



## KSOU: A Pioneer in Open and Distance Education

The history of Karnataka State Open University dates back to 1969 in which the erstwhile institute of Correspondence Course and Continuing Education (ICC&E) was established under the patronage of the University of Mysore. KSOU in the present form of Open and Distance Learning system took its birth in 1996 as eight such open university in the country. Today the KSOU is one of the well established and highly reputed open university, generating human resources through innovative academic programmes.

Located amidst pristine surroundings of the Manasagangotri campus in Mysore, the cultural capital of Karnataka, KSOU is committed to provide access to higher education in general and knowledge information in particular to the masses, with innovative methods of teaching. The university has successfully completed ten years of existence and has served the educational needs of half a million students from all over the Indian subcontinent. KSOU as a prime university is committed to remove the disparities and bring about much needed corrections in the higher education system. The Karnataka State Open University thrives and is in the forefront to fulfill the constitutional obligations in terms of access, quality, equity and equality with the motto of **Higher Education to Everyone, Everywhere.**

Karnataka State Open University's innovative steps in certain areas have been recognized as the long strides in open and Distance education thus finding a coveted place for itself in the area of ODL. Since switching over to ODL in 1996, the university has served more than three lakh students in various academic disciplines. The university offers 56 academic programmes leading to Certificate, Diploma, Degree and Post Graduate Degrees.

The number of students enrolling to various programmes of the university is expected to grow considerably in the coming years and the institution is gearing up to meet the new challenges. The Degrees, Diplomas and Certificates offered by KSOU are widely recognized and are on par with those awarded by any other University in the country and abroad. The university truly believes and tirelessly strides towards the concept of **Student First but Quality Foremost.**

## A Flexible Mode of Learning

Programmes offered by KSOU in the distance education mode are custom-designed by a team of experts and specialists drawn from reputed universities, industry and in-house faculty. The curriculum is sanctioned by experts and is adapted after an academic audit. The inbuilt flexibility enables to bring in changes quickly thus ensuring the system to be more dynamic and updated at all times.

Along with the students coming from formal stream who have passed the qualifying examinations, learners with no formal education who intend to pursue higher education are also encouraged to seek admissions for various academic programmes. The programme delivery is essentially through multimedia package comprising printed self instructional material, personal contact programme, radio counseling and online support. KSOU offers a wide range of disciplines to choose from PG programmes and a varied combination of optional subjects to select from UG programmes. Students are allowed to pursue their studies in other universities and institutions subject to certain regulations.

## KSOU Objectives

-  To provide access and equity through open - flexible learning, which is relevant to learners, at their doorsteps.
-  To create individualized virtual learning spaces to the needs of the new age learners and to enable universal knowledge resource sharing through innovative pedagogy.
-  Better quality assurance and excellence through institutional collaboration and accessibility.
-  To ensure institutional determination towards emancipatory learning.
-  To create environment and knowledge media of first choice for learners and professionals worldwide.
-  To keep pace with the new age requirement and encourage proactive convergence of media and technology for teaching and learning.
-  To innovate, explore and practice new avenues in knowledge management and sharing for positive social intervention.
-  To ensure sustained efforts to interpret and operationalise learner's needs to develop new skills through collaborative learning.



Karnataka State Open University  
Manasagangotri,  
Mysore - 570 006.

I MA - MCJ Paper - 2  
Code: MCJ 12

## **COURSE II : MEDIA IN INDIA**

### **BLOCK I : RADIO**

<b>Unit-1 : Development and features of Radio</b>	<b>1</b>
<b>Unit-2 : Radio in pre / post independent India</b>	<b>11</b>
<b>Unit-3 : Program formats</b>	<b>29</b>
<b>Unit-4 : Production techniques</b>	<b>41</b>
<b>Unit-5 : Changing scenario in radio broadcasting</b>	<b>51</b>

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Cover Page : Concept and design - Thejasvi Naviloor.

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# First year MA - Mass Communication and Journalism

## INSTRUCTIONAL DESIGN

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COURSE: PRINT MEDIA PAPER CODE: MCE11

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### BLOCK I PRESS IN INDIA

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- Unit -1 : Nature and functions of press
- Unit -2 : Development of press in India
- Unit -3 : Role of press in pre / post independent India
- Unit -4 : Press in Indian languages
- Unit -5 : Role of press in democracy

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### BLOCK II ORGANISATION AND MANAGEMENT

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- Unit -1 : Nature and structure of newspaper / magazine
- Unit -2 : Ownership pattern
- Unit -3 : Organization and management of magazines
- Unit -4 : Newspaper economics and small newspapers in India
- Unit -5 : Circulation management

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### BLOCK III REPORTING

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- Unit -1 : Concept of news and news values
- Unit -2 : News gathering: Sources / methods
- Unit -3 : News writing: Style and structure
- Unit -4 : Specialised reporting
- Unit -5 : Feature writing

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### BLOCK IV EDITING AND GRAPHIC ARTS

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- Unit -1 : Purpose and process of editing
- Unit -2 : Principles of layout and design
- Unit -3 : Graphic presentation
- Unit -4 : Photo-editing
- Unit -5 : Opinion write-ups

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**First year MA - Mass Communication and Journalism**  
**INSTRUCTIONAL DESIGN**

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**COURSE II MEDIA IN INDIA PAPER CODE: MC112**

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**BLOCK I RADIO**

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- Unit -1 : Development and features of radio
- Unit -2 : Radio in pre / post independent India
- Unit -3 : Program formats
- Unit -4 : Production techniques
- Unit -5 : Changing scenario in radio broadcasting

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**BLOCK II TELEVISION**

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- Unit -1 : TV medium: Characteristics and functions
- Unit -2 : Growth and development of TV in India
- Unit -3 : TV program formats
- Unit -4 : TV production techniques
- Unit -5 : Impact of TV on society

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**BLOCK III CINEMA**

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- Unit -1 : Growth and features of film medium
- Unit -2 : Major trends in Indian cinema
- Unit -3 : Film making
- Unit -4 : Types of cinema- advertisement, documentary, feature
- Unit -5 : Film and society

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**BLOCK IV FOLK MEDIA**

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- Unit -1 : Nature and importance of folk media
- Unit -2 : Folk media in India
- Unit -3 : Folk media in communication
- Unit -4 : Status of folk media
- Unit -5 : Integration of folk and mass media

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# First year MA - Mass Communication and Journalism

## INSTRUCTIONAL DESIGN

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COURSE III COMMUNICATION THEORY RESEARCH PAPER CODE MC-3

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### BLOCK I INTRODUCTION TO COMMUNICATION

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- Unit -1 : Nature, process and functions of communication
- Unit -2 : Levels of communication
- Unit -3 : Models of communication
- Unit -4 : Communication and culture
- Unit -5 : Government, society and communication

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### BLOCK II THEORIES OF COMMUNICATION

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- Unit -1 : Nature and development of theory
- Unit -2 : Control and responsibility
- Unit -3 : Learning theories
- Unit -4 : Cognitive theories
- Unit -5 : Middle range theories

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### BLOCK III COMMUNICATION RESEARCH

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- Unit -1 : Nature and significance of communication research
- Unit -2 : Approaches to communication research
- Unit -3 : Data analysis procedures
- Unit -4 : Audience research
- Unit -5 : Writing research reports

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### BLOCK IV ISSUES BEFORE MEDIA

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- Unit -1 : Women and media
- Unit -2 : Children and media
- Unit -3 : Media and violence
- Unit -4 : Media and globalization
- Unit -5 : Media in public service

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**First year MA - Mass Communication and Journalism**  
**INSTRUCTIONAL DESIGN**

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**COURSE IV MEDIA POLICY AND ETHICS (INCL. ED) PAPER CODE: MC/14**

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**BLOCK I MEDIA LAWS**

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- Unit -1 : Features of Indian constitution
- Unit -2 : Freedom of speech and expression
- Unit -3 : Copyright and legislative previlages
- Unit -4 : Media laws
- Unit -5 : Right to information and right to privacy

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**BLOCK II MEDIA POLICY AND ETHICS**

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- Unit -1 : Press commissions
- Unit -2 : Autonomy of electronic media
- Unit -3 : Media ethics
- Unit -4 : Professionalism, media education / professional bodies
- Unit -5 : Press Council of India

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**BLOCK III COMMUNICATION TECHNOLOGY**

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- Unit -1 : Evolution and methods of printing
- Unit -2 : Application of computers in newspaper production
- Unit -3 : Communication satellites and their services
- Unit -4 : Internet and databases
- Unit -5 : Multimedia communication technologies

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**BLOCK IV CYBER COMMUNICATION**

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- Unit -1 : Internet
- Unit -2 : Online newspapers
- Unit -3 : Web publication and web design
- Unit -4 : Software packages for media workers
- Unit -5 : Prospective technology in media



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# First year MA - Mass Communication and Journalism

## INSTRUCTIONAL DESIGN

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### BLOCK I COMMUNICATION FOR DEVELOPMENT

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- Unit -1 : Concepts of development
- Unit -2 : Models of development
- Unit -3 : Media and social change
- Unit -4 : Environment and media
- Unit -5 : Communication for development in India

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### BLOCK II ADVERTISING

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- Unit -1 : Advertising and society
- Unit -2 : Advertising agency
- Unit -3 : Types of Advertising
- Unit -4 : Advertisement copy writing
- Unit -5 : Advertising campaigns and effectiveness

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### BLOCK III PUBLIC RELATIONS

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- Unit -1 : Meaning, nature and functions of PR
- Unit -2 : Types of public relations practices
- Unit -3 : Tools of public relations
- Unit -4 : Corporate communications
- Unit -5 : Public relations in India

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### BLOCK IV FREELANCING

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- Unit -1 : Freelancing: Nature and scope
- Unit -2 : Techniques of freelancing
- Unit -3 : Scouting the talent
- Unit -4 : Feature syndicates
- Unit -5 : Specialized writings



## FIRST YEAR MA - MASS COMMUNICATION AND JOURNALISM

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### **COURSE II: MEDIA IN INDIA**

### **BLOCK I: RADIO**

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#### **Introduction:**

The first block of Course II - Radio deals with the most pervasive among the mass media - the Radio. This block has five independent units dealing with the development and the features of the radio, radio in pre and post independent India, radio programme formats, programme production techniques and the changing scenario in radio broadcasting in the modern era.

In Unit 1 - Development and the features of the radio, you will study about the various aspects of radio, its history, its status and future as a mass medium.

In Unit 2 - Radio in pre and post independent India, you will learn about the development of radio in India before independence and after, starting from the amateur radio clubs of pre-independent era to the modern Prasar Bharati Corporation.

In Unit 3 - Radio programme formats, you will be acquainted with various programme formats that are available for a programme producer to effectively convey his ideas and messages to the listeners.

In Unit 4 - Programme production techniques, you will come across the techniques of writing for radio and also the techniques involved in producing a radio programme in a studio situation. The unit also gives you information on how sound effects and music are used to make a programme interesting and meaningful.

In Unit 5 - Changing scenario in radio broadcasting, you will come across various technological developments and changes in radio broadcasting in general and introduction to the FM and digital broadcast technologies. With reference to India, the unit provides information on the issues like the impact of privatisation.



## Unit 1 DEVELOPMENT AND FEATURES OF RADIO

### Structure

- 1.0 Objectives
- 1.1 Introduction
- 1.2 Development of Radio
  - 1.2.1 Definition of Radio
  - 1.2.2 Invention of Radio
  - 1.2.3 Definition of Broadcasting
  - 1.2.4 Origin of Broadcasting
  - 1.2.5 Origin of Broadcasting in India
- 1.3 Characteristic Features of Radio
  - 1.3.1 Oral / Aural Medium
  - 1.3.2 Ubiquity
  - 1.3.3 Intimacy
  - 1.3.4 Flexibility
  - 1.3.5 Immediacy
  - 1.3.6 Simple and Cheap
  - 1.3.7 Local Relevance.
- 1.4 Functions of Radio
  - 1.4.1 Information
  - 1.4.2 Education
  - 1.4.3 Entertainment
- 1.5 Role of Radio in India
- 1.6 Let Us Sum Up
- 1.7 Check Your Progress
- 1.8 For Further Reading

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## **1.0 OBJECTIVES**

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Radio was the first electronic medium to reach the masses. Over the years, Radio broadcasting is being utilised for various activities ranging from education to propaganda. This unit is designed to introduce you to the origin, development and the functions of radio. The study of various aspects of radio will help you to know about the history, present status and the future of radio. After studying this unit, you should be able to:

- Define radio and broadcasting and learn about the invention of radio and origin of broadcasting.
- Acquaint with the various characteristics of radio and compare and contrast these with other media of mass communication.
- Know the important role it plays in our lives.
- Understand the need of radio in our country as the most powerful medium of mass medium / communication.
- Strengthen your knowledge about media education.

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## **1.1 INTRODUCTION**

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Invention of radio is the gift of the twentieth century to humanity. Radio is the most pervasive medium on earth. There is no patch of land and no piece of ocean surface, untouched by the electromagnetic signals beamed from thousands of radio stations worldwide. Radio - a very intimate and modest medium, appeals to everyone and is available to all. Its wide reach, mobility, easy accessibility and variety of services have made it a listener's friend, philosopher and guide. Radio has a rich heritage, certainly having played a very significant role in twentieth century history. With technological progress the size of the transistor came down drastically and mass production of the radio receiving sets and penetration made the medium affordable. Though the other media seems to dominate the scene, it also has an exciting future before it.

