Anjali Saini	<u>Anjali</u>
7.	Dr. Rajesh Krishan Bhatt	<u>Rajesh</u>
8.	Dr. Sandeep Srivastava	<u>Sandeep</u>

Date 29-04-2017

Shri Ram College, Muzaffarnagar
(Department of Journalism & Mass Communication)
Attendance Sheet of Saturday Tea Club
Session 2016-17

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	
7.	Dr. Rajesh Krishan Bhatt	
8.	Dr. Sandeep Srivastava	

Name of Faculty- Dr. Ravi Gautam

Date-29.04.2017

TOPIC-Development of educational & Community Radio

Community radio is a type of radio service that caters to the interests of a particular area in need of mass awareness. The broadcasting material of community radio has to be popular to the local audience but can be a secondary issue for more powerful broadcast groups. In India, the campaign of Community radio started in the mid 1990s, soon after the Supreme Court of India approved the idea, passed on its judgment in the month of February 1995, and declared "airwaves are public property". This notion of the Indian government was passed on as an inspiration to groups across the country and community radio started with only educational (campus) radio stations under somewhat strict conditions.

Anna FM is India's first campus 'community' radio that was launched on 1 February 2004, controlled by Education and Multimedia Research Centre (EMRC) and the students of Media Sciences at Anna University produce all programmes. On 16 November 2006, the government of India advised a set of new Community Radio Guidelines that allowed the NGOs and other civil society organizations to possess and operate community radio stations. According to government sources, about 4,000 community radio licenses had been on offer across India. By 30 November 2008, the Ministry of Information and Broadcasting already received 297 applications for community radio licenses, including 105 from educational institutions, 141 from NGOs and other civil society organizations, and 51 for 'farm radio' stations to be run by agricultural universities and agricultural extension centres like the 'Krishi Vigyan Kendras'. Among these, 107 community radio stations have been approved for licensing through the issue of Letters of Intent. 13 Grant of Permission Agreements (GOPA) were signed with license applicants under the new scheme by the Indian Government.

By 30 November 2008, there had been 38 operational community radio stations in India. Of these, NGOs and educational institutions control majority of the radio stations. The first community-based radio station in India was licensed to an NGO that was completely separate from campus-based radio and was launched on 15 October 2008. The 'Sangham Radio' in Pastapur village, Medak district, Andhra Pradesh state was switched on at 11.00am unanimously to hear the shows. Sangham Radio, which broadcasts on 90.4 MHz, is applicable to execute the Deccan Development Society (DDS). This is an NGO that works with women's groups in about 75 villages of Andhra Pradesh. 'General' Narsamma and Algole Narsamma manage this community radio station. The second NGO-led community radio station in India was started on 23 October 2008 at 'TARAGram' in Orchha, Madhya Pradesh state. This community radio channel was named 'Radio Bundelkhand' after the

Bundelkhand region of central India where it was mainly broadcasted. This radio station is licensed to the Society for Development Alternatives (DA), a Delhi-based NGO.

Under the new community radio policy accredited by the Government, any not-for-profit 'legal entity', other than individuals, political parties and their affiliates, criminal and banned organizations can also apply for a CR license. Central funding is not available for such radio stations, and there are stern limitations on fundraising from other resources. Only organizations that are registered for the minimum of three years old and with a 'proven' path record of local community service can apply. License conditions unreservedly favor well-established stations as against low-priced low power operations, several of which include Mana Radio in Andhra Pradesh and Raghav FM in Bihar that run successfully on shoe-string budgets before the obligation of any community radio policy.

Indian Government approved a community radio license that entitles the channel owners to operate a 100 watt (ERP) radio station, with a coverage area of almost 12 kilometers radius. A maximum antenna height of 30 meters is permissible and these radio stations are expected to produce at least 50% of their programmes in the local range and the programmes should be presented in the local language or dialect at the maximum extent. The prime focus is on developmental programming, though there is no clear restriction on entertainment. News programmes are prohibited on community radio in India, as also on commercial FM radio.

The government, however, has recently opened some new categories of news and varied forms of communication that are permitted on radio, including sports news and commentaries, information on traffic and weather conditions, exposure of cultural events and festivals, information on educational events, civic announcements adhering to the utilities like electricity and water supply, disaster warnings and health alerts. Five minutes of advertising per hour is allowed on the Indian community radio. Sponsored programs are strictly prohibited except when the program is sponsored by the Government at the Center or State.

Activists and community workers coming from all across the country have gathered together under the sponsorship of the 'Community Radio Forum' in order to organize training and support for community radio stations, as well as to maintain the petition for a more practical community radio policy. The Community Radio Forum, India, was registered as a 'Society' and 'Trust' on 26 February 2008. In the intervening time, mobile telephone operators have started to offer commercial broadcast services over GSM, escaping completely the government limitations built around traditional concepts of broadcasting technology, especially community radio in India.

