

**Shri Ram College, Muzaffarnagar**  
(Department of Journalism & Mass Communication)  
**Schedule of Saturday Tea Club**  
Session 2018-19

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(*Nibha*)  
Mrs. Nibha Sinha  
Convener, Saturday Club  
JMC

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

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

Date 11-09-2018

**Notice**

All the Faculty members of Journalism & Mass Communication Department are hereby inform that there will be a discussion over "Participatory Development Communication" topic delivered by Ms. Vaishali Garg, Faculty, Department of Journalism & Mass Communication on dated 15-09-2018 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.

(*Nibha*)  
Mrs. Nibha Sinha  
Convener, Saturday Club  
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.	Dr. Rajesh Krishan Bhatt	<i>Rajesh</i>
3.	Dr. Sandeep Srivastava	<i>Sandeep</i>
4.	Ms. Vaishali Garg	<i>Vaishali</i>
5.	Mr. Vipin Kumar	<i>Vipin</i>
6.	Mr. Rakesh Kumar	<i>Rakesh</i>
7.	Mrs. Nibha Sinha	<i>Nibha</i>
8.	Mr. Brij Kishor Singh	<i>Brij</i>
9.	Mr. Manu Kaushik	<i>Manu</i>
10.	Mr. Tarun Pal	<i>Tarun</i>

Date 15-09-2018

**Shri Ram College, Muzaffarnagar**  
**(Department of Journalism & Mass Communication)**  
**Attendance Sheet of Saturday Tea Club**  
**Session 2018-19**

S.No.	Name of Faculty	Signature
1.	Dr. Ravi Gautam	Ravi Gautam
2.	Dr. Rajesh Krishan Bhatt	Rajesh
3.	Dr. Sandeep Srivastava	Sandeep
4.	Ms. Vaishali Garg	Vaishali
5.	Mr. Vipin Kumar	Vipin
6.	Mr. Rakesh Kumar	Rakesh
7.	Mrs. Nibha Sinha	Nibha
8.	Mr. Brij Kishor Singh	Brij
9.	Mr. Manu Kaushik	Manu
10.	Mr. Tarun Pal	Tarun



Name of faculty-Vaishali Garg

Date-15.09.2018

### Topic-Participatory development communication

The evolution of the participatory development communication school involved collaboration between First World and Third World development communication organizations. It focused on community involvement in development efforts and was influenced by Freirean critical pedagogy and the Los Baños school (Besette, 2004)

### World Bank

The World Bank actively promotes this field through its Development Communication division and published the *Development Communication Sourcebook* in 2008, a resource addressing the history, concepts and practical applications of this discipline

### Examples

- One of the first examples of development communication was Farm Radio Forums in Canada. From 1941 to 1965 farmers met weekly to listen to radio programs, supplemented by printed materials and prepared questions to encourage discussion. At first this was a response to the Great Depression and the need for increased food production in World War II. Later the Forums dealt with social and economic issues. This model of adult education or distance education was later adopted in India and Ghana.
- Radyo DZLB was the community broadcasting station of UPLB College of Development Communication. It was a forerunner of the school-on-air (SOA) concept that provided informal education for farmers. DZLB hosted SOAs on nutrition, pest management and cooperatives. DZLB aired educational programming for farmers and cooperatives.
- Instructional television was used in El Salvador during the 1970s to improve primary education. One problem was a lack of trained teachers. Teaching materials were improved to make them more relevant. More children attended school and graduation rates increased. [citation needed]
- In the 1970s in Korea the Planned Parenthood Federation succeeded in lowering birth rates and improving life in villages such as Oryu Li. It mainly used interpersonal communication in women's clubs. Oryu Li's success did not recur in all villages. The initial effort had the advantage of a remarkable local leader and visits from the provincial governor.
- A social marketing project in Bolivia in the 1980s tried to get women in the Cochabamba Valley to use soybeans in their cooking. This was an attempt to deal with chronic malnourishment among children. The project used cooking demonstrations, posters and broadcasts on local commercial radio stations. Some people tried soybeans but the outcome of the project was unclear.
- In 1999 the US and DC Comics planned to distribute 600,000 comic books to children affected by the Kosovo War. The books were in Albanian and featured Superman and Wonder Woman. The aim was to teach children what to do when they find an unexploded land mine left over from Kosovo's civil war. The comic books instruct children not to touch and not to move, but instead to call an adult for help. [citation needed]
- Since 2002, Journalists for Human Rights, a Canadian NGO, has operated projects in Ghana, Sierra Leone, Liberia, and the Democratic Republic of the Congo. JHR works directly with journalists, providing monthly workshops, student sessions, on the job training and additional programs on a country by country basis. [citation needed]

### Policy



Development communication is intended to build consensus and facilitate knowledge sharing to achieve positive change in development initiatives. It disseminates information and employs empirical research, two-way communication and dialogue among stakeholders. It is a management tool to help assess socio-political risks and opportunities. By using communication to bridge differences and take action towards change, development communication can lead to successful and sustainable results.

Development communication is a response to historic, social and economic factors that limit access to information and citizen participation. These include poverty and unemployment, limited access to basic services, remote settlement patterns, lack of access to technology, lack of information, inadequate health services, lack of education and skills and lack of infrastructure.

FAO asserted that communication can play a decisive role in promoting human development. Democracy, decentralization and the market economy empower individuals and communities to control their own destinies. Stimulating awareness, participation, and capabilities is vital. Policies must encourage effective planning and implementation of communication programs.

Lee advocated that communication policies and practices require joint action among leaders in social, economic, scientific, educational and foreign affairs and that success requires constant contact and consultation with communicators and citizens.

UNESCO conducted studies on communication policies as part of the resolutions adopted by the General Conference of UNESCO during its 16th session in 1970. Its objective was to promote awareness of communication policies at the governmental, institutional and professional levels of selected member states. The selected countries were Ireland, Sweden, Hungary, Yugoslavia, West Germany, and Brazil. Two years later, a UNESCO meeting of experts on communication policies and planning defined communication policy as a set of norms established to guide the behavior of communication media. According to these experts, the scope of communication policies comprises:

- The values that determine the structure of communication systems and guide their operation
- The systems of communication, their structures, and operation
- The output of these systems and their impact and social functions

The Asian Media Information and Communication Centre (AMIC) was commissioned by UNESCO to do a feasibility study on "Training in Communication Planning in Asia" in 1974. It organized the first AMIC Regional Conference on Development Communication Policies and Planning in Manila, Philippines in May 1977. Attended by delegates from ten countries, it drew up basic recommendations including the organization of national development communication councils by each country's governmental, educational and media groups.

According to Habermann and De Fontgalland, the difficulties in the adoption of a viable development communication policy have to be simultaneously analyzed horizontally and vertically. Horizontally government agencies, semi-governmental offices (e.g., rural extension service), independent development organizations and private media outlets must coordinate policy. Vertically, information must flow in both directions between the population base and decision-making bodies. This involves local and supra-local administrations that are active in handing out directives and reporting back to the government. Commonly, default policies do not encourage/require such institutions to feed information from the populace to policymakers, with the exception of government extension bureaus. In 1986 Quebral stressed the importance of equally recognizing systematic practice along with formal research as a legitimate basis for decisions. According to her, research must precede and become the foundation of policy.

### Stakeholder analysis

Main article: Stakeholder analysis

The design and implementation of policies is becoming more complex, and the number and type of actors involved in policy implementation more diverse; hence, the policy process is evolving towards multi-actor and multi-goal situations. "Stakeholder" has been variously defined according to the goal of the analysis, the analytic approach or the policy area. Where several groups of stakeholders are involved in the policy process, a stakeholder analysis can provide a useful resource.



Stakeholder analysis can help analyze the behavior, intentions, interrelations, agendas, interests and the resources of stakeholders in the policy processes Crosby described stakeholder analysis as offering methods and approaches to analyze the interests and roles of key players. Hannan and Freeman include groups or individual who can affect or be affected by the achievement of the organization's objectives, while others exclude those who cannot influence the outcome. For instance, Brugh and Varvasovszky defined stakeholder as "individuals, groups, and organizations who have an interest (stake) and the potential to influence the actions and aims of an organization, project, or policy direction." According to Flor, a stakeholder analysis of communication policy would reveal the interplay of the following sectors:

- Government - Enacts all communication policies, making it the most powerful stakeholder.
- Education sector - Conducts research that underlies subsequent policies.
- Communication industry - Influences communication policies. May adopt self-regulation to avoid/delay government regulation. For example, the Kapisanan ng mga Brodkaster sa Pilipinas and the Philippine Press Institute institute ethics codes.
- Private sector - Avoid policies that limit content and to protect themselves from opponents.
- Religious sector - Traditionally opposes policies that allow obscenity, violence and profanity to be distributed.
- Foreign interests - e.g., international lending agencies may demand the end of monopolies—including state media entities—as a condition for financial aid.
- Consumers - Traditionally not consulted, but more recently claiming to protect the public interest.

The United Nations has recognised the importance of "the need to support two-way communication systems that enable dialogue and that allow communities to express their aspirations and concerns and participate in decisions...." Such two-way interactions can help expose local reality. Keune and Sinha claim that community involvement in development communication policy is important, as they are the "ultimate and perhaps the most important beneficiaries of development communication policies and planning

### Historical perspectives

See also: History of communication

Cuilenburg and McQuail (2003) identify three main phases of communications policy-making: Emerging Communications Industry Policy (until the Second World War)—during this era, communications policy mainly supported state and corporate benefits. Policy covered telegraph, telephony and wireless and later, cinema. Policies were ad hoc measures designed to facilitate a series of technical innovations.

- Public Service Media Policy (1945-1980)—After the Second World War, policy was dominated by sociopolitical rather than economic and national strategic concerns. This phase began after the Second World War. Policy expanded from addressing technical matters to the content of communications and to cover the traditional press.
- New Communications Policy Paradigm (1980 to present)—Technological, economic and social trends fundamentally changed media policy from 1980 onward. Technological convergence became an agenda item when the US Office of Technology Assessment published its pioneering study, *Critical Connections* (OTA, 1990) followed by the European Union (CEC, 1997). "Convergence" meant that the boundaries between information technologies blurred: computer and telecommunications converged to telematics; personal computers and television become more similar; and formerly separated networks become interconnected. Regulation of mass media became increasingly linked to telecommunications regulation. Globalization and the permeability of national frontiers by multinational media limited the impact of policy in most countries.

## Critiques

Development communication policy as a field experienced persistent conflict. Debates operated within the discourse of each period: autonomous vs. dependent in the 50s<sup>1</sup>; unequal North-South communication flows in the 60s and 70s; transnational corporations and non-governmental actors in the 80s; the converged global information society and the market-based media structure in the 90s; and online media and the digital divide in the 2000s. <sup>[citation needed]</sup>

## Participation

Hamelink and Nordenstreng called for multistakeholder participation in Information and Communications Technology (ICT) governance and for formal and informal policy development mechanisms to enable state and non-state actors to shape the media and communication industries.

## Funding agency bias

Manyozo advocated a rethinking of communication for development policies, perceiving a failure by communication policy makers to identify funding institutions that encourage cultural imperialism and unequal power relations between Western and local organizations. He attributed this to the absence in communication policy debates of a political economy discourse. In reviewing the different approaches to communication for development policies – media, participation and community dialogue – Manyozo criticizes groups that emphasizes one over the others.



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

Date 25-09-2018

Notice

All the Faculty members of Journalism & Mass Communication Department are hereby inform that there will be a discussion over "Powers, Practice & Procedure of Press Council" topic delivered by Dr. Rajesh Krishan Bhatt, Faculty Department of Journalism & Mass Communication on dated 29-09-2018 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.

(...Nibha...)  
Mrs. Nibha Sinha  
Convener, Saturday Club  
JMC

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

S.No.	Name of Faculty	Signature
1.	Dr. Ravi Gautam	<u>Rautam</u>
2.	Dr. Rajesh Krishan Bhatt	<u>Rajesh</u>
3.	Dr. Sandeep Srivastava	<u>Sandeep</u>
4.	Ms. Vaishali Garg	<u>Vaishali</u>
5.	Mr. Vipin Kumar	<u>Vipin</u>
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8.	Mr. Brij Kishor Singh	<u>Brij</u>
9.	Mr. Manu Kaushik	<u>Manu</u>
10.	Mr. Tarun Pal	<u>Tarun</u>



Date 29-09-2018

*Shri Ram College, Muzaffarnagar*  
(Department of Journalism & Mass Communication)  
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**Session 2018-19**

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10.	Mr. Tarun Pal	<i>Tarun</i>

Name Of Faculty- Dr. Rajesh Krishan Bhatt

Date-29.09.2018

### Topic-Powers, practice and procedure Of Press Council Of India

The Press Council of India was first set up on 4 July 1966 by the Parliament to regulate the press in India. The basis at that time was the Press Council Act, 1965 which resulted from the recommendations of the First Press Commission of India (1952-1954). The stated objectives were "to help newspapers maintain their independence" and to "raise the standards" through a code of conduct, maintaining "high professional standards" and "high standards of public taste". However, after 1978, the Council functions under the Press Council Act 1978 which arose from the recommendations of the Second Press Commission of India (1978) which argued, among other things, for a "cordial relationship between the government and the press".

The Press Council is a statutory, quasi-judicial body which acts as a watchdog of the press. It adjudicates the complaints against and by the press for violation of ethics and for violation of the freedom of the press respectively.