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## **1.2 DEVELOPMENT OF RADIO**

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### **1.2.1 Definition of Radio**

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The term radio covers the radiation and detection of signals propagated through space as electromagnetic waves to convey information. The radiation signals are called radio waves and these are detected by the receiving sets. The sound information is electromagnetically encoded by the sender and decoding makes the programme audible in the receiving radio sets.

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## **1.2.2 Invention of Radio**

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Through out the nineteenth and early twentieth century, scientists of many nationalities, most notably the Italian Guglielmo Marcony was attempting to transmit message over distance first by wireless telegraph and then by wireless telephony. British scientist James Maxwel theorised the existence of electromagnetic waves. Then German scientist Henrich Hertz validated Maxwel's theory by proving that the electromagnetic waves do exist. The first choice of many to be called father of radio is Guglielmo Marcony. He is credited with devising a method of transmitting sound without the help of wires, by making use of electromagnetic waves.

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## **1.2.3 Definition of Broadcasting**

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Broadcasting is the transmission of radio and television programmes intended for general public reception, as distinguished from private signals, directed to specific receivers. In its most common form broadcasting may be described as the systematic dissemination of entertainment, information, education and other services for simultaneous reception by a scattered audience - individually or in groups, with proper receiving apparatus.

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## **1.2.4 Origin of Broadcasting**

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Marcony revolutionised the field of electromagnetic communication by sending messages without using wires. This enthused interest and the use of wireless for popular broadcasting. In America, engineers made valuable experiments in 1916. As a result the first broadcasting station in the world is believed to have been opened at Pittsburg in USA in 1920. The same year on February 23, the first radio programme was broadcast successfully by the Marcony Company from Chelmsford in England.

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## **1.2.5 Origin of Broadcasting in India**

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India was among the earliest countries in the world to adopt broadcasting. In August 1921, the Times of India in collaboration with the Post and Telegraph Department broadcast from its Bombay Office a special programme of music. This was perhaps the first experimental broadcast in India. Then amateur radio clubs of Bombay, Culcutta and Madras started broadcasting. Due to financial constraints this type of ad-hoc broadcasting did not last long. Organised broadcasting in India began when the first station of the Indian Broadcasting Company came on air at Bombay in 1927. Even this venture could not survive and the company went into liquidation in 1929. But the government under the pressure of public took over the service in 1930 to continue broadcasting.

Thus from April 1, 1930, broadcasting in India came under the direct control of the Government of India. In 1936, Indian State Broadcasting Service was redesignated as All India Radio. Since then, broadcasting has made rapid strides in India.

In Karnataka, the first Radio station was commissioned in Mysore in September 1935 by Dr. M. Gopaldaswamy, Professor of Psychology in the University of Mysore. He used the name 'Akashvani' for the first time. At present there are thirteen Radio stations in Karnataka in Bangalore, Bhadravathi, Bijapur, Chitradurga, Dharwad, Gulbarga, Hassan, Hospet, Karwar, Madikeri, Mangalore, Mysore and Raichur.

The first Radio station to come up in the post-independent India in Karnataka was Dharwad in January 1950. After the opening up of Indian skies for private broadcasters, the first private Radio station in Karnataka, Radio City came up on FM frequency 91, in Bangalore on 6<sup>th</sup> June 2001. Radio City with its innovative music based programmes and creative radio jockeys has captured the imagination of listeners in and around Bangalore and enjoys a huge listenership. With the resurgence of the radio medium, many private FM stations have been setup and all of them depend on a staple diet of film songs to fill up their coffers.

Many Radio stations under Prasar Bharati in the country are now being converted to FM stations to ensure better reception qualities.

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## **1.3 CHARACTERISTICS OF RADIO**

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We get a clear idea of radio when we study its unique characteristics.

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### **1.3.1 Oral / Aural Medium**

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Radio is an oral medium which deals with sound. Only voice and sound are transmitted and is received by the listeners using a radio set. Thus radio's codes / signals are purely auditory unlike television which is audio-visual .

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### **1.3.2 Ubiquity**

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Radio gets everywhere - even it reaches remote parts that other mass media cannot reach. Radio can be heard in the middle of vast ocean or on top of remote mountain peaks.

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### **1.3.3 Intimacy**

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Radio enters our lives, talks with us and about us. The sights and sounds of radio are created within us and can have greater impact and involvement in the programmes. We imagine the situation solely based on the aural inputs.



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### **1.3.4 Flexibility**

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Radio does not grab, but it shares our attention. It can leave the listeners free to perform other activities while listening. This character has been enhanced after the invention of transistor. It gives you flexibility of movement. You can carry it anywhere and everywhere you want.

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### **1.3.5 Immediacy**

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Radio's electromagnetic waves traveling at a phenomenal speed, can reach anywhere instantaneously. Information about people and events can reach the listeners right at the moment when they are happening. Availability of battery operated transistors have made the reception of broadcast programmes easy.

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### **1.3.6 Simple and Cheap**

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Radio is easy to handle. Basic production unit comprises a person with the tape recorder rather than a crew with camera, lights and sound recorder. When compared to the other media both its capital cost and its running expenses are much cheaper.

Radio is also cheap for the listener. The charges for maintenance of a radio set are nominal.

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### **1.3.7 Local Relevance**

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Local relevance is radio's great strength. This arises partly from its easy accessibility to vast masses and partly from its easy adaptability to local needs and message making.

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## **1.4 FUNCTIONS OF RADIO**

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The aims and objectives of broadcasting is to provide information, education and entertainment. Radio continues to be the major public service broadcast media in India. It caters to the varied needs of the vast majority of the population. The role of radio in dissemination of information of every kind from weather to news, to provide education to every one from the students in the primary schools to the farmers in the remote villages and to entertain through programmes which cater to the different tastes, is very much notable.

Accessibility to TV is limited for want of receiving sets and limited portability. In India it is estimated that there is only one TV set per 28 persons while there is one radio set for every eight sets.

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### **1.4.1 Information**

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Information is now regarded as power. Radio provides enormous information required for our daily life. Radio provides information about the various developments and welfare schemes of the government, utility services, weather reports, market rates and the like. The quality of our life would be poorer without these bits of information.

Even now radio is the main source of news for majority of the people. Radio gives comprehensive and speedy coverage of news and commentaries on current affairs.

The role of radio in disaster management is unparalleled. During natural disasters like cyclone, floods, earthquake or man-made happenings like wars, riots, accidents, it is common experience that only effective mode of communication left with us is radio.

In times of crisis, radio serves not only as eyes and ears to the people affected but also lends a helping hand in rehabilitation works.

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### **1.4.2 Education**

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Radio has been extensively used for educational purposes all over the world. It effectively reaches out to meet the formal and informal needs of people, who want to improve. Radio programmes on health, nutrition, mother and childcare, popular science, agriculture and the like provide education for the listeners. In a developing country like India, radio plays an important role in imparting education to the vast majority of population on various subjects, trends and developments. Gyanvani educational broadcasts are a success and many universities and institutions have established their own radio stations. The Karnataka State Open University too has a educational broadcast facility that can be heard on FM frequency 105.2 around Mysore and Bangalore.

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### **1.4.3 Entertainment**

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Radio is a popular medium of entertainment. It provides entertainment while broadcasting variety of music, plays, humor programmes. Radio is known as a popular music box, especially of the common man. All kinds of music - classical, light, folk, tribal and film can be enjoyed by the listeners. Radio also helps to preserve and develop the musical heritage of the country thereby strengthening the bonds of national integration.

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## 1.5 ROLE OF RADIO IN INDIA

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The history of broadcasting in India is considered as the history of All India Radio. Undoubtedly, All India Radio is the most powerful mass medium in the country, taking into account its wide reach, strength and easy accessibility. With 214 radio stations covering 98.5 per cent of the population and over 12 crore radio sets, speaks the strength and reach of radio in our country. All India Radio broadcasts programmes in 24 languages and 146 dialects. It is estimated that on any given day 29 crore people listen to All India Radio programmes. They inform, educate and entertain the staggering population of our vast country of which more than 40 per cent are illiterate, 30 per cent live below poverty line and more than 70 per cent live in 5,75,000 villages across the country.

All India Radio is one of the largest networks in the world dedicated for public service broadcasting. It makes significant contributions for the national development and regeneration efforts. If we take into account the diverse socio-economic and geographical conditions of our country, we can very much realise the need and importance of radio in India. It has an exciting future before it. "Radio is a miraculous power, I see Shakti the miraculous power of God", observed Mahatma Gandhi. Till recently the radio broadcasting in India was criticised for not being innovative and neglecting the large population of youth. Now with the advent of private radio stations programmes are being planned exclusively to the youth and the radio is once again gaining popularity.

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## 1.6 LET US SUM UP

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Invention of radio is the gift of the twentieth century to humanity. With its wide reach, easy accessibility and variety of services, radio appeals to everyone and is available to all.

The first choice of many to be called father of radio is Italian Scientist Guglielmo Marconi. The first radio station in the World is believed to have been set up in the USA in 1920. India was among the earliest countries in the world to adopt broadcasting as early as 1921.

Ubiquity, intimacy, flexibility, immediacy, local relevance, simplicity are the unique characteristics of the radio.

Aims and objectives of radio is to provide information, education and entertainment. In India, radio continues to be the major public service media catering to the information, education and entertainment needs of the vast majority of the population.

The history of broadcasting in India is considered as the history of All India Radio. Undoubtedly All India Radio is the most powerful mass medium in India, taking into account its strength, wide reach and easy accessibility. In the post Independence era, it has played an important role in national development and regeneration. Radio with its unique characters continues to be a powerful and effective mass medium.

**Activity - 1**

1. Listen to various radio stations and list the programmes and their formats.
2. Listen to the programmes on your favourite radio station and write your comments on the quality of content in them.

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### **1.7 CHECK YOUR PROGRESS**

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Note: Compare your answers with those given in this unit.

1. Enumerate the development of Radio.
2. Radio in India is described as people's medium. Explain.
3. Trace the history of Radio broadcasting in India.
4. Explain the characteristics of Radio medium.
5. Compare the functioning of Television with Radio.
6. Classify the following radio programmes as per their functions:
  - a. Pradesha Samachara .....
  - b. Chitrageethe .....
  - c. Baandani .....
  - d. Railway Mahiti .....
  - e. Yakshagana .....
  - f. Keli Kali .....

Hints:

- a. Information, b. Entertainment, c. Education, d. Information,
- e. Entertainment, f. Education.

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## 1.9 FOR FURTHER READING

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1. Andrew Crisel, Understanding Radio, Sage Publication - New York 1996.
2. Baruah, This is All India Radio, Publication Division, Ministry of Information and Broadcasting, Government of India, 1983.
3. Martin Shinger and Cidny Wieringa, On AIR, Arnold Publishers - New York 1998.
4. Michel Kieth and Joseph Krause, The Radio Station, Focal Press - Boston, London, 1986.

## Notes

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## Unit 2 RADIO IN PRE AND POST INDEPENDENT INDIA

### Structure:

- 2.0 Objectives
- 2.1 The Beginning
- 2.2 The Indian Broadcasting Company
  - 2.2.1 The Indian State Broadcasting Service
  - 2.2.2 Broadcasting in the Princely States
  - 2.2.3 Programming Priorities in the Colonial Period
- 2.3 Growth After Independence
  - 2.3.1 Early Years of Independence
  - 2.3.2 Organised Development
  - 2.3.3 Broadcasting as a Public Service
  - 2.3.4 Public Service Programmes
  - 2.3.5 AIR in the Life of People
  - 2.3.6 Critics of AIR
  - 2.3.7 Expert Committees
- 2.4 Let Us Sum Up
- 2.5 Check Your Progress
- 2.6 For Further Reading

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## 2.0 OBJECTIVES

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Radio broadcast in India started with in a year of its establishing in the United States. In India too, Radio went through various stages of development. After studying this unit, you will understand the evolution of radio in India. You will also know about the development of radio before Independence and after independence. This unit specifically addresses the following areas:

- The beginning of radio as club, later as Indian Broadcasting Service and the Indian State Broadcasting Service.
- The growth of radio as All India Radio in independent India
- Broadcasting as a public service, and
- Various committees and constitution of Prasar Bharathi.

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## 2.1 THE BEGINNING

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The first regular broadcasting station in the world was set up in Pittsburg in the United States in 1920. In England too Marconi Company broadcast successfully the first radio programme in the same year. In 1922 the British Broadcasting Company was set up with John Reith as its Managing Director. In India, ' **The Times of India** ', an English newspaper setup in 1838, was involved in the first radio broadcast. A music programme broadcast in August - 1921 from Bombay (now Mumbai) from The Times of India office is considered as the first radio broadcast in India. Among the listeners in Poona (now Pune) was Sir George Lloyd the Governor of Bombay province of that time. Though the technology of radio broadcasting reached India quite early, it took sometime before a regular radio station was setup in the country.

The pioneers in Indian broadcasting were the Radio Clubs consisting of dedicated amateurs. The Radio Club of Bengal started transmitting in Calcutta in November - 1923 followed by Bombay Radio Club in June -1924 and the Madras Presidency Radio Club in July - 1924. These clubs could not survive for long, as there was no regular source of income for them.

In 1930, the Madras City Corporation took up broadcasting with the defunct Presidency Radio Club gifting its transmitter to the corporation. H.R. Luthra who has researched on the history of Indian broadcasting has documented that the broadcasts from Madras included two hours of entertainment in the early evenings for the general public and half-an-hour programme of music lessons and stories for school children. On Sundays and holidays there were additional programmes of gramophone records for about an hour in the morning hours. To facilitate listening, six loudspeakers had been installed at public places and 14 corporation schools were also provided with radio receivers.



