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Essays on Contemporary Media Theories and Practices

Introductory Article by
PROF. DENIS McQUAIL
on
future of field of
communication



Editors
Manish Verma
Nithin Kalorth

Amity School of Communication
Jaipur





Dedicated to
Prof. Denis McQuail
(1935-2017)

Essays on Contemporary Media Theories and Practices

Editors

Manish Verma

Nithin Kalorth

Assistant Editors

Gautam Bhattacharya

Malvika Sagar

Debastuti Dasgupta

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Essays on Contemporary Media Theories and Practices

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Preface

The field of research and practice of mass communication is going through rapid shifts. This is caused by both technological and cognitive reasons. It is very sad that Prof. Denis McQuail who spent his life, putting the subject mass media and journalism on the map is no more with us. Prof. Denis McQuail was instrumental in advising and supporting research in the Amity School of Communication, Amity University Rajasthan. Indeed, current volume is the result of orientation provided by Prof. McQuail during the international conference held at the university. With a great sense of gratitude we dedicate this volume to Prof. Denis McQuail by remembering his humble and selfless efforts in the field of communication. It is a matter of no doubt that work of Prof. Denis McQuail is highest cited in papers, articles, books and dissertations. His style of writing was simple and straight that even graduate level students learned the basics of communication through his works. It is also happy to publish his concerns and views on the future of research in media and communication in this volume as special note.

McQuail's seminal work, *Mass Communication Theory* has been the benchmark for studying media and communication for more than two decades. It remains the most authoritative and comprehensive introduction to the field and offers unmatched coverage of the research literature. It covers everything a student needs to know the diverse forms of mass communication today, including television, radio, newspapers, film, music, the internet and other forms of new media. Denis McQuail shows that more than ever, theories of mass communication matter for the broader understanding of society and culture. Mark Deuze, Professor at Indiana University rightly said that "Denis McQuail's Mass Communication Theory is not just a seminal text in the study of media and society - it is a benchmark for understanding and appreciating the long and winding road people and their media have taken to get us here."

It will not be wrong to state or just a mere exaggeration that the writings and comprehensions of Prof. Mcquail as Bible for communication scholars.

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Introductory Chapter

THE FIELD OF “COMMUNICATION STUDIES”

Challenges and future prospects

Prof. Denis McQuail

The field of communication studies is growing and flourishing in many countries, with much research and diverse courses to study, many university departments and many Journals, national and international. If there is a problem it might only lie in the great diversity of subfields that are assembled, as we see in the conference prospectus. Is there a coherent link between the many separate endeavours?

At the start I would like to name a few of the issues that underlie the question raised above. I put this in the form of charges that have been laid against the “Field” from time to time by outside observers, not always well-informed or well-intentioned.

At best the ‘field’ is no more than a random and superficial response to continual changes in society and in the technology of public communication, from the days of radio and until the era of social media and beyond.

- It has no clear identity as a science, lacking any sound theoretical base or accumulation of understanding. The same questions have been asked about one ‘new medium’ after another, with similar answers.
- All of the basic scientific issues are better dealt with according to established disciplines, mainly in the social sciences. Most of the key issues that arise within the field can be resolved by relevant professionals (e.g. journalists, advertisers, lawyers) or simply by personal opinion based on experience and observation. It is all too obvious. We simply do not need this branch of study, it is argued.

However, I will speak against the general tenor of these and similar critiques, because I believe we do need something like a basic ‘science of communication’, not just to give coherence to the Field but also for the sake of advancement of science. We already have the basic components of such a science. To some extent the ‘problems’ mentioned are the problems of success – the field has expanded too quickly in response to practical needs. There is no doubt that, as a result of circumstances of growth, There is a risk of communication studies being in some sense ‘captured’ by the powerful interests and industries that depend on communication.

Apart from this, there has been pervasive tendency towards technological determinism that still often serves in place of any theory, despite much evidence of its inadequacy.

The field did begin as a branch of inquiry largely in the service of the military, governments and business, who wanted to harness the 'power' of new mass media to their purposes of behavioural influence and persuasion. The whole point of most early research was to measure 'effects' as intended by sources and to harness this knowledge to practical ends. These included some altruistic goals and concerns (e.g. public education and information, prevention of social harm) but inquiry was mainly driven by the wish to control or to make profits.

The dominant model of society of the early 20th century, despite the rise of democracy, emphasised the hierarchical nature of society, ruled ultimately by elites and their need for a well organized and orderly society. The model was centre - peripheral in structure, reflecting an aspiration to control, and a latent fear of the 'masses'.

My own experience as someone entering this field of enquiry in the late 1950's, after an education mainly in history and sociology would have been typical. My work primarily involved assessing the effects of the new medium of television in politics and education. It was not until I spent a year at the ASC in the US that I became aware of the potential for a general theory of communication relating to human interaction and behaviour. However, much depended on having some agreed core concept of communication. Other concerns pushed the problems of communication theory to one side. (Later I give a brief resume of what I think are the key matters on which theory (ies) of communication can shed light.

In fact, the activities of early communication research were guided by a widely accepted theory of 'mass communication', related to the theory of 'mass society'. The key characteristics of the various mass media – large scale transmission of a limited range of content to the many from a centre, without the possibility of response gave rise to an expectation of certain kinds of effects on audiences. These would be in the direction of consensus and cultural uniformity, as well as weakening the existing informal networks of communication between people, often on the basis of politics, religion, culture and language. In general the new mass media were believed to increase the power to influence whoever had most access as senders and control of channels.