The Press Council is headed by a Chairman: usually, a retired judge of the Supreme Court of India (except for the first chairman, Justice J. R. Mudholkar, who was a sitting judge of Supreme Court of India in 1968). It consists of a Chairman and 28 other members. Of the 28 members, 13 represent the working journalists. Of whom 6 are to be editors of newspapers and remaining 7 are to be working journalists other than editors. 6 are to be from among persons who own or carry on the business of management of newspapers. One is to be from among the persons who manage news agencies. Three are to be persons having special knowledge or practical experience in respect of education and science, law and literature and culture. The remaining five are to Members of Parliament : three from Lok Sabha, and two from Rajya Sabha. The members serve on the Council for a term of three years. The Council was last reconstituted on 22 May 2001. The present Chairman is Justice Chandramauli Kumar Prasad.

The Council is funded by revenue collected by it as fees levied on the registered newspapers in the country on the basis of their circulation. No fee is levied on newspapers with a circulation of less than 5000 copies. The deficit is made good by grants by the Central Government, through the Ministry of Information and Broadcasting.

### Complaints Procedure<sup>131</sup>

A complaint against a newspaper for any publication the complainant finds objectionable and affecting him personally, or for non-publication of any material, should first be taken up with the editor or other representative of the publication concerned.

If the complaint is not resolved satisfactorily, it may be referred the Press Council of India. The complaint must be specific and in writing and should be filed/lodged within two months of the publication of the impugned news item in case of dailies and weeklies and four months in all other cases, along with the original/photostat copy of the impugned clipping (an English translation if the matter is in a South Asian language). The complainant must state in what manner the publication/non-publication of the matter is objectionable within the meaning of



the Press Council Act, 1978, and enclose a copy of the letter to the editor, pointing out why the matter is considered objectionable. The editor's reply thereto or published rejoinder, if any, may also be attached to it. A declaration stating that the matter is not pending in any court of law is also required to be filed.

If a newspaper or journalist is aggrieved by any action of any authority that may impinge on the freedom of the press, he can also file a complaint with the Council. The aggrieved newspaper or journalist may inform the Council about the possible reason for the action of the authorities against him i.e. if it is as a reprisal measure taken by the authorities due to critical writings or as a result of kisan the policy that may affect the freedom of the press (supporting documents, with English translation if they are in a South Asian language, should be filed). A declaration regarding the non-pendency of the matter in any court of law is also necessary.

On receipt of a complaint made to it or otherwise, if the Council is prima facie satisfied that the matter discloses sufficient ground for inquiry, it issues a show cause notice to the respondents and then considers the matter through its Inquiry Committee on the basis of written and oral evidence tendered before it. If, on inquiry, the Council has reason to believe that the respondent newspaper has violated journalistic norms, the Council keeping in view the gravity of the misconduct committed by the newspaper, warns, admonishes or censures the newspaper or disapproves of the conduct of the editor or the journalist as the case may be. It may also direct the respondent newspaper to publish the contradiction of the complainant or a gist of the Council's decision in its forthcoming issue.

Similarly, when the Council upholds the complaint of the aggrieved newspaper/journalist the Council directs the concerned government to take appropriate steps to redress the grievance of the complainant. The Council may, if it considers necessary, make such observations, as it may think fit, in any of its decisions or reports, respecting the conduct of any authority, including Government.

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

Date 03-10-2018

Notice

All the Faculty members of Journalism & Mass Communication Department are hereby inform that there will be a discussion over "Press Information Bureau" topic delivered by Mr. Brij Kishor Singh, Faculty Department of Journalism & Mass Communication on dated 06-10-2018 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.

(...Nibha...)  
Mrs. Nibha Sinha  
Convener, Saturday Club  
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(...Ravi Gautam...)  
Dr. Ravi Gautam  
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9.	Mr. Manu Kaushik	<u>Manu</u>
10.	Mr. Tarun Pal	<u>Tarun</u>



Date 06-10-2018

**Shri Ram College, Muzaffarnagar**  
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**Session 2018-19**

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1.	Dr. Ravi Gautam	<u>Ravi Gautam</u>
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9.	Mr. Manu Kaushik	<u>Manu</u>
10.	Mr. Tarun Pal	<u>Tarun</u>

**Name of Faculty- Brij Kishor Singh**

**Date-06.10.2018**

**Topic-PRESS INFORMATION BUREAU**

The Press Information Bureau (PIB) is the nodal agency of the Government of India to disseminate information to the print and electronic media on government policies, programmes, initiatives and achievements. It functions as an interface between the Government and the media and also serves to provide feedback to the Government on peoples reaction as reflected in the media.

PIB disseminates information through different modes of communication viz. press releases, press notes, feature articles, backgrounders, photographs, database available on Bureaus website. Information disseminated is released in English, Hindi and Urdu and subsequently translated in other Indian languages to reach out to about 8,400 newspapers and media organizations in different parts of country.

In addition PIB organizes Press Conferences, Press Briefing, Interviews of the Ministers /Secretarys and other senior officers for sensitizing media persons on important policy initiatives of the Government. The Bureau also conducts Press Tours to successful project sites to enable media to have first hand account of developmental activities going on in the country.

#### **ORGANISATIONAL SET-UP**

PIB has its Headquarters in New Delhi. It is headed by the Principal Director General (Media & Communication) who is assisted by a Director General and eight Additional Director Generals at Headquarters. Besides, the Bureau has Departmental Publicity Officers varying in ranks from Directors to Assistant Directors and Media & Communication Officers who are attached with different Ministries in order of the Officers rank and Ministrys size, importance and sensitivity.

PIB also runs a Control Room (News Room) at Headquarters to ensure dissemination of information after normal working hours on weekdays from 6.00 pm to 9.00 pm and from 3.00 pm to 9.00 pm on weekends and holidays.

PIB has eight Regional Offices headed by Additional Director Generals and 34 Branch Offices and Information Centers to cater to information needs of regional press and other media. In addition to release of publicity material issued from the Headquarters in local language, these Regional and Branch Offices of PIB issue original press releases, press notes, backgrounders etc. whenever an important event is organized by any of the Central Ministries or Public Sector Undertakings in a particular region. These Offices also take up the decisions of the Central Government which



may be of special importance to a particular region for focused publicity through information dissemination on sustained basis.

Activities of PIB can be broadly classified in three Categories viz.:

Information, Education & Communication (PUBLICITY)

Feedback

Accreditation & Special Services

### **IEC (PUBLICITY)**

Departmental Publicity Officers (DPOs) have been attached to various Ministries and Departments for disseminating information to the media through press releases, press notes, backgrounders etc. and also by arranging press conferences, press tours, media briefings etc., These Officers have been consistently providing the requisite service to their respective Ministries and have been also meeting the information needs of media in respect of those Ministries. DPOs also advise their respective Ministries on all matters pertaining to information needs of media and Ministries publicity requirements.

Beside the routine publicity work, the Bureau makes some special endeavours towards publicity like Editors Conference on Social and Infrastructure Issues, Economic Editors Conference (EEC) PICs and Press Tours.

### **PUBLIC INFORMATION CAMPAIGNS (PICS)**

Public Information Campaigns(PICs) are organized as information camps in collaboration with DAVP, DFP, S&DD etc. to provide information to common people on various schemes of the Central Govt. The strategy of a PIC is to combine information dissemination with the delivery of services at the doorsteps for the beneficiaries particularly in rural areas. It envisages direct contact with the Aam Aadmi and seeks to empower citizen particularly from rural areas with knowledge of various welfare schemes of Central Govt. under the flagship programmes.

### **PRESS TOURS**

Successful projects, under various schemes of the Central Govt. in remote and backward regions of the country are identified and national and local media are taken on tours to visit these projects to get first hand account of the efforts of the individuals, organizations and Government agencies and report the same in media.

### **FEEDBACK, FEATURE AND PHOTO SERVICES**

Bureaus officers attached to various Ministry/Departments also provide feedback to their respective Ministries and Departments. As part of the Special Services, the Feedback Cell in PIB prepares Daily Digests and Special Digests based on news stories and editorials from National as well as Regional dailies and periodicals for the use by Ministries. The Feature

Unit of the Bureau issues backgrounders, updates, info-nuggets, features and graphics, which were also sent to the Regional/Branch offices for translation and circulation to the local media.

#### **ACCREDITATION AND OTHER SERVICES**

The PIB provides accreditation to media representatives including foreign media at the Headquarters. This facilitates them to access information from the Government sources. The number of media persons accredited is 1618 correspondents and 476 cameramen/photographers . Besides, 152 technicians and 84 editors and media critics have also been granted accreditation. The Bureau has adopted a fully online system of accreditation from the year 2009.



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

Date 15-10-2018

Notice

All the Faculty members of Journalism & Mass Communication Department are hereby inform that there will be a discussion over "Radio Discussions" topic delivered by Mr. Manu Kaushik, Faculty Department of Journalism & Mass Communication on dated 20-10-2018 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.

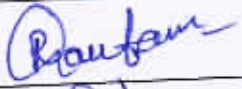
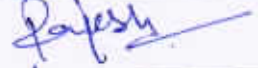
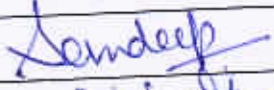


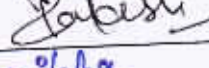



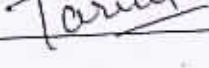
(...*Nibha*...)  
Mrs. Nibha Sinha  
Convener, Saturday Club  
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(...*Ravi*...)  
Dr. Ravi Gautam  
HOD  
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S.No.	Name of Faculty	Signature
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2.	Dr. Rajesh Krishan Bhatt	<i>Rajesh</i>
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6.	Mr. Rakesh Kumar	<i>Rakesh</i>
7.	Mrs. Nibha Sinha	<i>Nibha</i>
8.	Mr. Brij Kishor Singh	<i>Brij</i>
9.	Mr. Manu Kaushik	<i>Manu</i>
10.	Mr. Tarun Pal	<i>Tarun</i>

Date 20-10-2018

*Shri Ram College, Muzaffarnagar*  
(Department of Journalism & Mass Communication)  
Attendance Sheet of Saturday Tea Club  
Session 2018-19

S.No.	Name of Faculty	Signature
1.	Dr. Ravi Gautam	
2.	Dr. Rajesh Krishan Bhatt	
3.	Dr. Sandeep Srivastava	
4.	Ms. Vaishali Garg	
5.	Mr. Vipin Kumar	
6.	Mr. Rakesh Kumar	
7.	Mrs. Nibha Sinha	
8.	Mr. Brij Kishor Singh	
9.	Mr. Manu Kaushik	
10.	Mr. Tarun Pal	



Name of faculty- Manu Kaushik

Date-20.10.2018

### Topic-Radio Discussions:

In radio, this technique is used to let people have different point of views on matters of public concern. Radio discussions are produced when there are social or economic issues which may be controversial. So when different experts meet and discuss such issues, people understand various point of views. Generally, these discussions on radio are of longer duration- say 15 to 30 minutes. Two or three people who are known for their views and are well informed senior persons or journalists, who act as a moderator, takes part and discuss about a particular topic for about 30 minutes.

The radio discussion usually involves several participants and a moderator. The discussions are usually over issues and events that are of some importance to the common man. Radio discussions could be on any subject: politics, medicine, science, sports, literature, engineering, etc.

A radio discussion cannot and should not be fully scripted. This does not mean that the programme should proceed any way. It has to be very carefully structured by the moderator. First, the participants have to be chosen with great care. They should be well informed on whatever subject they are to discuss and they should be willing to be disciplined in their own presentation under the direction of the moderator. Undisciplined participants can ruin the whole discussion by projecting their point-of-view at the expense of others. This is a common phenomenon when politicians are asked to speak. A good participant listens, awaits his turn and chooses to debate instead of argue.

Similarly, a moderator should be non-partisan. She/he should not be partisan and ensure that everyone has an equal chance to speak.

### Preparation for Discussion

#### Qualities for good radio discussion moderator

- Introduce the topic briefly and comprehensively
- Clarify the focus of the discussion
- Introduce the participants and clarify why they are eligible to speak on the issue
- Present a question or statement
- Choose a participant to respond to it
- Go round the table to make sure that everybody gets a chance to speak
- Bring together differing points of view in interesting juxtapositions
- Encourage the participants to speak by being interested
- Tactfully control a meandering speaker
- Persuade an evasive speaker to make a point
- Ensure that everyone has a chance to speak
- Conclude by summing up the main points of the discussion and thanking the participants

Research plays an important role in organizing a discussion. The producer of a discussion has not only to study the subject being discussed but make an intelligent choice of participants. The participants need not be 'experts' in the formal sense of the word but should have some reason for being on the panel

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

Date 30-10-2018

**Notice**

All the Faculty members of Journalism & Mass Communication Department are hereby inform that there will be a discussion over "Radio Documentaries/ Features" topic delivered by Mrs. Nibha Sinha, Faculty Department of Journalism & Mass Communication on dated 03-11-2018 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.