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## 2.2 THE INDIAN BROADCASTING COMPANY

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After these sporadic attempts at broadcasting, the **Indian Broadcasting Company (IBC)** took upon itself the arduous task of regular broadcast in the country. Its total authorised capital was Rs.15 lakhs and the subscribed capital was Rs. 6 lakhs with two main shareholders contributing about Rs.2.6 lakhs each. The company started regular broadcasting in Bombay in July - 1927 and these programmes could be heard around a radius of 100 kms around Bombay. Though IBC was a commercial company its Board of Directors had assured that they would view broadcasting in a spirit of public service. The Calcutta station with a reach similar to that of Bombay was inaugurated in August - 1927.

Funding for broadcasting was to come from the British system of radio licenses. At the end of 1927 there were 3,600 licensed radio sets which increased to 6,200 by the end of the next year and to 7,800 by the end of 1929. This number would not have generated sufficient funds for proper operation of radio services. It was observed that even at that time there was piracy. Many of the radio owners did not obtain a license. Even after allowing unlicensed sets, the public reaction to radio was not very encouraging and many reasons were cited for this state of affairs. The cost of a radio set at that time was about Rs.500 which was prohibitive even for the upper income households. Ultimately the IBC expressed its helplessness in continuing the broadcasts and went into liquidation in March 1930.

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### 2.2.1 Indian State Broadcasting Services (ISBS)

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The broadcasts of IBC had created an awareness on the utility of the medium. The public opinion was in favour of continuation of broadcasting and the government had to take note of these feelings. In April 1930, broadcasting was placed under the direct control of the Government and designated Indian State Broadcasting Service (ISBS). However, the government was not willing to invest much and broadcasting continued at the subsistence level. In that period of the great depression, it could not be sustained and in October 1931 the Government announced its decision to close down the service altogether. This announcement caused considerable agitation among those who were getting used to the service and also among those who had invested in dealership of radio sets.

However bowing to public pressure, the very next month the government decided to extend the services for some more time. Entrusting the services to the private sector was examined but the state of the economy at that time was not encouraging for the private operators to enter this new field. In 1935, a separate office of the Controller of Broadcasting was created and the Government sanctioned a special fund for setting up a radio station in Delhi which was formally inaugurated in 1936.

The same year the name ISBS was changed to **All India Radio (AIR)**. Under AIR, new stations were started in Peshawar and Lahore in 1937 and Lucknow and Madras in 1938. In 1939 AIR setup a radio station in Dacca. The same year there was centralisation of news bulletins in Delhi to ensure that the Central Government had full control over the contents of the news bulletins. By 1946, there were 2.5 lakhs licensed radio sets in the country.

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## **2.2.2 Broadcasting in the Princely States**

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In Mysore city, Dr. M. V. Gopalaswamy, Professor of Psychology in the Mysore University had set up a small transmitter of 30 watt power at his residence. It used to broadcast Carnatic music and talks in Kannada from 6.00 to 8.30 pm on all weekdays. Subsequently, a 250-watt transmitter was installed and the programmes could be listened up to about 25 kms around Mysore. This station has the distinction of using the name “**Akashvani**” the Sanskrit equivalent of the term broadcasting for the first time. The Mysore Municipality was giving a small grant to sustain this station and in 1942, the Maharaja took over Akashvani - Mysore.

The ruler of Travancore and Cochin started a radio station in 1943 and the Government of the Nizam of Hyderabad established a radio station in Hyderabad in 1935. Gwalior and Baroda were the other two princely states which had set up radio stations before 1947.

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## **2.2.3 Programming Priorities During the Colonial Period**

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After the inauguration of the Delhi Station, the Government of India took active interest in Broadcasting. Even in the early days of radio in India, the policy makers faced a dilemma. The Government wanted to show its commitment to the principles of serving the poor and the illiterate but the listenership was mostly among the elites who could afford a radio set. The people who operated the radio services came from urban areas and they decided the contents of broadcasting. These educated service providers had little understanding of the programme requirements of the rural poor. Even those among them who were born in the villages had mostly severed their links with the members of the community to which they belonged and thought differently. Their programme understanding was highly urbanised. To give an example, in the early days of radio in United States and Britain, soap operas drew huge audiences to radio but that format was never introduced on AIR. The decision makers gave importance to classical music, serious literature and other formats of high culture and generally ignored the tastes of the common people.

The priority of the Government at that time was maintaining law and order and radio was used for this purpose when ever necessary. Mahatma Gandhi was active in Indian politics for over five decades but it is surprising to note that the people of India could hear his voice over radio only in April 1947 that too after the British Government had decided to hand over the reigns of administration to the Indians. During the war years, AIR became a part of the state war machinery. During the 1930s and 1940s, many in broadcasting felt that radio should provide a forum for conflicting views on major issues but they were sidelined. In 1937 itself a central news organisation came into existence and this ensured that the national news bulletins in all languages had the same content. In spite of these limitations there were many professionals in radio who constantly strove to raise the level of broadcasting. For many national leaders who were imprisoned for long years, radio did provide a window to the outside world.

In 1938 the Indian National Congress had set up a National Planning Committee which had prepared various plans for the development of the country. A sub-committee on communication had recommended that broadcasts should be run as a public service and there should be a rapid expansion in the number of radio stations in the country.

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## **2.3 GROWTH AFTER INDEPENDENCE**

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### **2.3.1 Early Years of Independence**

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In 1947 there were nine radio stations in the undivided British India and after partition two of these stations Lahore and Dacca went to Pakistan. Independent India started with seven AIR stations and a few small independent stations in the princely states. Even before partition, AIR had launched an expansion scheme to provide radio services. Under this scheme, radio stations were established in places like Dharwad, Vijayawada, Nagpur, Ahmedabad, Srinagar and Jalandhar.

Sardar Vallabhbhai Patel was the first Minister for Information and Broadcasting in independent India and after the integration of the princely states, the constitution of India adopted in 1950 put broadcasting in the central list. AIR became the sole broadcaster of the country and Akashvani Mysore and other similar stations were integrated into AIR.

In the early 1950s, the reach of the radio was very limited. There were just 5.6 million licensed radio sets in the country. Today, it is estimated that there are 120 million radio sets in India. At the end of 1951, the population of the country was 36 crores. In other words, there were just 6 radio sets per 1000 population, an abysmally low figure. In the next 10 years, the number of radio sets increased to about 21 lakhs raising the ratio to 20 sets per 1000 people.

That was still very much lower than the norm of 50 sets per 1000 people fixed by UNESCO. At that point of time in many western countries there were 800-900 radio sets per 1000 people.

In the early 1950s Mysore Akashvani was the only radio station in the entire Karnataka. It had a low power transmitter and the programmes could reach only a radius of 25 kms around Mysore. Those residing in Bangalore had to go at least up to Srirangapatna to listen to their own talks broadcast from AIR Mysore!

AIR Bombay used to broadcast about 30 minutes of programmes in Kannada daily to the Kannada speaking districts of the composite state. Similarly AIR Madras had a weekly programme in Kannada.

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### **2.3.2 Organised Expansion**

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To achieve an overall improvement in the socio-economic condition of the people, India launched its ambitious five-year-plans in 1951. Communication was also one of the areas chosen for rapid development and the planners wanted the whole country to be covered by radio within a reasonable time. For this purpose, a plan was drawn up for establishing new radio stations with powerful transmitters. Priority was given to cover all the major linguistic regions in a phased manner. Under the first five-year-plan, the work for installation of a well-equipped studio was inaugurated in November-1955.

As a result of sustained development, AIR today, is a vast network of over 100 regional stations broadcasting in 24 major languages and reaching by medium wave 99 per cent of the population. In addition, there are about 75 local or community radio stations each covering a substantial area of a district. The popular Vividh Bharati Service and another National Service are also available on short-wave throughout the country. A large number of cities have medium wave transmitters to replay Vividh Bharathi. AIR also broadcasts to many foreign countries. There are FM radio stations in a number of large cities. AIR is the largest news organisation in the country broadcasting nearly 300 news bulletins in various languages with a network of one hundred full-time and 250 part-time correspondents.

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### **2.3.3 Broadcasting as a Public Service**

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In India broadcasting has always been considered as a public service. In the earlier years there used to be only one major broadcasting organization in each country and its activities were generally treated as 'Public Service'.

With the emergence of parallel systems of broadcasting in most countries and purely commercial type of broadcasting garnering a major share of listenership, now attempts are being made to clearly distinguish Public Broadcast Service (PBS) from commercial broadcasts. The PBS is a main channel in the US.

The three main functions of all types of communication are identified as education, information and entertainment. Radio as a communication medium is engaged in these very functions. Commercial broadcasting mainly aims to entertain the listeners whereas the role of PBS is to educate and inform. Entertainment is only an incidental function.

More specifically the main function of PBS is to enlighten the listeners on various issues. PBS is expected to provide a 'Public Space' in which social and political life democratically unfolds. PBS also has the responsibility of creating a sense of national identity among its audience. In sharp contrast to commercial broadcasting, which tries to cater to the needs of consumers, PBS addresses the citizens of the country and is concerned about the issues affecting them. While popularity determines programming in commercial broadcasts, the needs of the audience become important in PBS. In addition, PBS encourages excellence in production, while acceptance by the largest number becomes the touchstone in commercial broadcasting. The following are some of the other salient features of PBS:

1. Universal accessibility
2. Universal appeals
3. Special attention to minority groups
4. Distance from vested interests
5. Guidelines that liberate rather than restrict programme makers.

All India Radio has been directly under the government control all these years. It could not claim to be free from vested interests. Radio did provide a 'Public Space' for discussions on social and economic issues but at the same time discouraged free discussions on political matters. In addition, there has not been as much freedom to the programmes of AIR as desirable for creative expression.

On the other hand, radio services have been expanded over the years. People living even in remote and far-off places can receive good quality broadcast signals. AIR has always tried to cater to the tastes of different sections of the society and has been consistently making efforts to satisfy minority groups. All stations of AIR have special programmes for the linguistic minorities. AIR has been broadcasting programmes of classical music including western classical music knowing fully well that the audience for such programmes is very small. AIR has also encouraged excellence in radio production and conducts annual competitions under various categories of programmes.

Considering all these aspects, one can say that AIR has been working like PBS all these years. However, the priorities of AIR have been changing from time to time depending on the policies of the ruling party of the day.

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### **2.3.4 Public Service Programmes**

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AIR from its inception was modeled on the BBC, which is still considered as the best example of a PBS in the world. However, there was one major difference. BBC was always free from governmental control and is managed by a Board of Trustees whereas AIR worked directly under the control of the government and never had the independence to plan the programmes and adopt policies on its own.

In programming, however AIR followed the BBC example and gave priority for education and information. There were special broadcasts for school children to supplement classroom teaching. There were different informational programmes laced with entertainment for targeted groups like women, rural listeners, industrial workers and senior citizens.

In the early years of independence, those in charge of AIR thought that the primary function of radio was preserving the rich cultural and artistic traditions of India and bringing the arts to the common people. In a sense, AIR thought that it had to take the role of Rajahs and Nawabs, many of whom, when they ruled their states, patronized poets, writers and musicians by appointing them as their court artists.

Different stations of AIR devoted a considerable portion of their total broadcast time for classical music concerts. In some states notably in the South, Bengal and Maharashtra there were a considerable number of connoisseurs of classical music but in other places few could appreciate such music. AIR frowned on Indian film music, which it considered as 'Cheap' and virtually imposed a ban on it. However, the masses liked such music and shifted their loyalties from AIR to radio stations broadcasting such music in plenty from the neighboring countries. AIR was forced to start a separate service named Vividh Bharati to regain these listeners.

In its efforts to encourage classical arts, AIR took on its staff a large number of literated and performing artists in classical music as full-time producers. Some of them did understand the requirements of the radio medium and were responsible for some of the outstanding programmes broadcast on Indian radio. But a large number was unable to fit into the organizational set-up of AIR and became square pegs in round holes.

In the 1950s and 1960s, the government was concentrating all its attention on the implementation of the five-year-plans. It was realized, quite early, that the success of the plans was dependent largely on the people involvement and on the planning process. AIR was the only mass medium that could reach a substantial portion of the rural population at that time.

The government and the Planning Commission asked AIR to give high priority to create an awareness about various schemes as it was the only one reaching the rural masses.

AIR established plan publicity units in all major regional stations and these units liaised with different departments of the central and state governments. It started to broadcast features, documentaries, and other programmes on various projects and schemes which were designed to benefit the people. In the five-year-plans, the highest priority had been given to two areas-the first, increasing the agricultural production and productivity and the second, controlling the population growth.

For broadcasting meaningful programmes on agriculture, specialized Farm and Home units were set-up in regional stations. Those educated in Agricultural Sciences and specialized in agricultural extension were appointed in these units. AIR was broadcasting, from its inception, separate programmes for rural listeners and in these programmes, agriculture was being covered predominantly. Nevertheless, these programmes were general in nature and were planned and produced by those who did not have an adequate knowledge of local agricultural practices. Farm and Home units involved agricultural experts and as such could broadcast programmes, which were more useful for the farmers and locally relevant.

Similarly, to create awareness about family planning and to motivate people to adopt family planning norms, separate family welfare units were created at the stations and to operate these units people with experience in health extension work were taken as the staff of AIR. With the setting-up of these units, AIR was able to intensify its efforts to popularize family planning and give sufficient publicity to the camps, organized by the departments at different places.