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

Date 02-05-2017

Notice

All the Faculty members of Journalism & Mass Communication Department are hereby inform that there will be a discussion over "Elements of Radio Production" topic delivered by Dr. Rajesh Krishan Bhatt, Faculty Department of Journalism & Mass Communication on dated 06-05-2017 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.

(*Vipin*)
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(*Ravi Gautam*)
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6.	Ms. Anjali Saini	<i>Anjali</i>
7.	Dr. Rajesh Krishan Bhatt	<i>Rajesh</i>
8.	Dr. Sandeep Srivastava	<i>Sandeep</i>

Date 06-05-2017

Shri Ram College, Muzaffarnagar
(Department of Journalism & Mass Communication)
Attendance Sheet of Saturday Tea Club
Session 2016-17

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1.	Dr. Ravi Gautam	<i>Ravi Gautam</i>
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3.	Ms. Vaishali Garg	<i>Vaishali</i>
4.	Mr. Vipin Kumar	<i>Vipin</i>
5.	Mr. Rohan Tyagi	<i>Rohan Tyagi</i>
6.	Ms. Anjali Saini	<i>Anjali</i>
7.	Dr. Rajesh Krishan Bhatt	<i>Rajesh</i>
8.	Dr. Sandeep Srivastava	<i>Sandeep</i>

Name of Faculty- Dr. Rajesh Krishan Bhatt

Date-06.05.2017

Topic-Elements of Radio Production

If you listen to radio at least once in a while, you may remember a few programmes. You remember them because you liked them. You liked them because they were interesting. You do not remember a majority of programmes because what is heard is fast forgotten. We have already discussed this features of radio in the lesson on 'characteristics of radio'.

To make a programme interesting, it has to be produced well. Radio production is a very vast subject. Due to constant change in technology, the techniques of radio production keep changing. But the basics remain the same. You may have the best of the ideas, the best of the scripts and the best of the voices; but if the programme is not produced properly it will not be interesting to listen to.

Qualities of a Radio Producer

You may have observed that anybody can be a cook, but only the food prepared by some turnout to be very tasty. Similarly all people who produce radio programmes may not come out with good and interesting programmes.

You need certain qualities or skills to be a radio producer. The qualities you need include the following:-

- (a) **Ability to see and hear what is happening around you.** This would mean a keen desire to know more about things. We may call this inquisitiveness. Unless a person is inquisitive, he or she cannot be a good radio producer. This is because you need ideas to produce interesting programmes. How do you get ideas? Let us think. Firstly, we need to observe things to get ideas.

Remember the story of Isaac Newton who observed an apple falling? This observation led him to wonder why the apple fell down from the tree and why it did not go up. The result was Newton's gravitational theory. Let's take another example. James Watson was boiling water in a kettle. When the steam gushed out with force, he realized that force or power could be used. The result of this paved the way for the invention of the steam engine.

So you can get ideas by:

- (i) Observing things as discussed above.

- (ii) Drawing from experiences: We have good and bad experiences in life. People who have written stories, novels, poems and plays draw their ideas mostly from their experiences. The great poet *Kalidasa* saw the dying bird and its pair which was sad and took to writing poems. The English poet Wordsworth observed flowers (daffodils) dancing in the air and wrote one of the best pieces of poetry. So from our own experiences or going through the experiences of others, we get ideas.
- (iii) You have just read about the experiences of others. How do you come to know about them? Well, you need to talk to others to find out and understand their experiences.
- (b) **Ability to conceptualise ideas:** You may get any number of ideas, but you need to turn them into concepts and then into radio scripts.
- (c) **Creativity:** What is creativity? Are you creative? This is a quality which is found in almost everyone. But you need to be creative in putting together an idea in a manner which can attract people. Creativity would mean, doing something new or different. The same idea can be made into a radio programme differently by different people. If everyone does it in the same way, then they will all be the same and not interesting.
- (d) **A good user of words:** You need the ability to use the right word at the right time in the right manner. Radio programmes depend on a good script and that depends on your ability to write well. For this you need a very good knowledge or stock of words or a good vocabulary. You have to be using words in the appropriate manner. We shall deal with this aspect later.

You have already studied about the ingredients of a radio format. Can you recall them? They are:

- (a) Human voice or spoken word.
- (b) Music
- (c) Sound effects
- (d) Silence

The various elements of radio production flow from the above ingredients of a radio format.

So let us look at the main elements of radio production.

- (i) **Studio:** The radio studio is a room where radio programmes are recorded. For producing a radio programme, you need a 'sound proof studio where human voice can be recorded or broadcast in the best manner.
- (ii) **Microphones:** For our voice to be recorded in a studio, we use a microphone. You might have used or at least seen microphones. They amplify or in other words, increase the volume of your voice. When you speak before a microphone, you don't have to shout. You speak normally and it will be made louder if you use a loudspeaker to listen to. When we think of radio, the microphone is the most important element used for presentation of your programme.