(...*Nibha*...)  
Mrs. Nibha Sinha  
Convener, Saturday Club  
JMC

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

S.No.	Name of Faculty	Signature
1.	Dr. Ravi Gautam	<i>Rautam</i>
2.	Dr. Rajesh Krishan Bhatt	<i>Rajesh</i>
3.	Dr. Sandeep Srivastava	<i>Sandeep</i>
4.	Ms. Vaishali Garg	<i>Vaishali</i>
5.	Mr. Vipin Kumar	<i>Vipin</i>
6.	Mr. Rakesh Kumar	<i>Rakesh</i>
7.	Mrs. Nibha Sinha	<i>Nibha</i>
8.	Mr. Brij Kishor Singh	<i>Brij</i>
9.	Mr. Manu Kaushik	<i>Manu</i>
10.	Mr. Tarun Pal	<i>Tarun</i>



Date 03-11-2018

**Shri Ram College, Muzaffarnagar**  
**(Department of Journalism & Mass Communication)**  
**Attendance Sheet of Saturday Tea Club**  
**Session 2018-19**

S.No.	Name of Faculty	Signature
1.	Dr. Ravi Gautam	<i>Ravi Gautam</i>
2.	Dr. Rajesh Krishan Bhatt	<i>Rajesh</i>
3.	Dr. Sandeep Srivastava	<i>Sandeep</i>
4.	Ms. Vaishali Garg	<i>Vaishali</i>
5.	Mr. Vipin Kumar	<i>Vipin</i>
6.	Mr. Rakesh Kumar	<i>Rakesh</i>
7.	Mrs. Nibha Sinha	<i>Nibha</i>
8.	Mr. Brij Kishor Singh	<i>Brij</i>
9.	Mr. Manu Kaushik	<i>Manu</i>
10.	Mr. Tarun Pal	<i>Tarun</i>

Name of Faculty- Nibha Sinha

Date-03.11.2018

**Topic-Radio Documentaries/Features:** A lot of programmes you see on television are educational and public service documentaries. Radio also has this format. Unlike documentary films, radio documentaries have only sound – i.e. the human voice, music and sound effects. So a radio documentary is a programme based on real sounds and real people and their views and experiences. Radio documentaries are based on the facts presented in an attractive manner or dramatically. Radio documentaries are radio's own creative format. The producer of a documentary needs to be very creative to use human voice, script, music and sound effects very effectively. Radio documentaries are also called radio features.

### Types of radio feature and documentary

There are mainly two types of features: narrative features and dramatized features.

**Narrative Feature:** In Narrative Features, the thread of narration runs through the entire programme in which dialogues are avoided. It includes extracts from a variety of sources including books, memoirs, reports, dispatches, library recording etc. Biographical features belong to this genre. A narrative feature is possible on any subject in which the producer can access material recorded or printed and create a word picture, through appropriate use of the accessed material and suitable narration.

**Dramatized Feature:** It has the characteristics of drama but unlike plays which deal with fiction, it aims at imaginative presentation of the facts. It is undertaken when OB recording is difficult to obtain or is not found necessary. To quote Elwyn Evans, a well known feature producer of the BBC "Invented dialogues in the mouth of invented characters sometimes express the essence of a human situation better than any words one can dig out of real people". A dramatized feature is not merely a talk script read by three or four voices but there is emphasis on dialogues and presentation by drama voices.

Radio Documentary is generally of two types; the informative and investigative.

- 1- **Informative Documentary:** It can be on any subject or theme, person, event, activity or institution undertaken to widen the horizon of the listeners. It tries to involve the audience both emotionally as well as intellectually by presenting a wide spectrum of information. The subject can be an eminent freedom fighter, AIDS awareness, a research institute or the discovery of insulin etc.
- 2- **Investigative Documentary:** As the title itself suggests, Investigative Documentary investigates some issues. It takes up special problems like street children, bride burning, drug addiction, corruption in public life, bogus universities etc.

### Planning Of Features and Documentaries

A radio feature or documentary, like any other radio programme, has to seize the attention of the audience. For that, it is crucial that the feature has a strong introduction. The introduction would also depend on the type of radio technique you adopt. Often sound and music, and not necessarily, the spoken-word, that can make the beginning of a programme attractive and compelling. You have to use your creativity and ingenuity to come out with very attractive openings of a radio feature. Conceptualization is the first stage of planning.

#### Conceptualization

You have already read in the preceding units that in order to make any radio programme. One has to have ideas. A radio person has to be on constant search for new ideas for conceptualizing programmes. The same is true while planning radio features and documentaries. The producer has to be very observant and look around for ideas for features and documentaries. While talking to people, interacting with experts, travelling or walking on the streets, bright ideas may flash across his/her mind which may be useful for developing programmes. Ideas are also gathered while attending a lecture, watching a play or a sporting event or even while buying things in



the market. Some of the topics may be from your memory, others may stem from an experience or something you strongly feel about.

The tips usually given to new producers are:

- Keep a notebook handy to jot down ideas as and when they strike.
- Be observant while travelling as good programme ideas originate while travelling.
- Whatever is being read should be read with concentration as any interesting article or news item may give an idea for a feature.
- Talking to different people can generate new ideas for features.
- Always have an open mind and be receptive to ideas.

### Research

At the stage of generating ideas and conceptualizing a programme, you as a producer have to work on your own. You need to understand the subject and come to grips with it. Very often, the information, data or documents available may not be adequate; hence, research may be required. Research helps you to cover the relevant and vital aspects or issues involved in their entirety. It enables you to define the scope and sharpen the focus of the programme.

Research comprises both library research and field research. Library research is collecting material from books, periodicals and report. Field research includes consulting persons connected with the subject. In many cases, the producer has to double up as a researcher for collecting and collating information from various sources.

### Defining the Scope

A radio programme, as you are aware, essentially seeks to cater to the needs of the listeners. You should ensure that the topic chosen is not only relevant to the target audience but also be comprehensible to them. For this, it is imperative that you yourself have clarity of subject and the treatment you propose to give to the subject. This means defining the objective and the scope of such programmes. If this is not done judiciously, you may end up with a plethora of material which would make production and editing a difficult task. Eventually, you may miss the focus and fail to communicate the essential aspects of the programme.

The scope of the programme is not a detailed write-up. It is a statement of the objectives of the programme. It may contain at the most about 200 words. It starts with a working title which can be changed later if you come across a better and a catchier one. If the producer is planning a programme on consumer protection which is a vast subject, outline the scope of the programme after studying the available material. It helps in focussing on the core issues, on which emphasis has to be made, facts to be brought out, and persons to be interviewed etc. Such a systematic approach helps in avoiding wastage of efforts.

### Plan of Action

After defining the objective of the programme and working on its scope, you have to chalk out a plan for production process. For the smooth production of a radio feature documentary, you have to do a lot of paper work. You have to intimate the organization or individuals concerned about the date and time and schedule of recordings so that the persons are available at the time of his/her visit. Even if you speak to someone personally or over the telephone, it is always advisable to write and confirm the appointments so that there are no last minute glitches.

In radio, deadlines are of great importance. A programme like a feature is generally prepared well in advance. To beat the deadlines, various actions involved in the production of the programme need to be drawn out. You must outline a checklist of all these activities, including the sound effects to be recorded, the interviews to be conducted and the information to be collected. In the case of studio based features, you have to prepare the list of recordings available in the library, material which is to be recorded in the studios, the artistes to be invited for voicing the script, the date and time of recording etc. For outer broadcast (O.B.) recording you have to organize

the O.B. equipment, tapes, manpower and transport, dates of OBs, persons to be interviewed, dates of recording of narration, editing etc.

### **Scripting of Features**

Features are generally script-based. The producer writes the script him/herself or engages an experienced script writer to write it. The three cardinal principles of spoken-word namely simplicity, lucidity and euphony are to be kept in view while writing the script. A feature is possible without a single OB recording as 'inset'. If there is no recorded inset in the programme, the script has to be presented by two or three drama voices. The script will then lay emphasis on dialogues. However, as we have already mentioned, a feature script is not a talk script apportioned between two or three voices to be read, each voice establishes a separate identity.



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

Date 14-11-2018

**Notice**

All the Faculty members of Journalism & Mass Communication Department are hereby inform that there will be a discussion over "Radio Drama" topic delivered by Mr. Tarun Pal, Faculty Department of Journalism & Mass Communication on dated 17-11-2018 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.

(...*Nibha*...)  
Mrs. Nibha Sinha  
Convener, Saturday Club  
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.	Dr. Rajesh Krishan Bhatt	<i>Rajesh</i>
3.	Dr. Sandeep Srivastava	<i>Sandeep</i>
4.	Ms. Vaishali Garg	<i>Vaishali</i>
5.	Mr. Vipin Kumar	<i>Vipin</i>
6.	Mr. Rakesh Kumar	<i>Rakesh</i>
7.	Mrs. Nibha Sinha	<i>Nibha</i>
8.	Mr. Brij Kishor Singh	<i>Brij</i>
9.	Mr. Manu Kaushik	<i>Manu</i>
10.	Mr. Tarun Pal	<i>Tarun</i>

Date 17-11-2018

**Shri Ram College, Muzaffarnagar**  
**(Department of Journalism & Mass Communication)**  
**Attendance Sheet of Saturday Tea Club**  
**Session 2018-19**

S.No.	Name of Faculty	Signature
1.	Dr. Ravi Gautam	<i>Ravi Gautam</i>
2.	Dr. Rajesh Krishan Bhatt	<i>Rajesh</i>
3.	Dr. Sandeep Srivastava	<i>Sandeep</i>
4.	Ms. Vaishali Garg	<i>Vaishali</i>
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7.	Mrs. Nibha Sinha	<i>Nibha</i>
8.	Mr. Brij Kishor Singh	<i>Brij</i>
9.	Mr. Manu Kaushik	<i>Manu</i>
10.	Mr. Tarun Pal	<i>Tarun</i>



Name of Faculty- Tarun Pal

Date-17.11.2018

### Topic-Radio Drama:

A Radio drama or a radio play is like any other play staged in a theatre or a hall. The only difference is that while a stage play has actors, stage, sets, curtains, properties movement and live action, a radio play has only 3 components. They are: the human voice, music and sound effects. Radio of course uses its greatest strengths for producing radio plays and that is the power of imagination suggestively. The voice of the actors, music and sound effects can create any situation in a radio play.

Radio drama is a story told through sound alone. The sound is of course that of dialogue and voices of people, background or mood effects, musical effects, atmospheric effects and the like. Radio drama, like stage drama is based on conflict, uses characters and has a beginning, middle and an end. Movement and progress, leading to a crisis or climax, must be suggested in radio drama through sounds. The voices of characters must be sufficiently distinguishable, one from the other, lest the listener gets confused. They must sound natural, speak true to character and above all, be interesting.

Radio listeners would be confused by the presence of more than three to four characters. In fact, the shorter the drama (the average duration is 15 to 30 minutes) the fewer should be the major characters.

### Elements of Radio Drama

**Idea:** Before committing anything on paper, it is essential to think through the basic idea of plot and form- once these are decided, a great deal follows naturally. The first question is to do with the material's suitability for the target audience, the second with its technical probability.

**Story Construction:** The simplest way of telling a story is to:

- Explain the situation.
- Introduce 'conflict'.
- Develop the action.
- Resolve the conflict.

**Plot:** This is the story with lots of twists and turns. The more the merrier. Most listeners like good exciting plots. Without a good plot you're eating a soufflé that has gone flat. You need plot, more plots and more plot. Run at least two story lines. Two sub plots would be interesting. Keep the plots linked logically within the same play. The best system is a major and a minor storyline linked to one another. Get them to come together at the end.

**Characterization:** characterization is a key ingredient and many writers find it important to sketch out a pen portrait of each character. This helps to stabilize them as people and it's easier to write convincing dialogues for them.

**Conflict:** Conflict in drama doesn't always have to be a struggle between two persons (melodrama). Conflict can consist of a person's struggle to overcome a stomach ache as in radio commercials (resolution is offered by the sponsor's pain remedy)

**Suspense:** Is what compels us to keep listening. To achieve suspense, plot writers refrain from providing conflict and resolution at the same time. There is a waiting period involved.

**Action:** Because radio is not a visual medium, action must be portrayed through sound.

(example. Boxing match – dramatized on radio with the ringing of the bell, roar of the crowd, smacking of gloves with a description of the fight provided by the dialogues)

**Speech**

**Dialogue:** Spoken words are very important in radio drama as it provides most of the information and meaning in a scene and they describe most of the action. Limitations of radio dialogue are action, multiple characters in a single scene.

**Tone:** vocal inflexion can show against the lexical meaning of the dialogue (satire, mockery) or can emphasize it. Tone can also be included.

**Paralinguistic:** non-verbal utterances ("oh...er...umm...arrgh") and the range of emotions they can signify (surprise, hesitation, pleasure, pain etc)

**Rhythm /Cadence/Speed:** both within the line, and within the dialogue as a whole - defining the pace of the scene

**Silence:** use of silence exemplifies the "invisibility" of radio - reinforces the "enigma code", creating suspense, ambiguity, tension, reflection

**Music:** music carries so many powerful emotive and cultural connotations; it often plays a key part in radio drama. It can highlight (or ironically counterpoint) the meaning of the spoken text.

**Non-diegetic music:** signature/theme tunes; filmic soundtrack music under dialogue; music beds under monologue; music bridges between scenes; music stings and jingles including station idents and branding.

**Diegetic music:** music in the world-of-the play as ambient (music on the radio, juke box, hi-fi, band in a bar, night at the opera) or a narrative device (songs within a play) which may develop storyline and character interaction; internalised music - heard by the protagonist.

**Sound Effects:** The primary role of sound effects in radio drama is to function as indexical signifiers, signposting location and/or signifying action. But they also carry symbolic connotations and sensitive significance.