The five-year-plans also aimed at achieving rapid socio-economic development. Empowerment of women was one of the important objectives of planning and AIR was asked to plan, produce and broadcast programmes to achieve this objective. Creating awareness about the need to preserve an ecological balance was another area where AIR could make significant contributions.

The first Prime Minister of the country Jawaharlal Nehru always stressed the need for creating a scientific temper in the minds of the people, particularly among the youth. AIR took this job seriously and in the 1980s, separate Science cells were created in select stations. Here, again persons with education in science subjects and flair for writing on popular science subjects were specially recruited.

The following are the major areas of public service broadcasting of AIR:

1. Literacy, formal and non-formal education.
2. Agricultural extension and rural development.
3. Public health, hygiene and family planning.
4. Empowerment of women and gender sensitization.
5. Ecology and environmental issues.
6. Popularisation of science.

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### **2.3.5 Radio in the Life of People**

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Radio started in our country, way back in 1920s in a very small way, and over the years has become a major social institution of the country. With the advent of television, for some sections, radio might have lost its importance but for a large number of people, radio continues to be the major source, and for many the only source, of information, education and entertainment. Radio, has played and continue to play, an important role in all aspects of life. The following is a brief account of the impact of radio in our country in different fields:

In the field of education, radio is supplementing school curriculum with its general programmes on science, environment and others. Particularly in rural areas where there is an acute shortage of libraries, radio is a very useful source of information. In these areas there are a large number of first generation literates eager to know about many things. Such children often turn to radio for information. There is also a wide gap in the level of teaching proficiency between the urban and the rural schools. Educational programmes of AIR can bridge this gap to some extent. However, it has to be accepted that there is not as much utilization of these lessons as is desirable for various reasons.

AIR has been playing an important role in the field of culture. It is bringing classical music to all homes. Even in the recent past, one had to travel to towns and cities to listen to such music, but today a person residing even in the most remote part of the country can listen to the top-most artistes of the land on radio. Performing on AIR has become a form of recognition and a matter of prestige for the artistes. AIR is also encouraging folk music and folk arts in a big way. Earlier, these artistes could reach a very small audience in and around their place of residence but AIR has made it possible for them to reach large audiences scattered over vast areas. AIR has also been instrumental in creating new forms of music like Sugam Sangit - light music that combines poetry and music in a harmonious way.



Mass communication, in general, has brought about major social changes in all societies. AIR, reaching the largest number of people particularly in the rural areas, has been a major influencing factor for change in our country. As we know, only a small section of the society had access to knowledge. Because of historical reasons, this section did everything to deprive other sections of this knowledge. Knowledge is considered as power and the small section that had the knowledge had all the power. Mass media, in India largely radio, are making it possible for a large number of people to access this knowledge and this has helped democratic process. For example, before radio, women learnt about developments in the outside world only from their men. These men often acted as gatekeepers and passed on only that information which did not threaten their authority. In a way, radio was instrumental in opening the road for empowerment of women.

In the field of economics, AIR has provided the most cost-efficient method of advertising. Until AIR decided to allow commercial broadcasts, the press was the only medium of advertising. Because of the high level of illiteracy, the reach of the press was limited, and each newspaper had only a small area of influence. To reach even the market of the four metropolitan cities, the advertisers had to approach four different newspapers. AIR provided a single window for booking advertisements and the rates charged were most competitive in terms of 'cost per thousand'. Even the small scale industries, who were not advertising earlier, could advertise on AIR and many of them, successfully competed with multinational companies through the medium of AIR.

In the field of agriculture, the contribution of AIR has been most significant. Radio acted as a very effective channel for spreading innovations among the farmers during the period of the Green Revolution. Some varieties of high yielding rice were actually called 'radio rice' by the farmers, as they were motivated to cultivate these varieties after learning about them through radio. Modern agricultural practices require continuous flow of information about irrigation, fertilizers and pesticides and radio with its daily broadcasts is best suited to take such information from the experts to the farmers. Many programmes on sustainable agriculture and organic farming are being aired.

Radio has contributed in a significant way to the spread of health education among the masses. The phenomenal success of campaigns about immunization of children against some debilitating diseases such as polio could, at least, partly be attributed to the active involvement of AIR in these efforts. There are many other areas like environmental awareness, popularisation of science, where radio has contributed significantly.

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### 2.3.6 Critics of Air

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AIR has many admirers. At the same time, it has many critics and often critics outnumber admirers. A criticism against AIR, voiced almost from the beginning of broadcasting in India, is about its organizational set-up. Lionel Fielden, the first head of AIR had written in 1937 "Broadcasting did not fit happily to the slow machinery of the government, and therefore delays almost fatal to the development of broadcasting in India were bound to occur. Apart from this, broadcasting in India, though needed utmost care and control, was always a suspect as it functioned entirely under the government."

The concerns of the colonial government, which wanted to have control over AIR, were understandable. However, the same controls continuing in democratic India were anathema for many. Opposition parties and newspapers have always been critical of ruling political parties misusing AIR for partisan ends. This misuse was most glaring during the period of internal emergency enforced during 1975-76. The credibility of the organization is affected whenever politicians and bureaucrats have misused the medium.

AIR is also criticized often, for the lack of professionalism among its programme producers. This is clearly evident from the fact that the Prasar Bharati producers are not able to cope up with the competition from private broadcasters. This, in a way, is related to the ownership pattern of AIR. In a governmental set-up, the procedures to be followed for recruitment of staff are very strict and often inhibit the creative people entering AIR. In addition, in such a set-up, neither the good work is rewarded nor bad work punished and the employees have little motivation to put in their best.

Another area of criticism is about the elitist nature of AIR programmes. Many people think that the language used in AIR, is not the language spoken by the common people but the language used only by the elites. This criticism is more often heard about Hindi, the language spoken in north India. The Hindi used in AIR particularly in Hindi news bulletins is criticized for having too many Sanskrit words. A large number of people fail to comprehend the meanings of these words, as they have not been exposed to this language. They speak a language, which borrows heavily from Urdu. Similar criticism is also heard about the large percentage of time devoted to classical music on AIR.

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### 2.3.7 Expert Committees

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The government, from time to time, has set up committees of experts to look into the working of AIR and other media units working under it. The first of such committees, the Chanda Committee setup in 1964 said, "It is not possible in the Indian context for a creative medium like broadcasting to flourish under a regiment

of departmental rules and regulations. It is only by the institutional change that AIR can be liberated from the present rigid financial and administrative procedures of the government.” The committee recommended that a separate autonomous corporation should be set up to run AIR and Doordarshan, at that time the television wing was administered directly by AIR. The committee also recommended introduction of advertisements over AIR. The government rejected the autonomy proposal but accepted the other recommendations and decided to introduce commercials on a limited scale on the Vividh Bharati service.

In the elections to the Parliament held immediately after the lifting of the internal emergency, freedom to the electronic media became one of the main issues. The combined opposition parties promised autonomy to AIR and Dooradarshan in their election manifesto. This combine won the elections and was duty bound to fulfill this promise. In a few months after assuming office the new Janata Government set-up a working group under the chairmanship of B.G.Vergheese to suggest an organizational pattern for the proposed autonomous broadcasting service. This Working Group recommended that “Akash Bharati” a 12-member National Broadcast Trust, be set up as an autonomous body to manage both AIR and Dooradarshan. The Working Group also prescribed the procedures to be followed for appointing the Trustees, their qualifications and their responsibilities. The Group also laid down the basic objectives of broadcasting for the country.

Many other commissions and committees appointed by the government like the Education Commission, the Agriculture Commission, and the Sarkaria Commission on central-state relationship have examined various aspects of radio broadcasting and have made useful recommendations. The government has accepted and implemented some of these recommendations.

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### **2.3.8 Prasar Bharati**

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On the basis of the report submitted by the Working Group headed by B.G.Vergheese the Prasar Bharati Bill 1979, was moved in the parliament in May 1979. The objective of this Bill was to set up an autonomous corporation, Prasar Bharati, which would take control of the radio and television networks. The Bill was referred to a Joint Select Committee of Parliament and before this committee could complete its work, the Lok Sabha was dissolved and elections were ordered. The government, which assumed office after this election, was not interested in giving autonomy and AIR continued to be under government control.

Once again after the elections of 1989, autonomy became an issue and the government formed with V. P. Singh as Prime Minister moved a slightly modified version of the earlier Prasar Bharati bill, which was passed by the Parliament in 1990.

This bill also received the Presidential assent, but before it was notified in the official gazette, a necessary step for a bill to become a law, the government changed. Again the new government did not want to give autonomy and government ownership continued. After two elections and three more Prime Ministers, finally in 1989, the then government notified in the gazette, the 'Prasar Bharati 1990 Act' and transferred the management of AIR and Dooradarshan to **Prasar Bharati Board** on 23 November - 1997.

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## 2.4 LET US SUM UP

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The first regular broadcasting station in the world was set up in Pittsburg in the United States in 1920. The pioneers in Indian broadcasting were the Radio Clubs consisting of dedicated amateurs. In 1930, the Madras City Corporation entered broadcasting with the defunct Madras Presidency Radio Club gifting its transmitter to the Corporation. After these sporadic attempts at broadcasting, the Indian Broadcasting Company (IBC) took upon itself the arduous task of regular broadcasting in the country.

Bowing to public pressure the government decided to extend the services after a brief suspension. In April 1930 broadcasting was placed under the control of a government outfit, India State Broadcast Service (ISBS). In 1935, a separate office of the Controller of Broadcasting was created and the Government sanctioned a special fund for setting up a radio station in Delhi which was formally inaugurated in 1936. The same year the name ISBS was changed to All India Radio (AIR) and under AIR new stations were started in Peshawar, Lahore, Lucknow, Madras and Dacca.

Independent India started seven AIR stations and a few small independent stations in the princely India. Even before partition, AIR had launched an expansion scheme to radio services and under this scheme, radio stations were established in Dharwad, Vijayawada, Nagpur, Ahmedabad, Srinagar and Jalandhar. After the integration of the princely states the Constitution of India adopted in 1950 put broadcasting in the Central List. AIR became the sole broadcaster of the country. There were just 5.6 million licensed radio sets in the country in 1950, and today there are 120 million radio sets in the country. Communication was also one of the thrust areas chosen for rapid development and the planners wanted the whole country to be covered by radio within a reasonable time. For this purpose, a plan was drawn up for establishing new radio stations with powerful transmitters. In India Broadcasting has always been considered as a public service.

The three main functions of all types of communication are identified as education, information and entertainment. Radio as a communication medium is engaged in these very functions. More specifically the main function of public broadcasting is to enlighten the listeners on various issues.

The characteristics of public service broadcasting are:

1. Universal accessibility
2. Universal appeals
3. Special attention to minority tastes
4. Distance from vested interests
5. Guidelines that liberate rather than restrict programme makers

The AIR followed the example of the BBC in programming for different target groups such as women and children, rural listeners, workers and other social and economic groups.

It also changed its earlier attitude to popular, folk and film music. It formed Vividh Bharati programmes and started commercial broadcasting, first in a limited way and then regularly. For broadcasting meaningful programmes on agriculture, specialized Farm and Home units were set up in regional stations.

Special importance was given to family welfare, science and scientific temper. Radio, has played and will continue to play, an important role in all aspects of life.

In the field of education, Radio is supplementing school education with its general programmes on science, environment etc. Particularly in rural areas where there is an acute shortage of libraries.

AIR has been playing an important role in the field of culture; It is bringing classical music to all homes.

Mass communication, in general, has brought about major social changes in all societies and AIR, reaching out the largest number particularly in the rural areas, has been a major change agent in our country.

In the field of economics, AIR has provided the most cost-efficient method of advertising. AIR provided a single window for booking advertisements and the rates charged were most competitive in terms of 'cost per thousand'. Even the small scale industrialists, who were not advertising earlier, could advertise on AIR.

In the field of agriculture, the contribution of AIR has been most significant. Radio acted as a very effective channel of spreading innovations among the farmers during the period of Green Revolution.

Radio has contributed in a significant way in the spread of health education among the masses. There are many other areas like environmental awareness, popularisation of science etc., where radio has contributed significantly.

AIR is also criticized often, for the lack of professionalism among its programme patterns. Many people think that the language used in AIR, is not the language spoken by the common people but the language used only by a few elitists.

The government, from time to time, has set up committees of experts to look into the working of AIR and other media units working under it. The first of such committees was the Chanda committee set up in 1964. The committee recommended that a separate autonomous corporation should set up to run AIR and Doordarshan, at that time the television wing was administered directly by AIR.

The Janata government set-up a Working Group under the chairmanship of B.G. Verghese to suggest an organizational pattern for the proposed autonomous broadcasting service, This Working Group recommended that "Akash Bharati", a 12-member National Broadcast Trust, be set up as an autonomous body to manage both AIR and Doordarshan.

On the basis of the report submitted by the Working Group headed by B.G. Verghese Prasar Bharati Bill 1979, was moved in the Parliament in May 1979. The objective of this Bill was to set up an autonomous corporation, Prasar Bharati, which would take control of the radio and television networks. Once again in the elections of 1989 autonomy became an issue and the government of V.P. Singh moved a slightly modified version of the earlier Prasar Bharati bill, which was passed by the Parliament in 1990. After two more elections and three more Prime Ministers, the government notified in the gazette, the 'Prasar Bharati 1990 Act' and transferred the management of AIR and Dooradarshan to Prasar Bharati Board on 23 November - 1997.

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## 2.5 CHECK YOUR PROGRESS

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Note: Compare your answers with the text given in this unit.