There are basically three types of microphones and they are known by their directivity. As you go through the following text, you will understand the term 'directivity'.

(a) **Uni-directional microphone:** As the name suggests, this microphone picks up sound from one direction. As you speak in front of it, your voice is picked up. If you speak from the other side of the microphone, your voice will not be picked up properly. In a radio studio, the announcers, presenters and newsreaders use this type of a microphone.

A microphone is very sensitive and you need to use it carefully. You should be at the right distance from it when you speak. Otherwise, your voice will not sound good. Even if you turn a paper or breathe heavily, the microphone will pick up that sound and your programme or your voice will be affected.

(b) **Bi-directional microphone:** Here again as the name (bi) suggests, the voice or sound is picked up from two directions. If you are recording an interview in a radio studio, you may use this type of a microphone.

(c) **Omni-directional microphone:** You may be familiar with the word omni. We say god is omnipresent, which means 'present everywhere'. In the case of an omni-directional microphone, it picks up sound from all directions. This type of microphone is used when a number of voices are used in a single programme like a radio discussion or a radio drama.

There are many other types of microphones which come in different sizes and lengths. If you watch television programmes, you may find a small microphone clipped on the collar. This is called a **lapel microphone** which is actually a uni-directional microphone. These

microphones are not normally used in radio. Then there are long microphones called **gun microphones** used in sports production. These microphones are often omni directional ones. There are also **cordless microphones**. You might have seen them being used in stage shows. They do not have any cables or wires attached to them. They have a small transmitter in them which can send the sound to an amplifier.

- (iii) **Sound effects:** Sound effects in a radio programme give meaning and sense of location. It adds realism to a programme and helps a listener to use imagination.

Think of a crowded market or temple. If you are creating that scene in a radio programme, you do not have to go to a crowded market or temple to record. Well, you can record those sounds and use them. But in most cases, you use sound effects which are already recorded. Sound effects can be used in two ways:

- (a) spot effects or effects that are created as we speak and
- (b) recorded sound effects.

If you are recording a radio programme in which someone knocks at the door, you can make a knocking sound either on a door or a wooden partition. Or you want to show that someone is pouring water from a bottle into a glass; here again you can use the actual sounds produced on the spot. But if you want a lion roaring or a dog barking, you probably cannot bring a lion or a dog to the studios! Here we use recorded sounds which are kept on tapes or discs. Almost all sounds are available on CDs which you can try and use. There are also certain types of computer software available for this.

You can also create sound effects.

You can use two coconut shells to produce the sound effects of the sounds of horses' hooves.

Take a piece of cellophane paper or aluminium wrapper and crush them in front of a microphone. Record the sound and hear. It will sound as if fire is raging. You can think and create many such sound effects.

However, there is a word of caution. If you record an actual door opening, you may not get the real feeling of a door opening when you record it. What matters is what it sounds like and not what it is.

- (iv) **Music:** Music is the soul of radio. It is used in different ways on radio. Film songs and classical music programmes are independent

programmes on radio. Music is also used as signature tunes or theme music of various radio programmes.

Let us see what music does to any programme.

- a. Music adds colour and life to any spoken word programme.
 - b. Music can break monotony.
 - c. Music is used to give the desired effect of happy or unhappy situations, fear or joy.
 - d. Music can suggest scenes and locations. For example, you have to create a bright early morning situation. This can be done by playing a pleasing note on the flute along with the sound of chirping of birds.
- (v) **Artificial echo:** If you enter an empty building or fort and shout, your voice will come back to you. This is called on echo. An echo is used in radio programmes. This is a technical input.
- (vi) **Filter or distort:** If you listen to someone speaking to you on phone, the voice would not sound normal. This sort of effect is called distort is produced using a technology. Sometimes distort is used alongwith echo. Think of someone speaking from a mine 100 feet below the earth. To make it realistic, distort and echo are used.
- (vii) **Human voice:** The main stay in any radio programme is the human voice. Think of the voice of an announcer or newsreader on radio. You often find them very pleasant and nice to listen to. That is because of the quality of their voice and the proper use of it. There are two aspects of the use of human voice in radio production. Firstly, there has to be a well written script to be spoken and then someone has to speak or read it before a microphone in a studio.

Radio Programme Production

Now let us study about different stages of radio programme production. Whatever we do, there has to be a clear plan. In the case of radio production also, there is a well accepted process of production which is carried out in three stages. Let us list them out.