To enhance their emotional significance and/or to meet audience expectations of what sounds "realistic", effects are sometimes, deliberately exaggerated, or enhanced. Sound effects can be created in post-production editing.



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

Date 29-11-2018

**Notice**

All the Faculty members of Journalism & Mass Communication Department are hereby inform that there will be a discussion over "Radio Interviews" topic delivered by Dr. Ravi Gautam, HOD, Department of Journalism & Mass Communication on dated 01-12-2018 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.

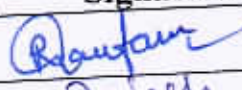
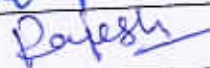
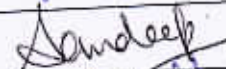
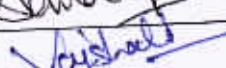
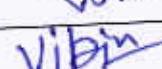
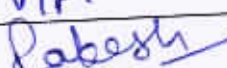
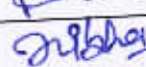
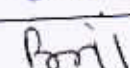
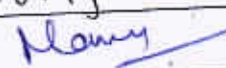
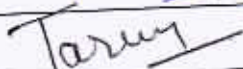
(...*Nibha*...)  
Mrs. Nibha Sinha  
Convener, Saturday Club  
JMC

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

S.No.	Name of Faculty	Signature
1.	Dr. Ravi Gautam	<i>Ravi Gautam</i>
2.	Dr. Rajesh Krishan Bhatt	<i>Rajesh</i>
3.	Dr. Sandeep Srivastava	<i>Sandeep</i>
4.	Ms. Vaishali Garg	<i>Vaishali</i>
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7.	Mrs. Nibha Sinha	<i>Nibha</i>
8.	Mr. Brij Kishor Singh	<i>Brij</i>
9.	Mr. Manu Kaushik	<i>Manu</i>
10.	Mr. Tarun Pal	<i>Tarun</i>

Date 01-12-2018

**Shri Ram College, Muzaffarnagar**  
**(Department of Journalism & Mass Communication)**  
**Attendance Sheet of Saturday Tea Club**  
**Session 2018-19**

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7.	Mrs. Nibha Sinha	
8.	Mr. Brij Kishor Singh	
9.	Mr. Manu Kaushik	
10.	Mr. Tarun Pal	



Name of faculty- Dr. Ravi Gautam

Date- 01.12.2018

### Topic-Radio Interviews:

In a radio interview the important thing is to encourage the person that you have chosen to interview to give interesting answers. This means that you will have to be aware that a public radio interview is completely different from researching or a private chat. A radio interview is always intended for a third party, i.e. the invisible audience.

The interview is an exchange between a journalist or presenter and a source of information is a difficult art. It requires good preparation, knowledge of technique, heightened people skills, in other words paying attention to others. It should be thought of in terms of goal-focused strategy.

In a radio interview the important thing is to encourage the person that you have chosen to interview to give interesting answers. This means that you will have to be aware from the first that a public radio interview is completely different from researching or a private chat. A radio interview is always intended for a third party, i.e. the invisible audience.

### Types of Interview

There are five different types of interview:

- 1- **Explanation Interview:** Get information from your interviewee about his or her expert subject, or about something he or she is well-positioned to talk about.
- 2- **Portrait Interview:** Bring out the personality of the interviewee on the air.
- 3- **Witness Interview:** Have a witness to an event.
- 4- **Declaration' Interview:** Ask the reaction of someone involved in the news, or of a politician for their immediate reaction to a story or meeting in which they have taken part.
- 5- **Vox Pop' Interview:** Usually the interviewees are shown in public places, and supposed to be giving spontaneous opinions in a chance encounter -- unrehearsed persons, not selected in any way Or survey a slice of the population to give a reflection of public opinion about news.

### Preparation before the Interview

**Research:** Research is crucial. The pertinence of your questions and your capacity to resist being manipulated depends on how good your research has been.

**Making contact beforehand:** Making contact with the person before the interview should give your interviewee a better understanding of what is expected of him or her, and in what context the interview will be used. It also means you can assess whether or not someone will make a good interviewee.

**Preparing the questions:** how you prepare your questions will depend on two criteria:

- a) **Who am I interviewing?** A politician, a colleague, the man on the street, an expert, a celebrity. You will tailor your questions in quite a different way for each.
- b) **What is it for?** A news bulletin, a current affairs programme, a general interest broadcast. The format and the atmosphere should be adapted for different types of programme.

### Preparing your equipment

Make sure your recorder is working properly (microphone, cable, tape, cassette, mini-disc, plug, batteries, etc) by doing a quick recording and listening back to it. If the interview is to take place outdoors, take along a microphone wind-shield.

### Interview Techniques

**The non-directive interview:** Begin with "Tell me about..." never use a question. This approach leaves the interviewee free to say whatever he or she likes without limiting him or her to the parameters of your own knowledge of the subject. You can then go back over the most important points raised, "sum up" each along the lines of "you were saying..." This method of interviewing is best for bringing out lots information, but it is the most difficult to master.

**The directed interview:** Only use questions, more or less open ones. The interviewer knows about what they are discussing, and sometimes even knows the answer he will get, but needs the interviewee to confirm the information.

**The semi-directed interview:** Alternate the questions between those which guide the interview to where you want to go and those which may invite interesting and enriching elaboration.

### Main Types of Questions

**Closed questions:** Reply is either 'yes' or 'no'.

Example: "Are you in favour of free speech?"

**Multiple choice questions:** The reply is induced.

Example: "Are you in favour of the death penalty, or of life imprisonment?"

**Semi-open questions:** Replies are short and precise.

Example: These questions in general start with 'How many?', 'Who?', 'When?' and 'Where?'

**Open questions:** Detailed replies, open to explanation and justification, etc.

Example: "What do you think about free speech?"



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

Date 11-12-2018

**Notice**

All the Faculty members of Journalism & Mass Communication Department are hereby inform that there will be a discussion over "Radio News" topic delivered by Dr. Sandeep Srivastava, Faculty Department of Journalism & Mass Communication on dated 15-12-2018 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.

(...*Nibha*...)

Mrs. Nibha Sinha  
Convener, Saturday Club  
JMC

(...*Ravi*...)

Dr. Ravi Gautam  
HOD  
Dept. of JMC

S.No.	Name of Faculty	Signature
1.	Dr. Ravi Gautam	<i>Ravi</i>
2.	Dr. Rajesh Krishan Bhatt	<i>Rajesh</i>
3.	Dr. Sandeep Srivastava	<i>Sandeep</i>
4.	Ms. Vaishali Garg	<i>Vaishali</i>
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8.	Mr. Brij Kishor Singh	<i>Brij</i>
9.	Mr. Manu Kaushik	<i>Manu</i>
10.	Mr. Tarun Pal	<i>Tarun</i>

Date 15-12-2018

***Shri Ram College, Muzaffarnagar***  
***(Department of Journalism & Mass Communication)***  
**Attendance Sheet of Saturday Tea Club**  
**Session 2018-19**

S.No.	Name of Faculty	Signature
1.	Dr. Ravi Gautam	<i>Ravi Gautam</i>
2.	Dr. Rajesh Krishan Bhatt	<i>Rajesh</i>
3.	Dr. Sandeep Srivastava	<i>Sandeep</i>
4.	Ms. Vaishali Garg	<i>Vaishali</i>
5.	Mr. Vipin Kumar	<i>Vipin</i>
6.	Mr. Rakesh Kumar	<i>Rakesh</i>
7.	Mrs. Nibha Sinha	<i>Nibha</i>
8.	Mr. Brij Kishor Singh	<i>Brij</i>
9.	Mr. Manu Kaushik	<i>Manu</i>
10.	Mr. Tarun Pal	<i>Tarun</i>



Name of Faculty- Dr. Sandeep Srivastava

Date-15.12.2018

### Topic-Radio News:

Among all the spoken word formats on radio, news is the most popular. News bulletins and news programmes are broadcast every hour by radio stations. In India, only All India Radio is allowed to broadcast news. Duration of news bulletins vary from 5 minutes to 30 minutes. The longer news bulletins have interviews, features, reviews and comments from experts.

Radio news broadcasting can be a challenge because it is a format that has its own rules. First and for most, radio news scripts are written for listeners, not readers or viewers.

### Characteristics of radio news

- Radio offers the fastest means of disseminating news.
- The radio news bulletin reaches people in remote country areas.
- For many people radio is their only source of news.

### Process of Radio News Writing:

- Writing should be clear and simple, no words that are difficult to pronounce and understand, should be used.
- Write an outline to determine the key elements of the story. These are the essential components.
- Write a tease, this will be used with other teases to what the appetite of the listener before the news is aired. This should not be longer than a sentence.
- Write the body that includes all necessary facts, figures and main points.
- Write a story conclusion, this should be no longer than a sentence or two that sums up the key points of the story.

### Elements of Radio News

A common Radio news bulletin is divided into four parts:

- **Headline**, also referred to as the main points.
- **The Body** of the bulletin which consists of different news items.
- **The break** which occurs midway, roughly after the first half or bunch of the bulletin.
- **Conclusion** where the headlines are being repeated at the end of the bulletin.

### Common term

**Reader:** script of a news story in which no actualities are to be played; this script is read live on the air by the anchor; the recording of a reader by a reporter is called a "voicer".

**Script:** written-out version of a news story, the text of which is read on the air; a newscast is made up of a collection of scripts read by an anchor.

**Slug:** title of a script; used for reference purposes; wire-service stories are each given one.

**Sounder:** recorded tune used to introduce segments of the broadcast, such as at the beginning of a traffic report or sports.

**Spot:** recorded commercial advertisement.

**Tease:** brief phrase spoken by the anchor immediately before playing a spot or going to traffic (or some other interruption of the newscast) to tell the listener about a story coming up later; the tease should intrigue the listener without either misrepresenting the story or revealing it entirely

**Voice:** recorded report containing only the journalist's voice -- there is no actuality; can be understood as a recorded reader

**Wrap:** recorded report in which a journalist's voice occurs at the beginning and end, and an actuality is played in between; the report is "wrapped around" the actuality.

### Sources of Radio news

News is collected by reporters-men and women trained in the collection and interpretation of facts.

- They are people who know their own communities very well. Many of them have specialist spheres of interest in community affairs: politics, the work of government departments, law, transport, and communications.
- The modern journalist is highly informed about different sectors and is exceptionally well read. He has an intuitive flair for picking up half-formulated ideas and giving them definition.
- Radio gets its news from several sources. Some large stations employ a number of journalists-sometimes called 'leg men' because they have much walking to collect their stories.
- Nearly all radio stations subscribe to one or more of the many international news agencies, sometimes called wire services, which have reporters around the world and who sell their news to interested buyers.
- The basis of a news story is often said to be found in the following words: What? Where? Who? When? Why? How?

### The news bulletin

- News bulletins have assumed increasing importance in radio broadcasting in recent years. In the early days of radio there was seldom more than one bulletin a day and it was broadcast after the evening newspapers reached the streets and had been sold.
- As radio stations built up their own news staffs the number of bulletins increased.
- Many stations today have several long bulletins interspersed with hourly or even half-hourly news summaries.

### Reading the news bulletin

- News reading is generally the preserve of a station's announcers.
- The news reader should be well informed and familiar with the background of every story that he reads.
- If a story fails to make sense to *him* it will certainly not make sense to his listeners. He should know accurately the pronunciation of all words which appear in the bulletin-words in everyday speech and the names of places and people appearing in the news.
- Be prepared for negative comments, from the host or listeners.
- Think of a radio interview as an intimate conversation with a friend and not a conversation with thousands.
- Radio interviews require verbal answers, not head nodding or uh-huhs. Hand gestures don't count in radio either.
- Radio will often use interviews live and later cut them up for use throughout the day giving you more airplay. So keep your answer to a 10 to 20 second sound bite.



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

Date 08-01-2019

**Notice**

All the Faculty members of Journalism & Mass Communication Department are hereby inform that there will be a discussion over "Radio Program formats" topic delivered by Mr. Vipin Kumar, Faculty Department of Journalism & Mass Communication on dated 12-01-2019 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.

(...Nibha...)

Mrs. Nibha Sinha  
Convener, Saturday Club  
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.	Dr. Rajesh Krishan Bhatt	<u>Rajesh</u>
3.	Dr. Sandeep Srivastava	<u>Sandeep</u>
4.	Ms. Vaishali Garg	<u>Vaishali</u>
5.	Mr. Vipin Kumar	<u>Vipin</u>
6.	Mr. Rakesh Kumar	<u>Rakesh</u>
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8.	Mr. Brij Kishor Singh	<u>Brij</u>
9.	Mr. Manu Kaushik	<u>Manu</u>
10.	Mr. Tarun Pal	<u>Tarun</u>

Date 12-01-2019

**Shri Ram College, Muzaffarnagar**  
**(Department of Journalism & Mass Communication)**  
**Attendance Sheet of Saturday Tea Club**  
**Session 2018-19**

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10.	Mr. Tarun Pal	<u>Tarun</u>



Name of Faculty-Vipin Kumar

Date-12.01.2019

### Topic-RADIO PROGRAM FORMATS

When you read a popular magazine, you will come across various things. There will be an attractive cover, advertisements of different products, stories or articles on issues ranging from politics to sports and cinema, interviews and other features.

Similarly, a radio station also broadcasts programmes of different types. Think of the different types of programmes you have heard on radio. You would probably remember film songs, phone in programmes, talks, discussions, news, cricket commentaries etc. These different types of programmes are called formats.