1. Describe briefly the beginning of broadcasting in India.
2. What do you understand by the term Public Service Broadcasting ?  
Briefly describe AIR as a public service broadcaster.
3. Discuss briefly the different expert committees that were set up for granting autonomy to AIR?

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## 2.6 FOR FURTHER READING

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1. Bella Mody, Designing Messages for Development Communication, Sage Publications - New Delhi, 1991.
2. Robert P Snow, Creating Media Culture, Sage Publications - New Delhi, 1983.
3. Sol Robinson, Broadcast Station Operation Guide, Tab Brooks - PA, 1969
4. Sharafat Yar Khan, Fundamentals of Broadcasting, Ideal Impressions - New Delhi, 1993
5. Saraswathi H. S., Baandani, Akashvani and Karnataka Youth Services - Bangalore, 1990.
6. The Radio and Social Development, Monograph, University of Chicago, 1979.

## Notes

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## UNIT 3 PROGRAMME FORMATS

Structure:

- 3.0 Objectives
- 3.1 Introduction
- 3.2 Programme Formats
- 3.3 Spoken Word Programmes
  - 3.3.1 Radio Talks
  - 3.3.2 Interviews / Discussion
  - 3.3.3 Phone-in-Programmes
  - 3.3.4 Features
  - 3.3.5 Drama / Plays
- 3.4 Music Programmes
  - 3.4.1 Classical Music
  - 3.4.2 Folk Music
  - 3.4.3 Light Music
  - 3.4.4 Film Music
  - 3.4.5 Western Music
- 3.5 Let Us Sum Up
- 3.6 Check Your Progress
- 3.7 For Further Reading.

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### **3.0 OBJECTIVES**

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When you listen to the programmes on Radio, naturally you have to think of the structure, nature and effect of the programme on the listeners. It is absolutely essential to know the process and techniques of the production. After you have gone through this unit, you will be able to:

- Explain the different formats of radio programmes.
- Explain the differences between spoken word programmes and music programmes.
- Explain the importance of each format in putting across the message.

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### **3.1 INTRODUCTION**

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This unit attempts to make you understand as how a radio producer has many options in respect of formats and how he may make use of a particular format for programming or several formats to diffuse his message. The producer's choice of format should not be based on prejudice. It should be based upon a rational review of all the possible options. Selection of one particular format or a combination of formats must be made to attract the largest possible, relevant, listening audience and to change the attitude of the largest proportion of these listeners. The best use of talent, ideas, and initiative occurs only when one understands the specific uses of a particular format. You will also understand that certain formats do not necessitate a prepared script but only some guidelines or talking points.

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### **3.2 PROGRAMME FORMATS**

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Radio is often referred to as a 'cafeteria' where both variety and the choicest programmes are available. Any broadcasting station which broadcasts for more than ten hours a day needs to have a good mix of programmes which exude both variety in content as well as packaging. In order to make the listener to tune in and also stay tuned, the form becomes as important as the content. In the context of radio, form is the format.

Music programmes, which comprise a major chunk of broadcasting time, are of two types. One being the radio station's own software created by inviting the auditioned artists and recording them. This is done for classical, folk and light music. While the other type is the recorded music which is available in discs and compact discs. The recorded music forms a major source of programming for which AIR will execute an agreement with the respective disc manufacturing company.

Generally, the format of a programme depends upon the subject and its depth. If the subject chosen is straight forward without any controversies, then it is suitable for a radio talk. If the subject is too controversial, it is taken up for a discussion where divergent views could be expressed. In order to bring out the excellence a person has achieved in a particular field, an interview is preferred where the achiever can personally share his experience. If the subject is vast with many facets, then a feature is used. Plays are written on various themes. They may be on the socio-economic, cultural and political issues. These programmes help to fine tune the values that the society upholds and the changes society desires to bring about.

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### **3.3 SPOKEN WORD PROGRAMMES**

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Radio programmes are classified as spoken word programmes and music programmes. The spoken word programmes generally require a script or some talking points. Some of the spoken word programmes that necessitate scripting are talks, features and plays. The other spoken word programmes that do not require a script but some structure in the form of talking points are interviews, discussion and dialogues.

Music programmes generally do not need a script unless it is a musical production where notations are to be provided.

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#### **3.3.1 Radio Talks**

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Most of the All India Radio stations have specialised in talk programming, contrasting sharply against a preponderance of musical fare. Some veteran broadcasters view talk programming as a step toward re-establishing radio as a foreground medium, since it requires the listener's attention. Music is often dialed for background listening, so that loud gimmicks are required to command attention to commercial announcements. Not that just any talk will command attention, of course.

The "interest quotient" for talk material must be consistently higher than that of general music, since it must maintain devoted attention. Therefore, the station of limited means instituting some talk programming will do it judiciously, attempting only that for which it is well equipped. Therefore, a well delivered talk, no matter how superficial its contents are, is likely to attract the listeners than a talk with many details and profound statistics.

Talks, like music programme, do not command a vast listener clientele: yet they reach those who are influential and are opinion leaders. This indeed makes talks rather important in radio programming. Talks can be made interesting by the speaker.

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### 3.3.2 Interviews / Discussion

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The very word “interview” immediately conjures images of the dry and utterly boring question and answer programmes. But this is unfortunate. Almost any interview can be made interesting to listen. The first rule of good interviewing is to throw away the script. The written interview planned to the last comma, invariably sounds as mechanical as a printing press, completely devoid of a personal and intimate touch. If the participants are dull and do not show any enthusiasm certainly the listeners will also not evince any interest in such an interview.

Generally, an individual is interviewed because he possesses some particular ability, knowledge, interest or position. The interviewer who approaches him with only guidelines and some notes about the guest’s speciality will soon draw him into an earnest, spontaneous response that will evoke attention and curiosity among many listeners.

In essence, the interviewee should have the following characteristics:

1. He should be a specialist in the field;
2. He should be a person whom the audience will like to meet or would respect;
3. The interviewee should have a warm personality and be anxious to project himself into the interviewer. He should respond in a friendly and conversational way to each question to placate the audience.

Closely related to the interview is the forum, or more informally, the panel discussion programme. The key to interesting panel programmes is controversy. This requires the participants to represent opposing views and do so articulately.

A good radio discussion must have a discussion leader or moderator. It is his duty to get the discussion started and to interrupt when one member or one side of an argument begins to monopolize the programme with overly long statements. He should play the role of an impartial referee who keeps the discussion going and enforces the rules of fairness and rational arguments. A good moderator carefully prepares beforehand by compiling a list of topics, which he would like to hear and to discuss.

For producing a good group discussion, the following tips can be helpful:

1. Select the participants who represent diverse and, if possible opposing viewpoints.
2. Select participants who are interesting persons in their own right.
3. Reject participants who talk too much, those who lose their temper.

- per or get abusive for mentioning their names more often than the issue required, or those with other defects of group discussion.
4. A good moderator gets the discussion started and then recedes into the background. During the programme, he merely allocates time and helps each participant to get a chance to express his / her views .
  5. A group discussion should be on topical items, current affairs, policy formulations etc.,

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### **3.3.3 Phone-in Programmes**

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Another form of talk programming that is enjoying considerable popularity is the telephone show. Its prime appeal, perhaps, is that it invites the listener to participate.

The telephone facility is being used in conjunction with panel and interview shows, inviting questions directly from the audience. It may seek information from listeners, as in the problems and solutions format; or it may be used for polling public opinion on the question of the day. Some stations have the 'Tele-conferencing facility, whereby the principal guest can hear from his residence directly and interact with the listeners as well as those present in the studio.

A disadvantage common to all phone-in programmes is the tendency for some of the listeners to monopolize the discussions. There always are a few of the most avid listeners who eagerly await the chance to call regularly and try to steal the show. Therefore, some control of repetition is imperative. Increased usage of mobile phones have opened up a new possibility for the listeners to establish contact with the radio station. They send SMS to the station to request their favourite song or to wish the near and dear ones on special occasions through the radio programmes.

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### **3.3.4 Radio Feature**

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Feature is often referred to as the brainchild of radio. In broadcasting it has come to signify a wide assortment of programme items which are factual and documentary, presented by a variety of techniques but mostly with some dramatisation and edited actuality. J.C. Mathur defines radio feature "as the dramatised statement of facts, it is the artistic representation of actuality".

Radio feature was a gift of the BBC given after just three years of its existence (1928). Lawrence Gillium describes a feature thus: " It can take the enquiring mind, the alert ear, the selective eye and the broadcasting microphone into every corner of the contemporary world, or into the deepest reaches of experience.

Its task, and its destiny is to mirror the true inwardness of its subject, to explore the boundaries of radio and to perfect technique for the use of creative artist in broadcasting."

In India, AIR started producing features only after Independence. A feature on Damodar Valley by Shiva Sagar Misra in Hindi and by Melville DeMellow in English is said to be the first regular feature on Indian Radio Network. Melville De Mellow's feature "Lali and the Lions of Gir" won the prestigious Italian prize in 1964.

Finally, in the words of Lawrence Gilliums "A radio feature is the most modern of the techniques of the most ancient of all arts, namely the art of telling a true story".

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### **3.3.5 Drama / Plays**

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One facet of talk radio is drama, which is the most popular among the spoken word programmes. Though the drama is in audio format, it is spectacularly visual in character. The story line, the characters and the effects used to create the required ambience make drama both attractive and captivating. Close-to-life situations and characters also lend them a greater degree of identification.

Perhaps, after film music and news, radio dramas are the most popular choice of the listeners.

Another forte of radio drama is the field it creates for one's imagination. Devoid of visuals, it enables the listener to imagine an environment of his own where the story gets narrated or enacted. This characterisation has made drama a very challenging and a creative exercise.

Normally in a radio drama, the number of characters are less. The number of characters are limited by design as they are to be registered only through voices. Too many characters can cause confusion in the minds of the listeners. Yet another feature of the drama is that each action is to be prompted either by spoken word or through a sound effect.

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## **3.4 MUSIC PROGRAMMES**

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Programming is radio's merchandise and like any other product, it is intended to attract the public's interest. Unlike most wares, though it costs the customer nothing more than his attention, but even that is as scarce as each in the face of modern life's demands.

Programming is the most difficult and most vital aspect of radio broadcasting. There is really no magic formula that automatically assures vast listenership. However, as you will appreciate music programmes have been very popular in radio broadcasting throughout the world.

Music, of the recorded variety, is the mainstay of programming because a record or a tape is a source of reusable software that provides professional entertainment at an absolute minimum cost. Certainly, music is a natural choice for an aural medium, since it is meant to be heard. It is also a staple item for all AIR stations.

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### **3.4.1 Classical Music**

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Classical music is the staple item for all radio stations in India. A very high standard of performance is desired from artistes who wish to give concerts on radio. The artistes before they perform over radio have to pass an audition test which has a set of rigorous rules. Radio stations fill the music time chunks by inviting the auditioned artistes to perform. The artistes get grading depending upon their levels of performance. They are graded as Top Ranking Artist, A, B-High and B Grade artistes. The frequency of invitation to perform depends upon the artiste's grading. The Top ranking and A Grade artistes get more bookings.

Under the classical, the semi-classical music is also included. Semi-classical music comprises bhajans, devotional songs (devaranama) etc. Now discs and CDs form the bulk of the programme software that radio stations have acquired and possess.

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### **3.4.2 Folk Music**

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Radio being the vehicle of culture, should preserve the cultural diversities. One such cultural diversity, which is unique, is the folk music. Each region has a folk tradition of its own and folk music which is exclusive. So, there are several forms / varieties of folk music which the local radio station effectively scout and broadcast on a regular basis.

As in classical music, there is audition for selection of folk music and talent. Though folk artistes have a wide following in rural areas, today they face stiff competition from modern satellite TV channels. Apart from providing a platform to the folk talent, radio stations have also preserved some of the exotic folk forms which are on the brink of extinction in its archives.

Folk music is the product of a musical tradition that has evolved through a process of oral transmission. The factors that shape the tradition are continuity-which links the present with the past; variation - which springs from the creative impulse of the individuals or group and selection - which determines the form or forms in which it survives.

The foremost characteristic of folk music is that it comprises the poetry and songs of groups whose literature is perpetuated not by writing and printing but by oral transmission. This method of oral transmission is not merely one by which folk music lives, but it is also the process by which it grows. The oral tradition preserves songs and ballads by the simple process of passing them from one generation to the next by frequent singing and memorizing. As there is no written script, no single version is fixed or final. One of the noteworthy features of folk music is that it changes or rather the performers change it often. Performers are usually creative and sometimes attempt improvement and elaboration of the tune. More often, they may combine material from two or more songs.

Even certain types of Indian classical music bear the distinct mark of influence of the folk music. In India, there are songs for every season and every reason. Different types of tribal, ceremonial and war songs provide a treasure of historical and sociological information.

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### **3.4.3 Light Music**

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Light music has evolved as the fifth form of music. The other four being Carnatic, Hindustani, Folk and Film Music. While in Carnatic music, the nuances of raaga and lakshanas take precedence over the literary content, in Hindustani the elaboration of raaga is the prime function. In light music, the lyrical beauty with very little background music gets the precedence. This characterisation has enticed the listeners as they can get the literature straight and enjoy the emotion hidden in the song.

Light music became a vehicle of communication for the poets to reach the common man through their poems. In a country like ours where more than half cannot read and write, light music became a platform to reach them. Through this medium the literary works of great poets reached them. The light music also known as Sugam Sangeet became a movement with stalwarts like P. Kalinga Rao, H. R. Leelavathi and Mysore Ananthaswamy enthraling the audience with songs of Rajaratnam, Kuvempu, Bendre, K. S. Narasimha Swamy and others.