- a) Pre-production
- b) Production and
- c) Post-production

Pre-production

As the title suggests, this is the first stage before the actual production.

i) An idea is born: This phase includes how a programme is born as an idea and its conceptualization. The topic or subject matter is decided.

ii) Plan of action: After the topic is decided, a plan of action is worked out. Here the format of the programme is determined i.e. whether the programme is a talk, discussion, interview, drama, documentary etc. Once that is clear, the right person for writing the script and the performers are decided. The plan of action would also determine the equipment for outside recordings that are required. The time and venue of the recording are also worked out.

iii) The script is examined to make it suitable for broadcast. It is examined according to the principles of writing for radio or in other words 'for the ear'.

iv) Paper work: If people who are not working in the radio station are involved for writing or providing voice for the programmes, they have to be invited with an agreement to accept the job or assignment. This type of agreement is referred to as a contract. Similarly, permission is often required to interview certain people if the programme is based on such interviews. Therefore, as you can see, there is a lot of paper work at the pre-production stage.

v) Rehearsing the voices of speakers is also part of this stage.

Production: This is the actual process of recording and editing a radio programme. Proper studios, microphones and computers are required to record and edit the programme.

Post production: Writing to inform people involved in the production is a major activity during this phase. The programme has to be given publicity both on radio and in other media. This is done to ensure that people know about the programmes and also listen to them. The announcements for the presentation of the programme are also written and provided for the actual broadcast of the programme.

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

Date 17-05-2017

Notice

All the Faculty members of Journalism & Mass Communication Department are hereby inform that there will be a discussion over "Development Communication" topic delivered by Dr. Sandeep Srivastava, Faculty Department of Journalism & Mass Communication on dated 20-05-2017 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.

(*Vipin*)
Mr. Vipin Kumar
Convener, Saturday Club
Dept. of JMC

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

S.No.	Name of Faculty	Signature
1.	Dr. Ravi Gautam	<i>Ravi</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>
7.	Dr. Rajesh Krishan Bhatt	<i>Rajesh</i>
8.	Dr. Sandeep Srivastava	<i>Sandeep</i>

Date 20-05-2017

Shri Ram College, Muzaffarnagar
(Department of Journalism & Mass Communication)
Attendance Sheet of Saturday Tea Club
Session 2016-17

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	
7.	Dr. Rajesh Krishan Bhatt	
8.	Dr. Sandeep Srivastava	

Name of Faculty. Dr. Sandeep Srivastava

Date-20.05.2017

Topic-Development communication

Development communication refers, alternatively, as either a type of marketing and public opinion research, or the use of communication to facilitate social development. This article focuses on the latter use: Development communication engages stakeholders, establishes conducive environments, assesses risks and opportunities and promotes information exchanges to bring about positive social change via sustainable development. Development communication techniques include information dissemination and education, behavior change, social marketing, social mobilization, media advocacy, communication for social change and community participation.

Development communication has been labeled the *Fifth Theory of the Press*, with "social transformation and development," and "the fulfillment of basic needs" as its primary purposes. Jamias articulated the philosophy of development communication which is anchored on three main ideas, namely: purposive, value-laden and pragmatic. Nora C. Quebral expanded the definition, calling it "the art and science of human communication applied to the speedy transformation of a country and the mass of its people from poverty to a dynamic state of economic growth that makes possible greater social equality and the larger fulfillment of the human potential." Melcote and Steeves saw it as "emancipation communication", aimed at combating injustice and oppression.

Definitions

The term "development communication" was coined in 1972 by Quebral, who defines the field as:

...the art and science of human communication linked to a society's planned transformation from a state of poverty to one dynamic socio-economic growth that makes for greater equality and the larger unfolding of individual potentials.

Erskine Childers defined it as:

Development support communications is a discipline in development planning and implementation in which more adequate account is taken of human behavioural factors in the design of development projects and their objectives.

The World Bank currently defines development communication as the "integration of strategic communication in development projects" based on a clear understanding of indigenous realities.

The Thusong government center described it as "providing communities with information they can use in bettering their lives, which aims at making public programmes and policies real, meaningful and sustainable"

Bessette (2006) defined development communication as a "planned and systematic application of communication resources, channels, approaches and strategies to support the goals of socio-economic, political and cultural development". Development communication is essentially participatory, because, according to Ascroft and Masilela (1994) "participation translates into individuals being active in development programmes and processes; they contribute ideas, take initiative and articulate their needs and their problems, while asserting their autonomy."

Policy

Development communication policy covers formal and informal processes where interests are defined, expressed and negotiated by actors with different levels of power and with the goal of influencing policy decisions.

Development support communication

Development support communication (DSC) is development planning and implementation that accounts for human behavioral factors in the design of development projects. DSC links stakeholders involved in development such as politicians, administrators, consumers and others. Communication channels include vertical (flowing from government to individuals and the reverse) and horizontal between the institutions and personnel connected with the development process.

DSC attempts to communicate the latest skills, knowledge and innovation to agriculturists to increase their output. Target groups include innovation or knowledge producers, political/government leaders and agriculturists.