#### Types of Radio Formats

A Radio format can be split into three parts: They are:

- (a) Spoken Word or Human Voice
- (b) Music
- (c) Sound Effects

All radio formats have the above three ingredients. So let us first classify the spoken word format.

#### Spoken Word Format

**1. Announcements:** These are specifically written clear messages to inform. They can be of different types. For example station/programme identification. These programmes mention the station you are tuned into, the frequency, the time and the programme/song you are going to listen to. These days, these announcements have become informal and resemble ordinary conversations. There can be more than one presenter in some programmes like magazines.

#### 2. Public service announcement (PSA)

A public service announcement (PSA) or public service ad is a type of advertisement featured on television, radio, print or other media. Or Public service announcements, or PSA's, are short messages produced on film, video, or audiocassette and given to radio and television stations. Whereas the objective of a standard advertisement is to market a product, a PSA is intended to benefit the public interest, by raising awareness of an issue, affecting public attitudes, and potentially stimulating action.

In commercial radio, public service announcements (PSAs) flood in literally every day. You should adopt a standardized style in presenting these announcements to the audience of your station.

#### Advantages of PSA's

- PSA's are generally inexpensive. Since the airtime is donated, your only cost is production. If you keep to a tight budget, you can make PSA's very cheaply.
- Most stations will allow you to include a telephone number for more information in your PSA.
- PSA's tend to be really effective at encouraging the audience to do something -- for example, call a phone number for more information, use condoms, or have your pet spayed or neutered.
- PSA's can raise awareness of your issue.

#### PSA writing

Decide upon and clarify the purpose of your PSA. What are your goals here? What do you want to accomplish by putting a PSA on the air?

**Target your audience:** What type of people are you hoping to reach through your PSA? This will help you focus in both your desired media outlets, and also upon your PSA content.

**Survey your media outlets to best reach that audience:** That means that you need to know what media outlets are available in your particular geographic area.

**Prioritize your media outlets:** That is, you need to know which outlets will your target audience is most likely to prefer. For example, is your audience is more likely to tune in to the 24-hour country music station than to the one that plays mostly golden oldies? If so, then you point toward the country music outlet.

**Choose points to focus on:** Don't overload the viewer or listener with too many different messages. List all the possible messages you'd like to get into the public mind, and then decide on the one or two most vital points. For example, if your group educates people about asthma, you might narrow it down to a simple focus point like, "If you have asthma, you shouldn't smoke."

**Brainstorm:** This is also a good time to look at the PSA's that others have done for ideas. Get together with your colleagues to toss around ideas about ways you can illustrate the main point(s) you've chosen. If possible, include members of your target group in this process. If you're aiming your PSA at African-American youth, for example, be sure to invite some African-American youth to take part in brainstorming.

**Check your facts:** It's extremely important for your PSA to be accurate. All facts should be checked and verified before sending the PSA in. If the information up to date or not.

**Identify a "hook":** A hook is whatever you use to grab the listener or viewer's attention. How are you going to keep them from changing the channel or leaving the room or letting their attention drift when your PSA comes on? A hook can be something funny, it can be catchy music, it can be a shocking statistic, it can be an emotional appeal - whatever makes the listener or viewer interested enough to watch or listen to the rest of your PSA.

#### Steps of Creating PSA's

**Step 1:-** Using the information supplied to you, determine the "Five W's." That is-- Who, What, Where, When and Why. Your presentation of the message will essentially be just these important facts. Avoid reading incoming announcements as they are written when received.

**Step 2:-** Put the facts you've pulled out of the message into your own words, but stick to the facts.

**Step 3:-** Let the "Five W's" roll out as you read. Example: "Fire company (Who) is having a bake sale (What) at the fire hall (Where) on Sunday (When). Proceeds benefit the Department Fund (Why)."

**Step 4:-** Frame your announcement with your own station information, perhaps your station ID or call letters and calling attention to the announcement before and your name and music tease with the call letters after.

#### Guidelines for PSA format

Most stations prefer 30-second spots. If you're writing a television PSA, you'll want to keep the announcer's copy 2 or 3 seconds shorter than the entire length of the PSA. Television stations run on a much tighter, more rigid schedule than radio stations, and you may find that if your PSA runs exactly 30 seconds, for example, the station may sometimes cut off the end.

**3. Radio Talk:** The radio talk probably is the oldest format on radio. There has been a tradition in India and Britain to invite experts or prominent persons to speak for 10 or 15 minutes on a specific topic. These talks have to go through a process of being changed into radio's spoken word-style. Over the years, these long radio talks have become unpopular. Instead, today, shorter duration i.e. 5-6 minutes talks are broadcast. Of course, you can listen to these talks only on public service broadcasting stations.



Radio talks are **not** public speeches; rather, they are chats with a friend who does not see you, but is nevertheless close and attentive to you. Radio talks should give the impression to a listener that the speaker is addressing him or her alone, in an informal manner.

The words have to be kept simple and familiar, yet descriptive and powerful, and the sentences should be short and without dependent clauses and uncomfortable inversions. Care should be taken to keep close to the rhythm of ordinary speech when writing the talk, and also when recording it. Radio talks have no definite structure. All that the listener expects from them is that they should be interesting and informative.

### Tips for Radio Talk

**Target stations that have Radio talk in their format:** It is pointless chasing after FM or music based stations. Most talkback stations are on the AM band.

**Find out what topics and subjects are current, newsworthy & topical:** Scan the media for 'Hot News Topics' that may fit your area of expertise. Remember the goal of radio talk is firstly to help the station produce interesting and engaging radio for the listener and provide solutions to listeners' problems.

**Be yourself:** Your whole self, not just your expert self. Authenticity is as important as authority in radio. Your voice will be most eloquent and unique if you speak from the core of your being, blending your knowledge, experience and conviction.

**Speak in a moderate tone:** Your listeners will be more receptive to your message if it is delivered in a relaxed and reasonable manner. If you are respectful of your listeners' intelligence, they will be more respectful of yours.

**Make friends with your host:** Even a host with an opposing point of view can be won over by a genial guest and may end up defending your right to express an unpopular view against the criticisms of more hostile callers.

**Listen as carefully as you speak:** Most people use the time when others are speaking to think about what they want to say. In doing so, they miss the information they need to know to make an appropriate response.

**Address your listening audience directly:** Always keep in mind that your real conversation is with your listeners, not with the host or callers. Visualize them in your mind's eye and turn inwardly in their direction.

**Keep your message simple and repeat it often:** Unlike the print media, words spoken on the radio vanish in the moment after they are uttered. Keep your message simple, clear, and concise. Repeat it often enough for it to be remembered.

**Speak from your heart as well as your mind:** Reason alone is not sufficient to persuade most listeners, particularly on AM radio. Make heart-to-heart contact with your audience.

**Let your passion be felt in your voice:** Passion carries well on the radio, which unlike television is a warm medium. Return to the roots of your commitment to your work and speak from that conviction.

**Avoid long pauses:** Radio abhors silence. The pauses that punctuate a face-to-face conversation come across on the air as mere blank space in the absence of any visual clues. Phrases like "Well..." and "You know..." can be used to buy time while you figure out what you want to say.

**Use anecdotes whenever possible to illustrate your points:** Radio is an oral medium and stories are an oral tradition. Use them to humanize your arguments and give abstract issues a tangible form.

**Avoid jargon and specialized language:** Visualize your audience not as colleagues at a seminar or Congresspersons at a hearing but as fellow passengers on the bus or in line at the checkout counter. How would you communicate with them? Speak simply and straightforwardly but never down to your audience.

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

Date 16-01-2019

**Notice**

All the Faculty members of Journalism & Mass Communication Department are hereby inform that there will be a discussion over "Radio as a Medium" topic delivered by Mr. Rakesh Kumar, Faculty Department of Journalism & Mass Communication on dated 19-01-2019 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.

(...*Nibha*...)  
Mrs. Nibha Sinha  
Convener, Saturday Club  
JMC

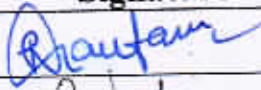
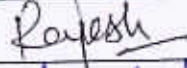
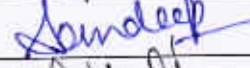
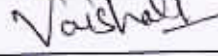

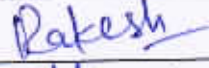



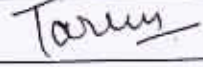
(...*Ravi*...)  
Dr. Ravi Gautam  
HOD  
Dept. of JMC

S.No.	Name of Faculty	Signature
1.	Dr. Ravi Gautam	<i>Ravi</i>
2.	Dr. Rajesh Krishan Bhatt	<i>Rajesh</i>
3.	Dr. Sandeep Srivastava	<i>Sandeep</i>
4.	Ms. Vaishali Garg	<i>Vaishali</i>
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9.	Mr. Manu Kaushik	<i>Manu</i>
10.	Mr. Tarun Pal	<i>Tarun</i>



Date 19-01-2019

**Shri Ram College, Muzaffarnagar**  
**(Department of Journalism & Mass Communication)**  
**Attendance Sheet of Saturday Tea Club**  
**Session 2018-19**

S.No.	Name of Faculty	Signature
1.	Dr. Ravi Gautam	
2.	Dr. Rajesh Krishan Bhatt	
3.	Dr. Sandeep Srivastava	
4.	Ms. Vaishali Garg	
5.	Mr. Vipin Kumar	
6.	Mr. Rakesh Kumar	
7.	Mrs. Nibha Sinha	
8.	Mr. Brij Kishor Singh	
9.	Mr. Manu Kaushik	
10.	Mr. Tarun Pal	

**Name of Faculty-Rakesh Kumar**

**Date-26.01.2019**

### **Topic-Radio as a medium**

Broadcasting is a 20th century phenomenon. The development of radio in the late 19th and early 20th centuries was one of the great inventions of mankind. It not only revolutionized our way of communicating, but it also sparked vast changes in the way we lived our personal, civic and economic lives.

The first great news event involving radio was the sinking of the Titanic in 1912. Information about that event was sent by radio from ships close by, and people were astonished at how quickly the news was transmitted. From the 1920s, broadcasting -- first radio and then television in the 1950s -- has been at the forefront of coverage of every major news event.

The immediacy and impact of television news has continued, but television itself has changed drastically in the last half century. Three national networks dominated television for the first three decades of its popularity, but in the 1980s that dominance was challenged by the development of cable. Specialized news channels, particularly Cable News Network, delivered news all day every day, and the audience for network news has been steadily shrinking.

Local television news -- that produced by local stations -- varies widely in quality, but it still attracts a large audience for local stations and gives those stations an identity. Unlike newspapers, most local television stations have direct competition for audience and advertisers.

### **Radio as a Mass Medium**

Communicators use several media to transmit a message (a thought, idea, opinion, and attitude) to the readers, listeners and or viewers. These media: film, print, broadcasting, are used differently by people for various purposes. Each mass medium has its own distinct nature and characteristics. For example, print medium (newspapers, magazines, etc.) provide detailed information which can be kept for a longer period; accessed whenever needed and used by many persons at a convenient time. Films can be watched and enjoyed at one single place (cinema hall) by many people in large or small groups, or at homes through television sets. Broadcasting on radio and television can bring voices and pictures to a large number of listeners and viewers from long distance.

Thus, we see every medium of mass communication works in its own unique way and carries the message far and wide. Each medium has its advantages and limitations in the areas of operation, influence and impact. For instance, print depends on the ability to read. For communicating a message to a child or an illiterate person, television, film or radio



would be effective while the print medium will not be relevant. Every medium uses its strengths to provide information, education and entertainment to the public.

Radio is the transmission of signals by modulation of electromagnetic waves with frequencies below those of visible light. In electronics, modulation is the process of varying one or more properties of high frequency periodic waveform, called the carrier signal, with respect to a modulating signal. This is done in a similar fashion as a musician may modulate the tone from a musical instrument by varying its volume, timing and pitch. The three key parameters of a periodic waveform are its amplitude ("volume"), its phase ("timing") and its frequency ("pitch"), all of which can be modified in accordance with a low frequency signal to obtain the modulated signal.

During the 1930s, radio was considered an intimate and credible medium. The public used it as a news source and expected it to provide factual information. Radio was the first truly mass medium of communication, reaching millions of people instantly and altering social attitudes, family relationships, and how people related to their environment.

Radio is an attractive medium among the various mass communication media because of its special characteristics. It continues to be as relevant and potent as it was in the early years despite the emergence of more glamorous media. It is a truism that in the first phase of broadcasting spanning three decades from the early twenties, radio reigned alone or was the dominant player. However, over a period of time, the media scene has changed drastically. Television with its inherent strength of audio-visual component has captured the imagination of the people. The advent of satellite television, the Internet and the convergence of technology have added further dimensions in media utilization patterns. However, despite the presence of a plethora of media, there is room and scope for each medium. Experience has revealed that 'new technologies add things on but they don't replace'. One medium is not displaced by another - each medium reinvents itself in the context of changes in the communication environment. In the changed media scenario, radio is reorienting itself with more innovative programmes and formats.

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

Date 30-01-2019

**Notice**

All the Faculty members of Journalism & Mass Communication Department are hereby inform that there will be a discussion over "Registrar of Newspapers for India" topic delivered by Ms. Vaishali Garg, Faculty Department of Journalism & Mass Communication on dated 02-02-2019 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.