Today light music is a popular programme on AIR. There are a number of auditioned light music artistes who are giving regular performances. The audience base for light music is also wide as it is popular in both urban and rural areas.



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### 3.4.4 Film Music

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The Indian film industry has developed its own brand of music, which consists sentimental songs. The music is a hybrid of Indian and Western elements, where the singer is supported by what is called as an orchestra.

Film music mainly comprises lyrics, which are syncopated. Syncopation means a shift of accent when a normally weak musical is stressed. In film music, rhythm is maintained to a great extent in the supporting background score, called the 'Orchestra'.

In India, film music is extremely popular. It has affected the character of all forms of light and folk music in the country. Critics often feel that film music is one of the prime factors that is influencing and corrupting taste of the people. Dr. Keskar, who was the Minister for Information & Broadcasting for nearly a decade from 1951, virtually banned the broadcast of film music citing reasons that it is vulgar in form and content. But this policy had to be modified because it cost the broadcasting organisation too much in popularity. Meanwhile, Radio Ceylon on its commercial service started beaming programmes based on Indian film hits to various parts of India. This made Radio Ceylon very popular and it drew away a large proportion of listeners in the country. In order to combat this competition, AIR introduced a new service in 1957 which was called as Vividh Bharati.

Approximately 85 per cent of the Vividh Bharati commercial service consisted of music - film, light, regional, folk and devotional. Originally programmes on Vividh Bharati were radiated on high power short wave transmitters located at Bombay and Madras. However, after 1960 the programmes have been progressively made available on the low power medium wave transmitters and now on high power FM transmitters of 10 KW.

Film music is broadcast from all stations of All India Radio. The songs are screened by a committee before they are broadcast. Songs which are vulgar, and songs which lack in quality are not approved for broadcast. Film music is popular with all age groups. Nevertheless, the young listeners cherish and patronise film music more than others. The advertisers scramble for placing their commercial in the music programmes as they believe it has the widest reach. After the Indian skies were opened up for private participation, many private radio channels have come with innovative ideas to attract more listeners to the medium. As they depend solely on the advertising revenue, film music is the basis of all programmes. Talented radio jockeys make the programmes interesting ensuring the listenership.

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### 3.4.5 Western Music

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Most of the radio stations in India broadcast western music. Unlike classical music, the performing artistes for western music are very few. Therefore, most of the chunks are filled with pre-recorded pop and jazz music. Western classical music is also broadcast but rather sparingly. The airtime for the western music is generally more in metro stations and capital stations where the population is cosmopolitan.

Recorded music is the main resource in the broadcast of western music.

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## 3.5 LET US SUM UP

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This unit provided information on how a radio producer has many options with respect to formats and how he chooses a particular format for programming or several formats to diffuse his messages. The best use of talent, ideas and initiative occurs only when one understands the specific uses of a particular format.

Generally the format of a programme depends upon the subject and its depth. Radio programmes are classified as spoken word programmes and music programmes. The spoken word programmes generally require a script or some talking points. Some of the spoken word programmes that require scripts are talks, features and plays. The other spoken word programmes that do not require a script but some structure in the form of talking points are interviews, discussion, and dialogues.

Music programmes do not need a script unless it is a musical production where notations are to be provided. Most of the All India Radio stations have specialised in talk programming, contrasting sharply against a preponderance of musical fare. An interview can be made interesting. The first rule of good interviewing is to shun the script.

A good radio discussion must have a discussion leader or moderator. It is his duty to get the discussion started and to interrupt when one member or a group, through an argument begins to monopolize the programme with overly long statements.

Another form of talk programme that is enjoying considerable popularity is the telephone show. Its prime appeal perhaps, is that of inviting the listener to participate.

Feature is often referred to as the brainchild of radio. In broadcasting it has come to signify a wide assortment of programme items, which are factual and documentary, presented by a variety of techniques but mostly with little dramatisation and edited actuality.

One facet of radio talk is drama. Drama is the most popular among the spoken word programmes. Though drama is presented in aural form, yet it is visual in character.

Music of the recorded variety is the mainstay of programming. A record or a tape is a source of reusable software for professional entertainment with minimum expenditure. Classical music is the staple item for all stations. Under Classical, semi-classical music is also included. Folk music is the product of a musical tradition that has evolved through a process of oral transmission. Light music evolved as the fifth form of music. The other four being Carnatic, Hindustani, Folk and Film music.

The Indian film industry has developed its own brand of music with sentimental songs. The music consists of Indian and Western elements where an orchestra supports the singer.

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### **3.6 CHECK YOUR PROGRESS**

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Note: Compare your answers with the text given in this unit.

1. Briefly discuss different radio programme formats.
2. Write a short note on: a. Radio interviews. b. Film Music.

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### **3.7 FOR FURTHER READING**

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1. Bella Mody, *Designing Messages for Development Communication*, Sage Publications- New Delhi, 1991.
2. Lewis B O'Donell, Philip Benoit, Carl Hausman, *Modern Radio Production*, ed II, Wadsworth - Belmont, California, 1990.
3. Robert H. Coddington, *Modern Radio Broadcasting*, Tab Brooks PA: 1969.
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## Notes

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## UNIT 4 PRODUCTION TECHNIQUES

### Structure

- 4.0 Objectives
- 4.1 Introduction
- 4.2 Production Techniques (Writing)
  - 4.2.1 Talks
  - 4.2.2 Features
  - 4.2.3 Radio Plays
  - 4.2.4 Radio Announcements
- 4.3 Studio Programme Production
  - 4.3.1 Talks / Interviews / Discussion
  - 4.3.2 Entertainment Programmes
  - 4.3.3 Drama Programmes
- 4.4 Let Us Sum Up
- 4.5 Check Your Progress
- 4.6 For Further Reading

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## 4.0 OBJECTIVES

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Preparing and producing radio programmes is a specialist job. One needs to understand the technicalities involved and know the requirements of the media. In this unit you will learn about the techniques of writing for radio and the techniques involved in producing a radio programme in the studio. The specific objectives are:

- to learn about the basics of writing for radio and for different formats;
- to learn about how the sound effects and music are used to make the programme more interesting and meaningful, and
- how in a studio situation, the effects, music and voice are mixed for different programmes like drama, feature and entertainment programmes.

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## 4.1 INTRODUCTION

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Communication strategy in radio may be largely described under the heading of format. Format is simply a shortened term that describes the perspectives and grammar used in presenting programmed material. The grammar of syntax (sentence construction), inflection (variation in form of words) and vocabulary in radio is a part of the strategy used in making a format come alive to its members. It is commonly understood that each radio format has a specific grammar. Radio grammar is designed to produce a fairly low degree of ambiguity for the target audience.

Attracting listeners by following the format is not sufficient for radio communicators. Since they talk to an unseen audience, there is a desire to discover whether listeners truly relate to them personally or are listening mechanically to the programmes offered by the station. The producer should, therefore, be endowed with imagination, creativity, intellectual curiosity and the propensity for constant research into the profile of the audience as well as their likes and dislikes.

The best use of information, talent, ideas and initiative occurs only when one understands the specific uses of a format and the related techniques of producing the programmes. Though writing is a creative job, it requires a very hard working. It is often considered as a lonely profession where the writer is always in search of the 'ideas' that are effective in carrying the messages. Repetition is the biggest challenge that a writer has to face.

In this unit we will briefly discuss the guidelines that one must remember while writing a script either for a talk or a drama or a feature. Also we will glance at some of the production considerations that are common to all formats.

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## **4.2 PRODUCTION TECHNIQUES (WRITING)**

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### **4.2.1 Writing Radio Talks**

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As the name indicates, radio talk is a straight spoken word presentation by a person on any topic in simple and commonly understood language. A radio talk should consciously avoid giving too much of statistics. A person talking should be aware that giving details of decimals and fractional statistics creates hurdles in message flow. This is primarily because, the written word is always addressed to the eye while the spoken word is addressed to the ear which cannot be referred back. Therefore, a radio talk should have simple words in short sentences. Words that are difficult to pronounce or for the listener to comprehend and other unnecessary details should also be avoided. Phrases like 'as said above' and 'as stated below' should be avoided, as they do not give any meaning in radio programmes.

A radio talk is not a speech. It is a highly personalised form of communication with the listener. Therefore, though you may be reading a script, you should never give the listener the feeling that you are reading. On the contrary, you should make him realise that you are talking to him. A feeling of sharing of ideas, emotions and experiences should be created. Hence, a script prepared for a radio talk only assists the speaker and he will not rely on it completely.

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### **4.2.2 Radio Features**

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The techniques used for producing a feature or a documentary are diverse and varied. They are narration, interview, discussion, expert comments, voice of the people, eye-witness accounts and others, characters, dialogue, sound and music effects etc. The treatment differs according to the choice of subjects or themes, available material and the objective the feature espouses. The topic could be political, social, cultural and economic in nature.

A feature to be effective, must present the sound pictures of places, events, era and people. In planning / writing a radio feature, the first step is the topic. Then you should address yourself as to what you would like to achieve through this programme. Then you start collecting the material relevant to the topic as well as sources from where you can get them. You will also make a list of recordings you need in addition to the sound effects you may use. Then, you go about putting the bits of information in a sequence with a linking commentary. The narration should be racy in style that is read with poise and conviction. Further, it must be simple and direct.

Always ensure that the beginning of a feature is good, catchy and innovative. The sound effects and music must come as facilitating inputs. The sound effects used should lend greater credibility to the theme than mar the whole purpose of the programme. The music, therefore, should come as a facilitating input to the programme.

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### 4.2.3 Radio Plays

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Drama takes on many forms at various times, in different cultures. Radio, like any other channel of communication, can be thought of as a language to be studied in the same way as one study Spanish or Japanese. Radio employs three separate languages called the sound effects, music, and speed which mutually support each other. In general, however, the most important thing to remember about radio is that it works through sound only. Any sound, which can convey a meaning, can be used in radio. But the information that we normally get through sight, taste, touch and smell has to be conveyed through sound or give no information at all. How can you, for example, convey the fact that a character in a radio play has a badly scarred and terrifying face? Perhaps it is possible by the way in which other characters react to him. This is because you cannot see his scars on radio.

A good story material is the primary requirement for a radio play. The story must be capable of being presented effectively in a dramatic form. It must also be capable of being presented through sound alone. The story line must be both simple, strong and persuasive by nature.

A good story for radio should have a small cast of characters with well balanced and distinguishable voices. There are two reasons for this. A small cast of carefully selected actors facilitates a dramatic unity among them and more importantly in radio, characters are to be identified by the sound of their voices.

Therefore, a small cast of easily recognizable voices is the ideal input to radio drama. Voices differ by age, sex, state of health, education, dialect and an assortment of speech eccentricities.

Avoid, as far as possible, dramatizing a story in which the characters have similar background. For instance, a story where all the characters are young men of a homogenous group like college students. On the other hand, you should also avoid making all your characters extremely eccentric in their speech habits.

Radio writers have long realized that a family provides an almost ideal cast of characters for radio. In such a situation the individuals are naturally balanced both by age and sex.



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#### **4.2.4 Radio Announcements**

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A radio announcement is a brief statement made before and at the end of a programme. It is too short of duration and does not allow detailed explanation. It is generally a part of a campaign. The announcement informs the listeners of what is going to follow next. Many a time, announcements are more juicy than the contents of the ensuing programme.

Normally announcements are written in concise, crisp and clear language. It gives the details about the programme and the persons involved in it. An announcer should have familiarity with local names and culture. Particularly when a music programme is presented. The name of the raga, kriti etc., should be announced clearly that the listeners will not have any difficulty in understanding them.

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### **4.3 STUDIO PRODUCTION METHODS**

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In effectively applying the principles of radio programming and script writing, the production staff anticipate the technical and procedural problems associated with the actual sound recording. In this section, the six specified radio formats have been broadly segmented into three major classifications - Interviews / Talks / Discussion, Entertainment and Drama. A special mention is also made about the educational programmes. Some of the production considerations that are common to all such formats are:

1. The production crew must make an accurate assessment of all available equipment and personnel. It should be determined if the operations called for in the script fall within the technical limits of the hardware and staff. For example, is the studio equipped to produce all of the sound effects called for in the script? How many and what kind of microphones will be required? Are they available? Are the acoustical specifications of the studio engineer handle all of the necessary fades, mixes, and record cuing?
2. Proper care must be taken that all programme participants are aware of and comfortable with normal studio procedures. Make sure that your actors are aware of the particular hand signals used by your programme director.
3. The production staff should ensure that the programme director sitting at one position in the recording room, is visible easily to all the programme participants
4. Before the actual recording or transmission if it is a live programme, the staff should proceed through the script step by step with the engineer, paying close attention to where special procedures (sound effects, fades etc) are required.

5. If your radio programme is broadcast live, back-up equipment should be available in the event of any unforeseen problem. If a microphone fails during the show, the staff should be able to replace it quickly. If an audiotape breaks during transmission, you should be able to go to another tape deck or to a turn table for playing a filler.
6. Special attention should be given both to the preparation and execution of post-recording sound editing.

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### **4.3.1 Talks / Interview / Discussion**

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One of the greatest problems associated with talk / interview type programme is the participant shyness and unfamiliarity with the entire radio production set-up. In case of such an eventuality, invite your talent or the interviewer or the participant to come to the studio one hour before the actual recording and make him / her to get acquainted with the basic studio operations and procedures. When recording an interview or a discussion, inform the interviewer or the moderator, that he should exercise extreme caution in interrupting or 'stepping on the words' of a programme participant. The other extreme could be the moderator inserting a big gap between the respondent's last answer and his own next question or comment. This again must be avoided as it hampers the natural flow and spontaneity.

In post-recording and editing, extreme care should be taken to ensure that any response editing does not alter the true intention and meaning associated with the entire original idea or thought.

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### **4.3.2 Entertainment Programmes**

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The most demanding problems associated with the production of radio entertainment programmes arise in those shows dealing with the recording and broadcast of music. This type of programmes brings forth not only intricate problems, but also issues that are legal in nature.

From the technical viewpoint, the production staff must assess the special needs of all scheduled musicians like the physical set-up, microphone placement and other finer aspects. From the legal perspective, the production staff must ensure that all musical numbers planned to be used in their programme have a proper copy right clearance.

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### 4.3.3 Drama Programmes

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The drama programme is one which exerts great demands on the technical and organisational capabilities of the radio production staff. Not only does this format require a greater co-ordination of participant action and thought, but it also demands that the technical staff take greater consideration of the audio aspect of the radio programme.

The efficient co-ordination of programme participants becomes an issue in this format because the typical drama-type programmes often involve more number of participants.

Another problem unique to this format concerns the ability of programme participants to hear each other properly and to react to the necessary cues given by their fellow performers. However, providing actors with headphones that carry amplified speech of all programme participants may solve the problem.

A dramatic scene in radio takes place-like a painting or drawing - in one plane. It is unreal. But the illusion of reality can be created by careful thought and skilled microphone placement. The combination of good talent co-ordination with detailed, carefully planned spatial simulations will contribute greatly to the effectiveness of a drama-oriented radio programme.

Just like the novelist who facilitates creative visualisation in the mind of a reader, a radio author should develop and sustain mental impressions and visuals in the minds of the listeners. The visualisation is best brought about by creating and allowing for the presence of the "total" sound which the listeners would hear if they were real participants in the action. For example, to communicate both visually and aurally, the idea of two people walking through a neighbourhood park on a sunny spring day, the radio script writer should indicate in his script such sound effects as the footsteps of two people, birds chirping, a dog barking, children playing in the distance etc., Without such a sound presence, the characters in the story may not be able to hold the attention of the audience. Yet another way to achieve this is to use the words that carry a great deal of description. (ex:- tingling, roared, started, thundering, icy, grope etc.,) This allows the listeners to imagine and feel the scene more emphatically.

Music is very important element in radio production. Some argue that music is what is what radio is all about. Good producers have the ability to use music to their advantage and manipulate it to create an effect. In a production studio setting, you will generally be using segments of music rather than the entire cuts. Sometimes specialised musical selections have been developed to meet these needs.

Music can make or break a production. Therefore, a broad knowledge of music is critical to a radio professional.

Voice is the second major element of production. The most important goal of recording voice in a studio production setting, is to get a clean recording that accentuates the speakers' voice and delivery. This also entails the positioning of the microphone in the studio.

The sources of sound effects available to the producer are discs sold by various firms. Sometimes, you won't be able to find what you need and a sound effect will have to be custom-created. Most of the sound effects you create yourself will consist of standard background noise, such as the hubbub of a restaurant or busy road traffic. Common sense and some experimentation will guide you to achieve perfect results. Remember that you and the microphone hear differently.

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#### **4.3.4 Combining Elements in Production**

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The process of mixing music, voice and sound effects is essentially a matter of feeding signals through the console or manipulating them with an editing process to produce the ultimate product (programmes). The ultimate goal of radio production is to achieve an effect - that is, to create an image in the mind of the listener, to communicate a message.

Production elements in a piece of production support a central theme in order to achieve an effect. Production elements are also used as signatures to create immediate identification in the minds of the listener.

Music is a common production element used to achieve an effect. However, using music just for the sake of having it is often distracting and counter productive. Sound effects can be very effective only when their use is logical and support the central theme. Coloration of sound contributes in achieving an effect. Other contributors to achieving an effect are timing and pace, voice quality and the sound of individual words.

Dramatic elements like action, dialogue, plot, conflict, suspense and exposition are commonly used in radio production. Dramatic elements can attract attention and can also create the illusion of place, movement and make the background a fabric of credibility. Achieving illusions of place and movement can be accomplished through microphone techniques.

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## 4.4 LET US SUM UP

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Format is simply a shortened term that describes the perspectives and grammar used in presenting programmed material. The grammar of syntax, inflection and vocabulary in radio is a part of the strategy used in making a format come alive to its members.

Attracting listeners by following the format is not sufficient for radio communicators since they talk to an unseen audience. The producer should therefore, be endowed with imagination, creativity, intellectual curiosity. The best use of talent, ideas and initiative occurs only when one understands the specific uses of a format and the related techniques of production.

A radio talk should consciously avoid giving too much of statistics. The person who talks should avoid giving decimals and fractional statistics. A radio talk should have simple words in short sentences, with minimum details. A radio talk is not a speech. It is a highly personalised form of communication with the listener.

The techniques used for producing a feature or documentaries are diverse and varied. They are narration, interview, discussion, expert comments, voice of the people, eyewitness account, characters, dialogue, sound and music effects etc. A feature to be effective must present the sound pictures of places, events, era and people.

A good story material is the primary requirement for a radio play. The story must be capable of being presented effectively in dramatic form and through sound alone. The story line must be both simple and strong.

A small cast of easily recognizable voices is ideal in radio drama. Avoid dramatizing a story in which all the characters have a similar background.

A radio announcement is a brief statement made before and at the end of a programme. Normally announcements are written in concise, crisp and clear language. It gives the details about the programme and the persons involved in it.

The production crew must make an accurate assessment of all available equipment and personnel to determine if the operations called for in the script fall within the technical limits of the hardware and staff.

Ensure that all programme participants are aware of and comfortable with normal studio procedures.

If your radio programme is broadcast live, back-up equipment should be kept ready for any unforeseen circumstances.

Special attention should be given both to the preparation and execution of post-recording sound editing.

One of the greatest problems associated with the talk / interview type programme is the participant shyness and unfamiliarity with the radio production set-up. When recording an interview or a discussion, inform the interviewer or the moderator, that he should exercise extreme caution in interrupting or 'stepping on the words' of programme participant.

In post-recording and editing stages extreme care should be taken to ensure that any response editing does not alter the true intention and meaning associated with the original idea or thought.

The efficient co-ordination of programme participants is an issue in drama format. Drama-type programmes often involve more number of participants. A dramatic scene in radio is unreal. But the illusion of reality can be created by careful thought and skilled microphone placement. Visualization is best brought about by creating 'total' sound. The members of the audience should get a feeling of being in a real situation.

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## **4.5 CHECK YOUR PROGRESS**

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Note: Compare your answers with the text given in this unit.

1. What are the important production considerations for writing radio talks.
2. Explain radio features.
3. Write short notes on radio plays.
4. Briefly explain the studio production methods for radio programmes.
5. Explain the nature of radio entertainment programmes.

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## **4.6 FOR FURTHER READING.**

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1. Bella Mody, *Designing Messages for Development Communication*, Sage Publications - New Delhi, 1991.
2. Robert H. Coddington, *Modern Radio Broadcasting*, Tab Brooks - PA: 1969.
3. Sol Robinson, *Broadcast Station Operation Guide*, Tab Brooks - PA, 1969.
4. Sharafat Yar Khan, *Fundamentals of Broadcasting*, Ideal Impressions - New Delhi, 1993.
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6. HSK, Banuli Baravanige, *Akashvani* - Bangalore, 1988.

## **Unit 5 CHANGING SCENARIO OF RADIO BROADCASTING**

### Structure

- 5.0 Objectives
- 5.1 Introduction
- 5.2 Recent Developments in Radio Technology
  - 5.2.1 Radio Technology
  - 5.2.2 FM Broadcasting
  - 5.2.3 Distinction between FM & AM Radio
  - 5.2.4 FM Broadcasting in India
  - 5.2.5 Digital Broadcasting - An Introduction
  - 5.2.6 Advantages of Digital Broadcasting
  - 5.2.7 World Space Radio
- 5.3 Privatisation of Broadcasting
  - 5.3.1 Privatisation of Radio in India
  - 5.3.2 Projection of Private Channels
  - 5.3.3 Commercial Broadcast v/s Public Service Broadcast
- 5.4 Let Us Sum Up
- 5.5 Check Your Progress
- 5.6 For Further Reading.

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## 5.0 OBJECTIVES

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Radio depends on technology for its survival and growth. Since the detection of radio waves and its uses, many technological changes have taken place and they have helped the radio as a media to move towards perfection. This unit will introduce you to various technological developments and changes in the radio broadcasting. This unit will also help you to get acquainted with the present scenario of radio broadcasting in general and with particular reference to India. After having studied this unit, you should be able to know about:

- How radio programmes reach you;
- FM broadcast technology and its advantages;
- FM broadcast in India;
- Digital radio and its special features;
- World Space Radio and its development;
- Privatisation of Broadcasting and its impact on India;
- Distinction between Commercial Broadcast and Public Service Broadcast.

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## 5.1 INTRODUCTION

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We live in the age of rapidly advancing technology. Quality and excellence are the keywords of success and survival for any electronic media unit due to unprecedented competition in the media world. Satellite and media convergence technologies have brought about drastic changes in broadcasting scenario. We see a number of technological developments and changes in the objectives of radio broadcasting too. So we have to get ourselves acquainted with them to understand the present scenario of radio broadcasting.

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## 5.2 RECENT DEVELOPMENTS IN RADIO TECHNOLOGY

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In recent years many changes have taken place in the radio broadcast technology. Let us see a few such inventions.

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### 5.2.1 Radio Technology

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Electromagnetic spectrum is a natural resource which comprises radio waves at the low frequency end and cosmic rays at the high frequency end. The electromagnetic waves carry broadcast transmissions (radio frequency) from station to the receiver. The transmitter generates and shapes the radio wave to conform to the frequency assigned to the station by international agreement.



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## 5.2.2 FM Broadcast

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Radio frequency spectrum is divided arbitrarily into a number of bands from very low frequencies. They are located at different points in this spectrum. AM (Amplitude Modulation) Stations are assigned frequencies between 535 and 1605 kHz on the standard broadcast band. FM (Frequency Modulation) Stations are located between 88.1 and 107.9 MHz on the FM band.

FM Radio did not draw public attention until the end of the war, though it was known to the radio industry since its development by Mahor E.H. Armstrong of Columbia University.

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## 5.2.3 Distinction between FM and AM

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- i. 10 kilo cycles spread frequencies in AM (since AM stations are assigned frequencies between 535 and 1605 kHz) whereas 200 kilo cycles is the distance between FM frequencies. FM stations are located between 88.1 and 107.9 MHz (1 MHz is 1 million Hertz). The larger channel width provides FM listeners an opportunity to fine tune their favourite stations, as well as to receive broadcast in stereo.
- ii. FM broadcasts are at a much higher frequency compared to AM. Since a high frequency FM is immune to low frequency emissions which plague AM. A running vehicle, an electric motor or an electric storm generally interferes with AM reception, but FM is static free. Lower frequency makes AM simply more prone to interference than FM.
- iii. In FM, sound is transmitted with much greater clarity than over AM radio. FM stations are not affected by changes in the atmosphere and generally do not carry the radio signals as far as AM stations do. Reach is the biggest limitation in FM technology.

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## 5.2.4 FM Broadcasting in India

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Considering the various advantages of FM over AM, FM broadcast is in vogue, through out the world. India is no exception to this new trend. Beginning from 1990s, almost all the stations that have been commissioned in India broadcast on FM transmitters. All India Radio now has a network of 214 broadcasting stations with 322 transmitters of which 128 are FM transmitters.

In Karnataka, out of 13 All India Radio transmitters, 9 are FM and 3 more AM transmitters are being replaced by FM transmitters. FM broadcast is many times confused with AIR Metro and private FM channels. All India Radio's Metro and private channels are predominantly commercial music channels.

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### **5.2.5 Digital Broadcasting**

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Digitisation is one of the major advances in the history of radio. Digital broadcast technology is believed to have been introduced into the Japanese consumer market in 1993. Digital radio is claimed to be a third generation broadcasting system following AM and FM. The advent of digital technology and the enormous stride it is making have brought in totally new dimensions to the field. The current audio broadcasting systems are predominantly analogue and terrestrial. MW, SW and the FM bands are extensively used in audio-broadcasting. The quality of service available from these systems is not considered to be satisfactory when compared with the developments in non-broadcasting media such as compact disc (CD) providing higher quality of audio. The pressure on broadcasting media to provide comparable quality is a natural phenomenon. It is considered that any quantum jump in the quality of service can be achieved only through introduction of digital systems. Moving from analogue to a digital broadcast technology will make radio more relevant in the information age. Considerable efforts have been made in the last 10 to 12 years in the area of digital audio-broadcasting.

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### **5.2.6 Advantages of Digital Broadcasting**

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- i. Near CD quality broadcast;
- ii. Multi-channel programme delivery;
- iii. Lack of distortion and fading ;
- iv. Efficient spectrum utilisation;
- v. Significant power saving in transmission;
- vi. Lower cost both for installation and operation;
- vii. Provision of high capacity data channels to allow transmitter of additional information like RDS, Paging, Programme Identification.

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### **5.2.7 World Space Radio**

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In recent years, much is heard about Space Radio. Satellite technology is being used to broadcast programmes across the world, including India. World Space company founded in 1990, now offers more than 30 channels of news, music and entertainment. It seeks to achieve what it calls its vision for spreading knowledge by bringing radio to the developing world. World Space wants to achieve this through commercial means of advertising. It is believed that World Space through dedicated satellites reaches an enormous market of more than 4.5 billion people. All broadcasts are free-to-air and it provides services in several languages. Special receivers with built-in satellite antenna are required to listen to World Space broadcast.