(...*Nibha*...)  
Mrs. Nibha Sinha  
Convener, Saturday Club  
JMC

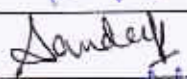
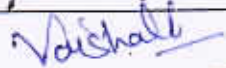
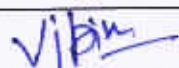
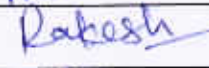
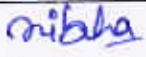

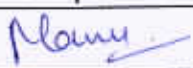
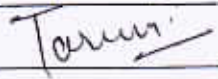
(...*Ravi*...)  
Dr. Ravi Gautam  
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9.	Mr. Manu Kaushik	<i>Manu</i>
10.	Mr. Tarun Pal	<i>Tarun</i>



Date 02-02-2019

**Shri Ram College, Muzaffarnagar**  
**(Department of Journalism & Mass Communication)**  
**Attendance Sheet of Saturday Tea Club**  
**Session 2018-19**

S.No.	Name of Faculty	Signature
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7.	Mrs. Nibha Sinha	
8.	Mr. Brij Kishor Singh	
9.	Mr. Manu Kaushik	
10.	Mr. Tarun Pal	

Name of Faculty-Vaishali Garg

Date-02.02.2019

Topic-Registrar of Newspapers for India

**Registrar of Newspapers for India**, more popularly known as RNI, is a statutory body of Government of India for newspapers in India. It was established on 1 July 1956, on the recommendation of the First Press Commission in 1953 and by amending the Press and Registration of Books Act 1867. The Office of the Registrar of Newspapers for India is headquartered in New Delhi, and has three regional offices at Kolkata, Mumbai and Chennai. RNI regulates and monitors printing and publication of newspapers based on the Press and Registration of Books Act, 1867 and the Registration of Newspapers (Central) Rules, 1956. The registrar is designated as Press Registrar and S.M. Khanna a 1982 batch senior IAS officer is the current Press Registrar and Head of Department.

The Press and Registration of Books Act contains the duties and functions of the RNI. On account of some more responsibilities entrusted upon RNI during all these years, the office is performing both statutory as well as some non-statutory functions. Online registration system was formally inaugurated in 2004 by the Information and Broadcasting Minister S. Jaipal Reddy

#### Contents

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- 2 Registration
- 3 References
- 4 External links

#### Duties

Under statutory functions, RNI performs the following duties

Compilation and maintenance of a Register of Newspapers containing particulars about all the newspapers published:

- Issue of Certificate of Registration to newspapers published under valid declaration;
- Scrutiny and analysis of annual statements sent by the publishers of newspapers every year under PRB Act containing information on circulation, ownership etc.;
- Informing district magistrates about availability of titles, to intending publishers for filing declaration;
- Ensuring that newspapers are published in accordance with the provisions of PRB Act 1867 and the rules made thereunder;
- Verification under Section 19-F of PRB Act, of circulation claims furnished by the publishers in their Annual Statements; and
- Preparation and submission to the Government on or before 31 December each year, a report containing all available information and statistics about the press in India with particular reference to the emerging trends in circulation and in the direction of common ownership units etc.

The following fall under the non-statutory functions

- Formulation of Newsprint Allocation Policy - Guidelines and issue of Eligibility Certificate to the newspapers to enable them to import newsprint and to procure indigenous newsprint;
- Assessing and certifying the essential need and requirement of newspaper establishments to import printing and composing machinery and allied materials.

#### Registration

Registrar maintains the legal procedures for registering a newspaper, which can be summarised as:



1. As a first stage, the applicant applies for title verification of the publication to the jurisdictional District Magistrate. The District Magistrate will get the title verified from RNI.
2. After receiving the title verification letter from RNI, the applicant needs to file a declaration for authentication before District Magistrate.
3. After authentication, the newspaper must be published within 6 weeks if it is published once a week or oftener than that. In case of any other periodicity, the first issue should be published within 3 months from the date of authentication.
4. After the first issue is published, the applicant needs to file an application for registration, enclosing the following documents
  1. Title verification letter
  2. Authenticated declaration
  3. An affidavit for no foreign tie-up
  4. First issue and latest issue of the publication
  5. Content intimation/ confirmation in the prescribed form
  6. Certificate intimating appointment of the printer

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

Date 12-02-2019

**Notice**

All the Faculty members of Journalism & Mass Communication Department are hereby inform that there will be a discussion over "Risk Communication" topic delivered by Dr. Rajesh Krishan Bhatt , Faculty Department of Journalism & Mass Communication on dated 16-02-2019 at 3 30pm. Kindly participate in it and have healthy discussion over the topic.

(...*Nibha*...)

Mrs. Nibha Sinha  
Convener, Saturday Club  
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.	Dr. Rajesh Krishan Bhatt	<i>Rajesh</i>
3.	Dr. Sandeep Srivastava	<i>Sandeep</i>
4.	Ms. Vaishali Garg	<i>Vaishali</i>
5.	Mr. Vipin Kumar	<i>Vipin</i>
6.	Mr. Rakesh Kumar	<i>Nibha</i>
7.	Mrs. Nibha Sinha	<i>Nibha</i>
8.	Mr. Brij Kishor Singh	<i>Brij</i>
9.	Mr. Manu Kaushik	<i>Manu</i>
10.	Mr. Tarun Pal	<i>Tarun</i>



Date 16-02-2019

*Shri Ram College, Muzaffarnagar*  
(Department of Journalism & Mass Communication)  
**Attendance Sheet of Saturday Tea Club**  
**Session 2018-19**

S.No.	Name of Faculty	Signature
1.	Dr. Ravi Gautam	<i>Ravi Gautam</i>
2.	Dr. Rajesh Krishan Bhatt	<i>Rajesh</i>
3.	Dr. Sandeep Srivastava	<i>Sandeep</i>
4.	Ms. Vaishali Garg	<i>Vaishali</i>
5.	Mr. Vipin Kumar	<i>Vipin</i>
6.	Mr. Rakesh Kumar	<i>Rakesh</i>
7.	Mrs. Nibha Sinha	<i>Nibha</i>
8.	Mr. Brij Kishor Singh	<i>Brij</i>
9.	Mr. Manu Kaushik	<i>Manu</i>
10.	Mr. Tarun Pal	<i>Tarun</i>

Name of Faculty- Dr. Rajesh Krishan Bhatt

Date-16.02.2019

### Topic-Risk communication

Risk communication originated in the United States where environmental clean-up efforts were implemented through legislation. The terms 'risk communications' and 'risk management' were first used by William Ruckelshaus, the first administrator of the U.S. Environmental Protection Agency (EPA), which was established in the 1970s. Risk communication includes management decision risks, implementation risks and risks related to existing environmental, health, political, or social circumstances. For instance, in the health sector, risk communication addresses pandemics, natural disasters, bioterrorism, resource contamination, etc. Definitions of "risk" include:

- "The identification and analysis, either qualitative or quantitative, of the likelihood of the occurrence of a hazardous event, overexposure, and the severity of injury or illness that may be caused by it."—American National Standard for Occupational Health and Safety Management Systems (ANSI/AIHA Z390-105);"
- "The probability that a substance or situation will produce harm under specified conditions. Risk is a combination of two factors: (1) the probability that an adverse event will occur and (2) the consequences of the adverse event."—The Framework for Environmental Health Risk Management (Presidential/Congressional Commission on Risk Assessment and Risk Management, 1997);
- "The probability (or likelihood) that a harmful consequence will occur as a result of an action."—The Social Professionals Handbook (Fields 2008);

Risk management was described as:

- "The identification and decisions that go into coping with risks (Lundgren and McMakin, 2004)"
- Planning for a crisis, which should involve the removal of risks and allow an organization, a society, or a system adequate control (Fearn-Banks, 2007) and
- Teams that combat crises with the objective of minimizing damage.(Combs, 1999)

Risk communication involves important information for managing risks, both from authorities to those at risk and vice versa.

Development of communication benefits from risk communications when the latter clarifies the risks of development (lack thereof).



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

Date 20-02-2019

**Notice**

All the Faculty members of Journalism & Mass Communication Department are hereby inform that there will be a discussion over "Representation of Women in Media" topic delivered by Mr. Brij Kishor Singh, Faculty Department of Journalism & Mass Communication on dated 23-02-2019 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.

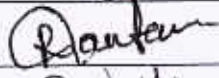
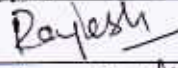
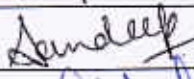
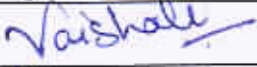

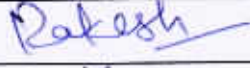
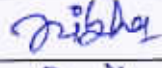
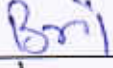
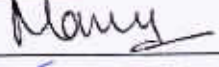

(...*Nibha*...)  
Mrs. Nibha Sinha  
Convener, Saturday Club  
JMC

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

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1.	Dr. Ravi Gautam	<i>Ravi</i>
2.	Dr. Rajesh Krishan Bhatt	<i>Rajesh</i>
3.	Dr. Sandeep Srivastava	<i>Sandeep</i>
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7.	Mrs. Nibha Sinha	<i>Nibha</i>
8.	Mr. Brij Kishor Singh	<i>Brij</i>
9.	Mr. Manu Kaushik	<i>Manu</i>
10.	Mr. Tarun Pal	<i>Tarun</i>

Date 23-02-2019

**Shri Ram College, Muzaffarnagar**  
**(Department of Journalism & Mass Communication)**  
**Attendance Sheet of Saturday Tea Club**  
**Session 2018-19**

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6.	Mr. Rakesh Kumar	
7.	Mrs. Nibha Sinha	
8.	Mr. Brij Kishor Singh	
9.	Mr. Manu Kaushik	
10.	Mr. Tarun Pal	



**Name of Faculty- Brij Kishor Singh**

**Date-23.02.2019**

**Topic- Representation of women in India**

Women have always been *victimized* by being measured against cultural and religious morals of beauty, but advertising today often uses a little extreme by adding the *element of sexism* to make these notions of "ideal beauty" more prevalent and increasingly unattainable leading to various sorts of *complexes*.

There is no doubt, that advertisements and media in particular have their own marketing strategies. But the way they portray women as a *sexual and saleable commodity*, is indeed a cause of concern and needs to be checked.

We see that with modernization, woman's *physical attributes are commercially browbeaten*. In advertising, women are presented as an object of *fantasized attraction* to boost up sales. Whether a car commercial, or the introduction of a new tea brand, cooking oil, shampoos or other consumer goods, women remain the sale attraction. They use their body images even for the sale of the products.

Hence, we see that it is high time to *realize and curb all the negative roles played by media* to portray women and this very media should be used to promote the women as to what they actually are suppose to be presented as. This is the time to come up with policies and ramifications to make and use media as a useful and more *responsible tool to promote gender equality* and positive attitudes and behaviors.

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

Date 27-02-2019

**Notice**

All the Faculty members of Journalism & Mass Communication Department are hereby inform that there will be a discussion over "Satellite Communication" topic delivered by Mr. Manu Kaushik, Faculty, Department of Journalism & Mass Communication on dated 02-03-2019 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.

(.....)  
Mrs. Nibha Sinha  
Convener, Saturday Club  
JMC

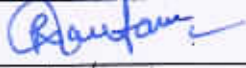
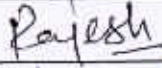
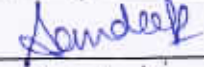
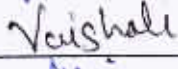
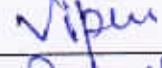
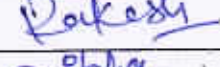
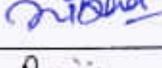
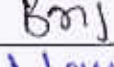

(.....)  
Dr. Ravi Gautam  
HOD  
Dept. of JMC

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5.	Mr. Vipin Kumar	Vipin
6.	Mr. Rakesh Kumar	Rakesh
7.	Mrs. Nibha Sinha	Nibha
8.	Mr. Brij Kishor Singh	Brij
9.	Mr. Manu Kaushik	Manu
10.	Mr. Tarun Pal	Tarun



Date 02-03-2019

**Shri Ram College, Muzaffarnagar**  
**(Department of Journalism & Mass Communication)**  
**Attendance Sheet of Saturday Tea Club**  
**Session 2018-19**

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7.	Mrs. Nibha Sinha	
8.	Mr. Brij Kishor Singh	
9.	Mr. Manu Kaushik	
10.	Mr. Tarun Pal	

Name of Faculty- Manu Kaushik

Date-02.03.2019

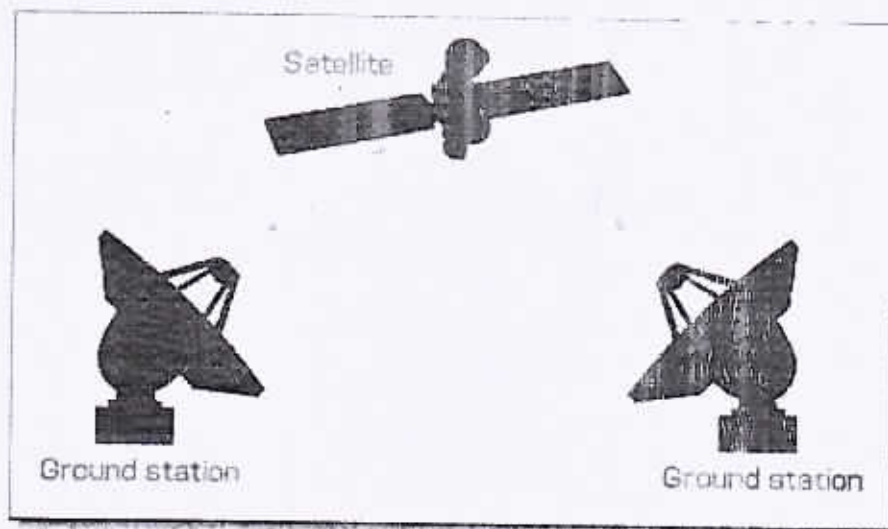
### Topic- SATELLITE COMMUNICATION

Satellites are specifically made for telecommunication purpose. They are used for mobile applications such as communication to ships, vehicles, planes, and hand-held terminals and for TV and radio broadcasting.