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## **5.3 PRIVATISATION OF BROADCASTING**

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Spread of satellite technology and consequent invasion by foreign broadcasters have changed the media scenario of the world. Practically it is impossible for any country to have unabated monopoly over its airwaves and most governments across the globe have opened up their skies to private broadcasters. Private radio channels are on air in the US, UK, France, Latin American countries, Italy, Sri Lanka and in many other nations. In US, it is estimated that there are more than 13,000 radio stations.

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### **5.3.1 Privatisation of Radio in India**

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July 1999 is an important milestone in the history of radio broadcasting in India. The Government opened the skies to private broadcasters permitting 150 new FM channels across 40 cities.

However, despite the skies being cleared in 1999, it is only in July 2001 that the first private radio station came on air. Now several private FM radio stations have been operational in Bangalore, Indore, Mumbai, Coimbatore, Hyderabad, Ahmedabad, Lucknow, Delhi and Chennai. With this privatisation, All India Radio's monopoly on air waves has come to an end. Until now, the history of radio broadcasting in India was the history of All India Radio.

In Bangalore alone, five private radio stations namely Radio City, Radio Mirchi, Radio One, 'S' FM, Big FM are functioning. Apart from these four radio channels from Prasar Bharati namely Bangalore Akashvani, FM rainbow, Vividh Bharati and Amruthavarshini are airing the programmes.

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### **5.3.2 Projections of Private Channels**

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Private radio channels are very different about their projections. They are guided by profit motives. Market forces have become an effective instrument in shaping the contents of their programmes. Market forces and saleable concept of entertainment governs them. Entertainment programmes dominate these channels and education, information oriented programmes do not get prominence here. Now broadcasting is increasingly seen as a revenue earning industry. Listeners are redesigned as consumers and programmes are labeled as products to be aggressively marketed through commercials, sponsorship, etc.

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### **5.3.3 Commercial Broadcast V/s Public Service Broadcast**

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In India, it has now become necessary to demarcate between Public Service Broadcast and Commercial Broadcast. In the wake of rampant commercialisation, All India Radio continues to be the premier mass media in the forefront of Public Service Broadcasting. The main thrust of its programmes is on information and education. It is the duty of the public service broadcaster to enlarge the reach of the radio to those social segments, which are denied legitimate information and education needs.

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## 5.4 LET US SUM UP

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We live in the age of rapidly advancing technology. Many technological developments and changes in the objectives of broadcasting are happening. It is essential to know about these changes to understand the present scenario of radio broadcasting.

- a. Electromagnetic spectrum is a natural resource. Electromagnetic waves carry broadcast transmissions (Radio frequency) from station to the receiver.
- b. Radio frequency's spectrum is divided arbitrarily into a number of bands. AM and FM bands are located at different points in the spectrum. In FM, sound is transmitted with much greater clarity than in AM radio. FM stations are not affected by changes in the atmosphere and by low frequency emissions.
- c. Considering the various advantages over AM, FM broadcast is in vogue throughout the world. Beginning from the early 1990s, almost all the stations commissioned in India broadcast on FM transmitters.
- e. Digital radio is claimed to be a third generation broadcast system, following AM and FM. Current day broadcast systems are predominantly analogue and terrestrial. Moving from analogue to a digital broadcast technology will make radio more relevant.
- f. Digital broadcasting has many advantages like near CD quality broadcast, distortion free, low cost of installation and operation, provision for additional information like paging, programme identification etc.
- g. In World Space Radio, satellite technology is being used to broadcast programmes across the world. Many Governments across the world including India have opened up their skies to private broadcasters.
- h. Private commercial channels are guided by profit motives. It is necessary to demarcate between Public Service Broadcast and Commercial Broadcast. All India Radio continues to be the premier mass media and is in the forefront of Public Service Broadcasting.

### *Activity - 1*

1. Tune different radio stations on MW, SW and FM bands to compare and contrast technical quality of the broadcast.
2. Listen to the broadcast of commercial stations (Vividh Bharati / FM Metro Channel or any other private channel) and All India Radio's primary channel Radio Stations and compare the contents of their programmes.

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## **5.5 CHECK YOUR PROGRESS**

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Note: Compare your answers with the text given in this unit.

1. Explain the recent developments in radio technology.
2. List out the differences between AM and FM radio.
3. Enumerate the advantages of the digital radio broadcasting.

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## **5.6 FOR FURTHER READING**

---

1. Bella Mody, *Designing Messages for Development Communication*, Sage Publications - New Delhi, 1991.
2. Lewis B O'Donell, Philip Benoit and Carl Hausman, *Modern Radio Production*, ed.II, Wadsworth - Belmont, California: 1990.
3. Robert H. Coddington, *Modern Radio Broadcasting*, Tab Brooks PA, 1969.
4. Sol Robinson, *Broadcast Station Operation Guide*, Tab Brooks, PA, 1969.
5. Sharafat Yar Khan, *Fundamentals of Broadcasting*, Ideal Impressions - New Delhi, 1993.
6. Robert P. Snow, *Creating Media Culture*, Sage Publications - New Delhi, 1983.

## Notes

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**DEPARTMENT OF MASS COMMUNICATION AND JOURNALISM**

Karnataka State Open University, Manasagangothri, Mysore - 570 006

*Opinion / feedback / comments on*  
**COURSE II / BLOCK I - RADIO**

Your valuable suggestions will enable us to bring in changes and improve this block. Please use the space below to write your suggestions to us. You can also e-mail to: [thejasvi007@rediffmail.com](mailto:thejasvi007@rediffmail.com)

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Karnataka.

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## Student Support Services of KSOU:

For the benefit of over 45,000 students who enroll to various academic programmes every year, the university has established eight regional centers and seventy eight study centers across the state. These study centers act as extension centers of the university and provide a platform for the learners to interact with the counselors and experts. They provide academic counseling and liaison in the matters related to academics, examination and administration. Regional centers oversee the functioning of the study centers and act as a link between the university headquarter and the study centers.

Counseling and personal contact programme are an integral part of teaching and learning process. Counseling at KSOU is distinctly different from the conventional classroom teaching and is much an interactive session. These sessions are conducted at the convenience of the students. In certain specialised subjects, experts from the profession are invited for interaction. Gyanvani, the dedicated FM radio channel airs educational programmes on various subjects regularly to augment information needs. Radio counseling provides an opportunity for the students to interact live with the experts.

## Role of ODL in a Knowledge Society

Open and Distance Learning (ODL), an innovation started off four decades ago has now grown into a powerful force creating opportunities to thousands who are in search of skills, knowledge and challenging openings. ODL today is such an effective tool and it has challenged many long held beliefs and traditions of conventional educational processes. At present open and distance education has a crucial role to play in the process of human development. Greater emphasis on ODL has made many poorly resourced and managed institutions to give way to quality and sophistication of educational facilities, that are offered by professionally managed open universities like KSOU. In this context, KSOU aspires to be on par with the global best practice and benchmarks. It has taken serious note of the roles and responsibilities it shoulders.

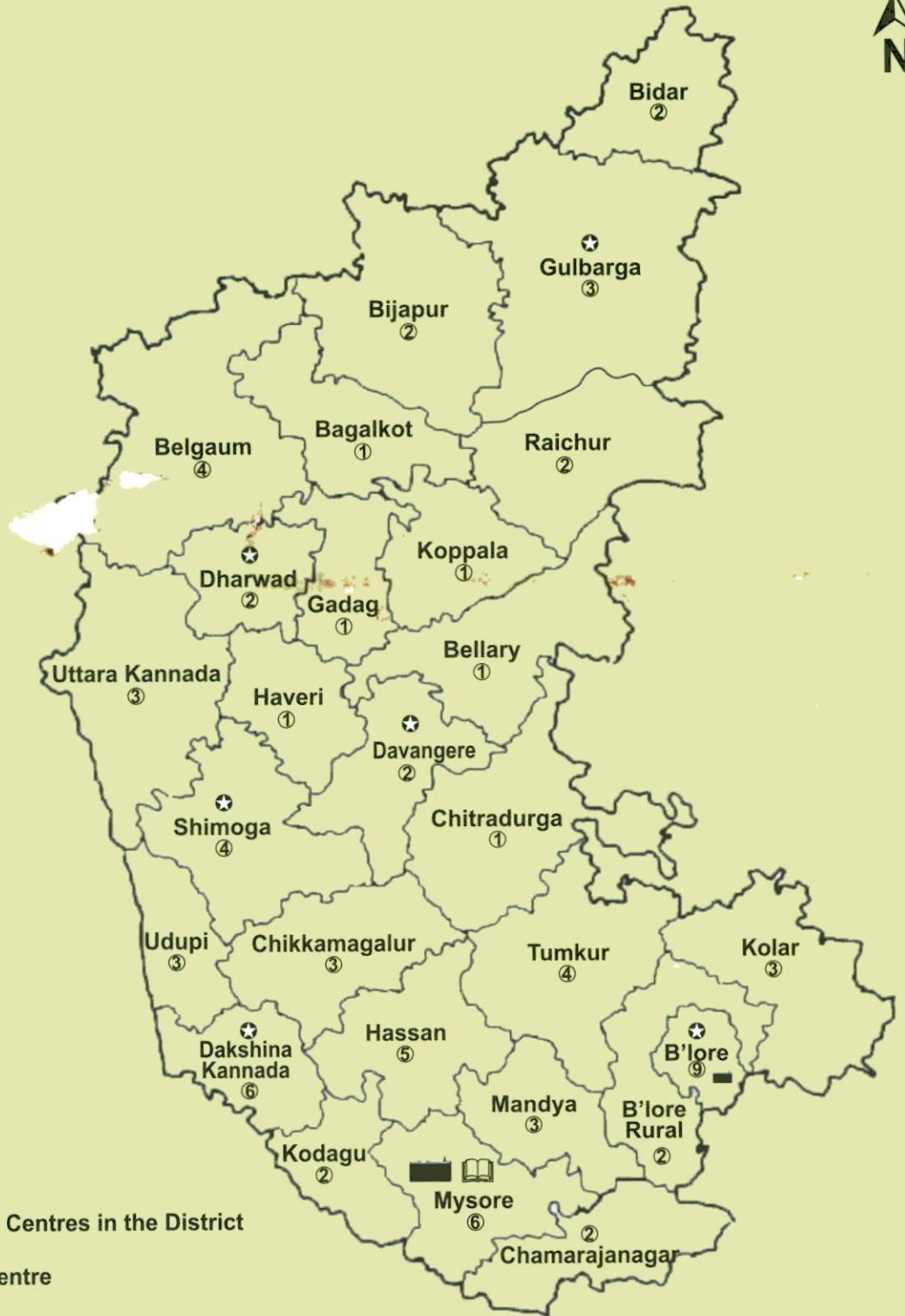
ODL is now the most influential educational phenomenon. New technologies that are emerging have changed the very nature of teaching learning process. Institutional experience world over so far has led to the fine tuning of the ODL process. As the society is moving fast in the first phase of knowledge era, it has become necessary to know how the ODL system works in a knowledge society. Trends in global economy and resource crunch have led to new methods in education and training. Life long learning has become a necessity as people have to remain competitive in order to survive and increase the opportunities that are rewarding.

ODL is always linked to technology particularly to those of multimedia. Integrating the knowledge media into ODL system is another revolution that is in the forefront. Convergence of computing, telecommunications and cognitive sciences will allow more equitable access to resources that are supported by new age technology rather than human resources. Also, the distinction between conventional students in traditional education process and the ODL learners is increasingly blurred. Competitive pressures faced by educational institutions, absence of government funding, commoditization of knowledge market and increased demands for quality inputs and services are the main factors responsible for the rapid change.

Hence, ODL education is gaining momentum as the demand for learning is enormous. The present day trends show a clear shift in approach. Higher education is now mass system rather than an elite one. Academic work produced by a team is emphasized rather than that of individuals. One can also notice that more and more distance education techniques are being adopted in the conventional institutions of higher education in instructional and delivery systems. Use of technology in instructional design and material preparation has made the teacher to don a new role as a mediator, a resource manager to facilitate learning rather than being a mere instructor. Also, interest in the areas of communication and information technology is gaining momentum.

Though collaboration within and outside educational sectors is rapidly increasing technological gap between developing and developed countries still exists. As the new technologies provide new ways of processing and distributing information, new kinds of learning products are being created, element of interactivity among students themselves and with new teachers is increasing. Distance has died down as new methods enable to deliver on demand multimedia education and training services directly to home and offices. Mediated process of communication and learning combined with face to face and virtual human interaction will be the new paradigm. New possibilities in communication technologies and their application have given rise to new trends in ODL process. Drift from mass produced self instructional packages towards collaborative and interactive learning is amply seen. Access to information from multiple sources and multiple formats is now possible. Working collaboratively with peer group and instruction of different sites either synchronously or asynchronously has made work and learning inseparable. Post experience courses are becoming important courses that are being offered by the universities and institutions. With the application of digital technology new forms of literacy has emerged which is distinctly verbal and visual than literary.

In this context, the Department of Mass Communication and Journalism, KSOU has understood the need of the media professionals in India and is striving hard to impart quality training through its programmes. This course is one such sincere effort to serve the needs of the nation.



 KSOU

 Total Study Centres in the District

 Regional Centre

 Gyanvani FM Radio Station

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