They are responsible for providing these services to an assigned region (area) on the earth. The power and bandwidth of these satellites depend upon the preferred size of the footprint, complexity of the traffic control protocol schemes and the cost of ground stations.

A satellite works most efficiently when the transmissions are focused with a desired area. When the area is focused, then the emissions don't go outside that designated area and thus minimizing the interference to the other systems. This leads more efficient spectrum usage.

In other hands Satellite communication is a process of transferring of signals between the sender and receiver. In this process the signal, which is basically a beam of modulated microwaves, is sent towards the satellite. Then the satellite amplifies the signal and sent it back to the receiver's antenna present on the earth's surface. So, all the signal transferring is happening in space. Thus this type of communication is known as space communication.



### TYPES OF SATELLITES (BASED ON ORBITS)

#### 1. Geostationary or geosynchronous earth orbit (GEO)

GEO satellites are synchronous with respect to earth. Looking from a fixed point from Earth, these satellites appear to be stationary. These satellites are placed in the space in such a way that only three satellites are sufficient to provide connection throughout the surface of the Earth.

These satellites are used for TV and radio broadcast, weather forecast and also, these satellites are operating as backbones for the telephone networks.

#### 2. Low Earth Orbit (LEO) satellites:

These satellites are placed 500-1500 kms above the surface of the earth. As LEOs circulate on a lower orbit, hence they exhibit a much shorter period that is 95 to 120 minutes. LEO systems try to ensure a high elevation for every spot on earth to provide a high quality communication link. Each LEO satellite will only be visible



from the earth for around ten minutes.

These satellites are mainly used in remote sensing and providing mobile communication services (due to lower latency).

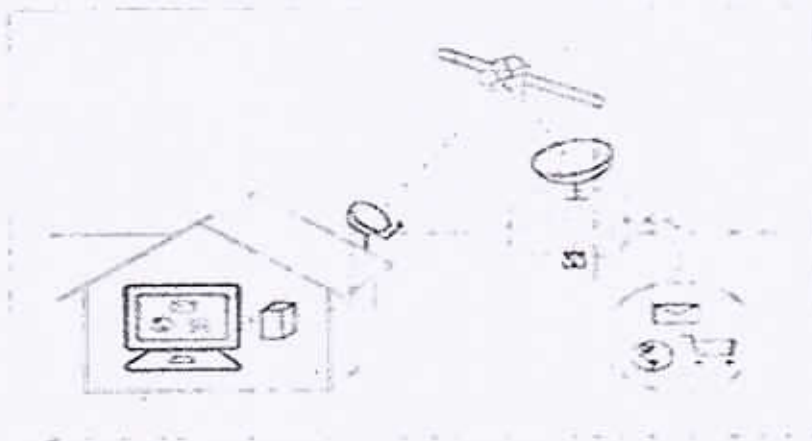
### 3. Medium Earth Orbit (MEO) satellites:

MEOs can be positioned somewhere between LEOs and GEOs, both in terms of their orbit and due to their advantages and disadvantages. Using orbits around 10,000 km, the system only requires a dozen satellites, which is more than a GEO system, but much less than a LEO system. These satellites move more slowly relative to the earth's rotation allowing a simpler system design (satellite periods are about six hours). Depending on the inclination, a MEO can cover larger populations, so requiring fewer handovers.

### How Satellites Work?

A satellite works by receiving radio signals sent from the Earth and resending the radio signals back down to the Earth. In a simple system, a signal is reflected, or "bounced," off the satellite. For example, it is possible to bounce a signal off the surface of the Moon back down to Earth. Because the Moon is very far away, for this to work the signal from the Earth must be very strong and the receiver receiving the signal must be sensitive enough to detect the very weak signal receive back from the moon.

People communicate to a satellite using an antenna on the ground, which called an "earth station" in technical terms. The earth station sends up radio signals to the satellite. These signals are called "uplinks."



The satellite receives these signals, makes them stronger, and then re-transmits them back down to the Earth. These signals back to the Earth are called "downlinks".

Sometimes the uplink and downlink earth stations perform various specialized functions. For example, some uplink stations deliver - or "feed" - video or audio programming to the satellite, which is then retransmitted to users all over the world. These links are called "feederlinks." Other uplink stations are used to control the satellite. Such uplinks are called "control" links. Downlink stations can be used to allow the satellite to connect with the telephone network or the Internet. These stations are often called "hub" stations or "gateway" stations. Other earth stations receive information from the satellite on how it is performing and what it is doing. This information is called "telemetry." Users also directly send information up to satellites and receive information directly from the satellite. The links that connect users to the satellite are called "service links."

The area that can be served by a satellite is determined by the "footprint" of the antennas on the satellite. The "footprint" of a satellite is the area of the Earth that is covered by a satellite's signal.

Some satellites are able to shape their footprints so that only certain areas are served. One way to do this is by the use of small beams called "spotbeams." Spotbeams allow satellites to target service to a specific area, or to provide different service to different areas.

## FREQUENCY ALLOCATION FOR SATELLITE

Allocation of frequencies to satellite services is a complicated process that requires international coordination and planning. This is done as per the International Telecommunication Union (ITU). To implement this frequency planning, the world is divided into three regions:

1. Region 1: Europe, Africa and Mongolia
2. Region 2: North and South America and Greenland
3. Region 3: Asia (excluding region 1 areas), Australia and southwest Pacific. Within these regions the frequency bands are allocated to various satellite services. Some of them are listed below.
  - **Fixed satellite service:** Provides Links for existing Telephone Networks Used for transmitting television signals to cable companies
  - **Broadcasting satellite service:** Provides Direct Broadcast to homes. E.g. Live Cricket matches etc
  - **Mobile satellite services:** This includes services for: Land Mobile
  - Maritime Mobile Aeronautical mobile
  - **Navigational satellite services:** Include Global Positioning systems
  - **Meteorological satellite services:** They are often used to perform Search and Rescue service



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

Date 12-03-2019

**Notice**

All the Faculty members of Journalism & Mass Communication Department are hereby inform that there will be a discussion over "Role of Women in Media" topic delivered by Mrs. Nibha Sinha, Faculty Department of Journalism & Mass Communication on dated 16-03-2019 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.

(*Nibha*)

Mrs. Nibha Sinha  
Convener, Saturday Club  
JMC

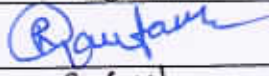
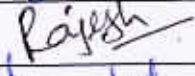
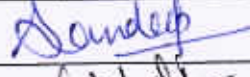
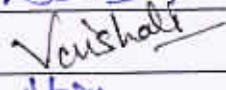
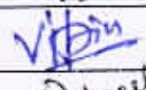
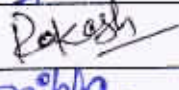
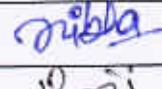

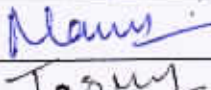
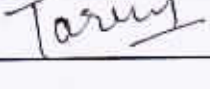
(*Ravi Gautam*)

Dr. Ravi Gautam  
HOD  
Dept. of JMC

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1.	Dr. Ravi Gautam	<i>Ravi Gautam</i>
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8.	Mr. Brij Kishor Singh	<i>Brij</i>
9.	Mr. Manu Kaushik	<i>Manu</i>
10.	Mr. Tarun Pal	<i>Tarun</i>

Date 16-03-2019

**Shri Ram College, Muzaffarnagar**  
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10.	Mr. Tarun Pal	



Name of faculty- Nibha Sinha

Date-16.03.2019

### Topic-Role Of Women In Media

This blog discusses different aspects of women in media. The focus is towards the portrayal of women in media in almost every medium.

But come to think of it, you can not even play for 30 days a month. 20 player squads have to be taken on every tour where 15 men used to suffice. You look funny while running up to deliver the ball. If I were you, I would rather stay back and deliver babies i.e help the society move forward. Why do you find it so difficult to admit that you were not born to play cricket. What can however, be done without hampering your cricketing career is that your matches can be kept discreet rather than airing them live on television. People watch cricket matches to enjoy the sport and no one is looking to get entertained by means other than the sport. What is even more questionable is that who are the dummmasses who advertise during your matches? Anyways, what I would suggest here to sportswomen is that they better sit back home and do what they were born to do. I would suggest the media to stop encouraging such pseudo-sports by airing them on television and I would suggest brand managers to please stop advertising during these non-lucrative hours. There are better ways to throw money away!

Blink twice if you find a news caster hot!  
It is beyond my understanding why a female news caster has to look eye-catching while reporting even the gloomiest of situations. It should be the vocal effectiveness which should be kept into consideration while hiring a news caster in the first place, however, even if it is not, someone must go and tell these ladies that you need to look good while reporting - not hot.  
Or let's keep the news bulletin aside for a moment. why do those ladies in cooking shows 'try' to look oh-so-beautiful? To be honest, if I personally look back at my life, the tastiest of foods that I've had in my life had either been cooked by some not-worth-looking-at lady or some man.  
Come on! Grow out of these complexes and give your undiluted attention to your work rather than your killer look so that people can get information out of your bulletins rather than getting sighs.

So often does the media highlight domestic violence cases that the matter is losing its importance over time and the masses have subconsciously accepted the phenomena that women actually deserve to be abused. Deserve might sound to be a very strong word for the cause but let's look into it before jumping to any conclusions. Would you take any of such occurrences as seriously as you could have taken in case you did not know how frequent they were? The fact of the matter is that you neglect such news today and let your mind fall asleep when hearing such matters as you've gradually grown indifferent to them with the progression of time. The need of time is to stop reporting these cases if you do not find enough space on the front page for such petty issues and jump into what might be called a practical solution to it. Reporting is not bad until it is done badly - or in this case, inappropriately

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

Date 26-03-2019

**Notice**

All the Faculty members of Journalism & Mass Communication Department are hereby inform that there will be a discussion over "Scripting for Educational TV" topic delivered by Mr. Tarun Pal, Faculty Department of Journalism & Mass Communication on dated 30-03-2019 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.

(...*Nibha*...)  
Mrs. Nibha Sinha  
Convener, Saturday Club  
JMC

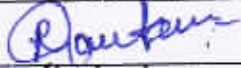
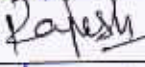
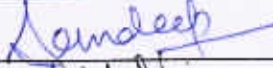
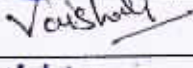
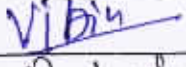
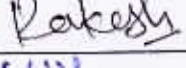

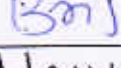
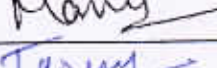

(...*Ravi*...)  
Dr. Ravi Gautam  
HOD  
Dept. of JMC

S.No.	Name of Faculty	Signature
1.	Dr. Ravi Gautam	<i>Ravi</i>
2.	Dr. Rajesh Krishan Bhatt	<i>Rajesh</i>
3.	Dr. Sandeep Srivastava	<i>Sandeep</i>
4.	Ms. Vaishali Garg	<i>Vaishali</i>
5.	Mr. Vipin Kumar	<i>Vipin</i>
6.	Mr. Rakesh Kumar	<i>Rakesh</i>
7.	Mrs. Nibha Sinha	<i>Nibha</i>
8.	Mr. Brij Kishor Singh	<i>Brij</i>
9.	Mr. Manu Kaushik	<i>Manu</i>
10.	Mr. Tarun Pal	<i>Tarun</i>



Date 30-03-2019

**Shri Ram College, Muzaffarnagar**  
**(Department of Journalism & Mass Communication)**  
**Attendance Sheet of Saturday Tea Club**  
**Session 2018-19**

S.No.	Name of Faculty	Signature
1.	Dr. Ravi Gautam	
2.	Dr. Rajesh Krishan Bhatt	
3.	Dr. Sandeep Srivastava	
4.	Ms. Vaishali Garg	
5.	Mr. Vipin Kumar	
6.	Mr. Rakesh Kumar	
7.	Mrs. Nibha Sinha	
8.	Mr. Brij Kishor Singh	
9.	Mr. Manu Kaushik	
10.	Mr. Tarun Pal	

Name of faculty- Tarun Pal

Date-30.03.2019

### Topic-Scripting for Educational TV

The process of writing a script for ETV (Educational TV) is essentially the same as designing any learning activity. But writing ETV scripts means using your "ideas and imagination in a different way, i.e.; giving visual treatment to your ideas". The first thing, therefore, to understand and learn about ETV script writing is that it is not a process of writing words or sentences and thinking of pictures to accompany them. On the other hand, ETV scriptwriting is highly imaginative and creative process. It is because of this reason that it is said that television programs are evolved from the combined or pooled talents of producer, the scriptwriter and occasionally a host of others directly involved, such as designers, graphic artists etc. The process of evolving an ETV script is a cyclic process.

First, let's look at some of the important characteristics of television that all scriptwriters keep in mind:

1. Television is a one-way medium
2. Television is a mass-medium
3. Television is a visual medium

All these factors exert considerable limitations of designing of an ETV program. Because of the first fact, one has to keep in mind that there should be no gap in the content and the script should be self-sufficient in communicating the desired messages. This limitation makes script-writing a difficult job which demands special care and attention, better imagination and visualization, mastery of the subject and mature experience in identifying the requirement of the viewers. So, the script should evolve step by step. The different steps should be linked so smoothly, clearly and naturally, one after the other, that the average viewer should be able to understand and follow the total content without any difficulty.

Secondly, because television is a mass medium, an ETV program will be viewed by a large number of students, including the talented, the average and the below average. It may be very difficult to cater to the needs of all the three categories simultaneously throughout the program. Therefore, the program has to be planned and prepared in such a way that all the three categories benefit to the optimal extent, providing involvement and satisfaction to each one of them. This can be achieved by devoting the major part of the program to the average students and also offering some satisfying material for the talented as well as the below average ones, so that the interest of all the three categories is sustained and the program attracts and serves viewers from all sections of the target audience.

Thirdly, because TV is primarily a visual medium, the ETV scriptwriter must remember the visuals are the main carriers of the message in an ETV program. Words and sound effects do play a role but only in support of visuals.

ETV scriptwriting is thus the other name of thinking in terms of visuals to convey the intended message, combined, of course, with sound effects, music and words to make it a continuous program in order to achieve the desired objectives. Different writers follow different methods and techniques for writing ETV scripts and it is almost impossible to generalize the experience which is bound to vary from writer to writer. However, for purposes of explanation and convenience of beginners, the process of ETV scriptwriting may be described in the following way:

To sum up, the following guidelines should be kept in mind by the scriptwriter while writing a script for an ETV program:

1. First of all, the scriptwriter must realise and accept the factual position that scripts are not written but they are evolved.



2. He should always keep in mind the target audience and their needs.
3. The script must be simple, direct and personal.
4. It must be written with full knowledge and involvement of programme visuals.
5. It should constantly pick up, stress and reinforce its educational points using different resources.
6. It should involve audience.
7. Words/commentary should be informal and not textbook-type.
8. It should not attempt to say too much in a limited time.
9. It should end with a simple resume of the main program points, with a different visual presentation.
10. It should have variety of pace and rhythm and must give breathing space occasionally.
11. Above all, it should attempt to take the viewers on a journey of discovery and not merely give information.

The main objective of an ETV programme is to motivate and stimulate the audience, by 'discovering' as it goes along, letting students share in their enquiry by calling upon them to use their reasoning power. Television is basically a visual medium. So in TV, it is the vision or the picture that comes first. While evolving a TV script, a writer must constantly ask himself as to what the viewer is looking at. Speeches on TV are short and as few as possible. One must therefore, consciously try to keep the talk down to an absolute minimum.

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

Date 02-04-2019

**Notice**

All the Faculty members of Journalism & Mass Communication Department are hereby inform that there will be a discussion over "Social Media & Television" topic delivered by Dr. Ravi Gautam, HOD, Faculty Department of Journalism & Mass Communication on dated 06-04-2019 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.

(...*Nibha*...)  
Mrs. Nibha Sinha  
Convener, Saturday Club  
JMC

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

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1.	Dr. Ravi Gautam	<i>Ravi Gautam</i>
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9.	Mr. Manu Kaushik	<i>Manu</i>
10.	Mr. Tarun Pal	<i>Tarun</i>



Date 06-04-2019

*Shri Ram College, Muzaffarnagar*  
(Department of Journalism & Mass Communication)  
**Attendance Sheet of Saturday Tea Club**  
**Session 2018-19**

S.No.	Name of Faculty	Signature
1.	Dr. Ravi Gautam	<i>Ravi Gautam</i>
2.	Dr. Rajesh Krishan Bhatt	<i>Rajesh</i>
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10.	Mr. Tarun Pal	<i>Tarun</i>

Name of Faculty- Dr. Ravi Gautam

Date-04.04.2019

### Topic-Social media and television

Social media technologies allow for television to be accessed and shared in a variety of ways. Viewers can actively participate while watching a program and have their interactions viewed and responded to in real time by other viewers. Technologies such as smartphones, tablets, and laptop computers allow for these actions to occur anytime, anywhere, regardless of television air times. Television stations and programs have taken advantage of this new accessibility by incorporating aspects of social media into their programming and utilizing viewer comments to improve content. This is often referred to as social television.

#### Contents

##### Promotion

Programs must decide on and promote a single hashtag for a show which in turn becomes the show's official hashtag when fans post about it. For example, the hashtag for Fox's Glee is #glee; for shows with longer titles such as FX network's American Horror Story, an abbreviated hashtag is created, #AHSFX. Some shows get creative with their hashtags, Showtime's Shameless uses #TeamGallagher to promote their show, Gallagher being the last name of the family in the show. A show's hashtag is usually placed on the lower corners of the screen during new airings of the show. The first official integration between Twitter hashtags and television programs was during Comedy Central's March 15, 2011 roast of Donald Trump. Using the hashtag #TrumpRoast at the bottom of the screen, Twitter called it "the single deepest integration of a Twitter hashtag on air-ever." The promotion worked, as it generated the channel's most-watched Tuesday in history; the hashtag #trumproast was used over 27,000 times on Twitter during the show's initial broadcast.

##### Tactics

Television Networks want this social television buzz to generate naturally. A strategy for increasing Internet traffic related to a single show is the placement of hashtags on the screen during dramatic moments, for example NBC's reality competition The Voice places #TheVoice on the screen during the part of the show where contestants get eliminated. Another affective way to increase traffic is to use what is called a "madlib" hashtag, a hashtag that goes at the beginning of a post that starts a sentence a user can then finish. An example of this was the hashtag #WhatWillGagaWear used by MTV at the 2011 Video Music Awards where viewers could speculate what they thought performer Lady Gaga would wear to the event. Some shows create hashtags for promotional purposes. While advertising the fifth season of Jersey Shore, MTV used promos with various hashtags related to events in the show to generate buzz.

In addition to hashtags, programs can also create their own Twitter accounts. Often used for talk shows or shows that have a host, similar to a hashtag, the program places @ followed by the specific Twitter handle at the bottom of the screen. CNN's Piers Morgan Tonight showed his Twitter handle @piersmorgan twice during a show, which generated 4,500 new followers as an immediate result. Accounts also make it possible for hosts to live-tweet during a prerecorded program.<sup>[1]</sup> Comedy Central's Tosh.0 host Daniel Tosh live-tweets via his Twitter account @daniel Tosh during new airings of his show. Jeff Probst, host of CBS' Survivor, did not live-tweet at all during the show's 2010 season. In spring 2011, using the Twitter handle @JeffProbst, his live-tweeting during new episodes of the show dramatically <sup>(Johnson and Mendel)</sup> increased online traffic related to the show.

Fox's crime drama Bones, under the Twitter handle @BONESonFOX, makes an effort to interact with fans and followers. In addition to being able to post on the back channel, followers of the Twitter account can use it to find and download music played during the program. The account also makes an effort to re-tweet and reply to fan posts using the hashtag bones in their posts. Bones' actors and creative team also hold live tweet sessions where followers can tweet questions about the show.



The HBO program True Blood has taken Twitter a step further by creating Twitter accounts for the fictional characters on the show. Using the tag #TrueBlood, these characters' tweets use dialogue specific to how they speak on the show. Unlike other, unofficial character Twitter accounts, all of the True Blood character accounts are created and maintained by HBO.

A cottage industry has sprung up around facilitating TV stations interaction with viewers. Companies like Mass Relevance, Never.no, TV Interact and Vidpresso all aim to help broadcasters more easily use social media.

### *Facebook*

Through the evolution of Facebook as the premier social networking site, television programs have taken advantage of the enormous amount of users by creating pages for users to "Like". After clicking "Like" on a page it will then show up under the user's interests. Television programs take advantage of this by creating exclusive posts that only those who "Like" the page can see. The pages post updates that include air-times of new episodes, preview and behind the scenes clips, merchandise and coupon opportunities, and interviews with the show's actors and directors. Access to exclusive content entices Facebook users to "Like" the pages of their favorite shows. As of May 2011, 275 million users "Liked" a television show page on Facebook. The average users "Liked" at least six shows leading to an average of 1.65 billion Likes of television shows.

Seventeen of the top 100 most Liked pages are television programs with Fox's The Simpsons, Family Guy and Comedy Central's South Park being the top three most "Liked" television pages. A show's Likes on Facebook also trend over time, being the most "Liked" show on Facebook, The Simpsons (48 million "Likes") sees an average 1.23% weekly growth and a 0.15% daily growth (as of April 2012).

### *Ratings*

#### **Social media sites**

Studies have shown that social media sites such as Twitter have been used to calculate a portion of television ratings. The rise in various devices currently available for viewers to access television content on has caused for the traditional Nielsen Ratings system to become outdated and thus no longer capable of generating an accurate depiction of viewership. Functions such as online viewing, recorded DVR content, and live streams over the Internet are not taken into account when calculating television ratings. The Nielsen Media Research took a survey at the end of 2009 which concluded that 59% of Americans simultaneously watched television and accessed the internet at least once per month, spending 3.5 hours of simultaneous use per month. Rating information can be gathered through the social media site's "back-channel". While social media sites, specifically Twitter, have proven to be able to generate television rating numbers there are still limitations to that function. Twitter was not designed to calculate television ratings therefore more work needs to be done to refine the method to acquiring a look at viewership through the site.

The Grammy Awards provide an example of a direct correlation between back channel traffic and ratings. In 2010 the award show saw a 35% increase in viewers from the previous year's broadcast as a result of social media integration. A more extreme example of a social media ratings boost can be seen with the Oxygen Network's Bad Girls Club who's East Coast premiere saw a 97% ratings increase through social network activity where the West Coast airing, which offered no social element, only saw a 7% from the previous week. On the flipside, a large amount of online traffic does not always however translate into high ratings. A study showed that while a large amount of online traffic may circulate about a program it does not necessarily mean that a large audience is physically watching

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

Date 14-05-2019

**Notice**

All the Faculty members of Journalism & Mass Communication Department are hereby inform that there will be a discussion over "Right to Information Act" topic delivered by Dr. Sandeep Srivastava, Faculty Department of Journalism & Mass Communication on dated 18-05-2019 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.

(...*Nibha*...)  
Mrs. Nibha Sinha  
Convener, Saturday Club  
JMC

(...*Ravi*...)  
Dr. Ravi Gautam  
HOD  
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9.	Mr. Manu Kaushik	<i>Manu</i>
10.	Mr. Tarun Pal	<i>Tarun</i>



Date 18-05-2019

**Shri Ram College, Muzaffarnagar**  
**(Department of Journalism & Mass Communication)**  
**Attendance Sheet of Saturday Tea Club**  
**Session 2018-19**

S.No.	Name of Faculty	Signature
1.	Dr. Ravi Gautam	Ravi Gautam
2.	Dr. Rajesh Krishan Bhatt	Rajesh
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7.	Mrs. Nibha Sinha	Nibha
8.	Mr. Brij Kishor Singh	Brij
9.	Mr. Manu Kaushik	Manu
10.	Mr. Tarun Pal	Tarun

Name of Faculty- Dr. Sandeep Srivastava

Date- 18-05-2019

Topic- Right to Information Act

The **Right to Information (RTI)** is an act of the Parliament of India which sets out the rules and procedures regarding citizens' right to information. It replaced the former Freedom of Information Act, 2002. Under the provisions of RTI Act, any citizen of India may request information from a "public authority" (a body of Government or "instrumentality of State") which is required to reply expeditiously or within thirty days. In case of matter involving a petitioner's life and liberty, the information has to be provided within 48 hours. The Act also requires every public authority to computerize their records for wide dissemination and to proactively publish certain categories of information so that the citizens need minimum recourse to request for information formally.

The RTI Bill was passed by Parliament of India on 15 June 2005 and came into force with effect from 12 October 2005. Every day on an average, over 4800 RTI applications are filed. In the first ten years of the commencement of the act over 17,500,000 applications had been filed.

Although Right to Information is not included as a Fundamental Right in the Constitution of India, it protects the fundamental rights to Freedom of Expression and Speech under Article 19(1)(a) and Right to Life and Personal Liberty under Article 21 guaranteed by the Constitution. The authorities under RTI Act 2005 are called public authorities. The Public Information Officer (PIO) or the First Appellate Authority in the public authorities perform quasi judicial function of deciding on the application and appeal respectively. This act was enacted in order to consolidate the fundamental right in the Indian constitution 'freedom of speech'. Since RTI is implicit in the Right to Freedom of Speech and Expression under Article 19 of the Indian Constitution, it is an implied fundamental right.

Information disclosure in India had traditionally been restricted by the Official Secrets Act 1923 and various other special laws, which the new RTI Act overrides. Right to Information codifies a fundamental right of the citizens of India. RTI has proven to be very useful, but is counteracted by the Whistle Blowers Protection Act, 2011.

The Right to Information (Amendment) Bill, 2019, seeks to amend Sections 13, 16, and 27 of the RTI Act. Section 13 of the original Act: It sets the term of the central Chief Information Commissioner and Information Commissioners at five years (or until the age of 65, whichever is earlier). Finally in ashwanee k. singh case on 20 September 2020, it is stabilised that right to information is a fundamental right