Much scope here for enquiries into short and long term 'effects'. For convenience here I refer to this as the *Old Paradigm*, since it has now seemed to be overtaken by a *New Paradigm* with quite different theoretical support. There are a number of reasons why the OP lost its predominance, even before new technologies undermined its foundations. These included the relative failure of most expectations of mass effects to be confirmed as well as a rejection of the definition of communication as one-way 'transmission'. From a non-behavioral, more humanistic perspective, communication could be seen as a

matter of creation of meaning as well as the glue that holds society together in its constituent groupings. The existence and ubiquity (and popularity) of mass media did not cancel out the capacity for individuals in their own social and cultural settings to resist unwanted persuasion and take their own preferred meanings from the increasing volume of mass mediated messages. Much more could be said about the potential effects of purposeful communication, under certain conditions, but the equation of mass dissemination with mass effect had to be discarded and with it a basic tenet of technological determinism. How far the OP was really discarded is uncertain, since it still largely guides the activities of propagandists, advertisers and news journalism. Equally uncertain are the causes of decline: increasing diversity and abundance of media themselves, changing society or a better understanding of the processes at work as a result of the 'communication science' of the time.

True to form, the foundations of the NP are still primarily technological. The satellite, the computer and digitisation have transformed what once were relatively simple media of one-way transmission into many different forms and patterns. The potential of new technology has transformed the basic characteristics of mass communication in ways now very familiar.

Initially the promise of new technology was to subvert virtually all the features of broadcast transmission, as well as to challenge the whole system of delivery and reception of public communication. Amongst other things, it abolished the difference between long familiar channels and media forms; it opened the way for the many also to be senders by way of the newly developed World Wide Web. It introduced the real and easy possibility of interactivity into all communication relationships. It promoted a horizontally connected society, with potentially greater freedom of expression and many enlarged opportunities. It also challenged the long held differentiation between public and private communication.

It extended the network of communication connecting public and private by way of 'social media'. What has been and still is happening goes much further than a revised account of the original 'mass media'. There is even a new narrative about a new kind of society coming into being, characterized by individuation and creativity, far from the world of industrial societies of the early twentieth century. There are limits of course. An industrial discipline still dominates the sphere of work as much as ever. The liberation from central control has not diminished the forces of nationalism and separatism, even if the boundaries are no longer limiting the circulation of communication. New forms of surveillance have replaced control at source. The traditional 'mass media' are still believed to play a key role in politics and society, even when, by logic, they should have faded away.

It is too early to accurately pin down the key elements of the New Paradigm. Its range and extent is much greater than the OP and there is no simple replacement of one by

another. Communication studies has in many respects re-oriented itself to try and make more clear what is happening, although it is still somewhat trapped in a mentality that starts with the idea of technology having certain effects on the way things are done, rather than with the forces that independently encouragement the development of certain technologies. The effects of technology can be documented by experiments, surveys and observation, but the counter flow of influence on technology requires different methods and more imagination.

A relevant point about the nature of the paradigms that implicitly underlie most communication research is the fact that they are generally (or at some point were) **normative** visions. Effects have rather often been framed in terms of relative benefits and costs for sender, receiver or society. For most theoretical commentators and many early researchers the OP was potentially harmful for society, promoting uniformity, subordination and cultural debasement, plus an impoverishment of social life. The benefits were mainly reaped by the persuaders and authorities keeping a close control of broadcast and film media. There were, however, some who held to the ideal of a better and more equally informed society. By contrast, the NP, from its beginning has been talked up, first by way of imagination and aspiration as a liberating and equalizing set of innovations, making good the flaws of the mass paradigm and adapting all forms of communication to contemporary needs and standards.

I spoke earlier of a missing core at the heart of communication science. It has developed from being an aid to public communicators, with very limited purpose to a branch of study that includes many new avenues of inquiry and spheres of application. The potential themes for this conference is evidence enough of the multiplication of uses of 'communication science'. What is missing, however, is a coherent view of what communication is and of its foundations in tested propositions and research findings. The pace of change in the technology and organisation of society has sidelined the task of theory building. Obviously, I cannot make good this deficit in a few minutes, or even in many years, but I want just to make a claim that a promising basis can be found in much existing research and thinking. I will only try and summaries what I think communication science is about and propose that further elaboration and interrelation of the processes is possible and even necessary if the field is not to fragment and lose all identity.

My own approach to the task of constructing a scientific basis for communication studies would be to identify the basic processes of communication. Being as economical as possible I would name these as:

- Giving and taking of meanings, by way of various 'languages' and codes;
- Transmission/dissemination of information, stories, ideas and more;
- Exercise of influence (planned or unplanned) by way of messages transmitted and received (sought out or not);

- Formation and maintenance of social relationship in different contexts (group, family, work, organizations, society y large. This extends to matters of identity and solidarity and boundary marking.
- Expression (without reference to effect or an audience) of all kinds and by all means by individuals and many other entities (firms, political parties etc.);
- Exercising real power (as opposed to influence), based on various assets of the communicator. Communication is also involved in attempts to resist control;
- Laying down and making visible, by active ‘traffic’, the pathways that indicate larger structures of interaction and inter-association. Direction and strength of flow, plus connections mapped are key indicators.

My own attempt at a succinct definition of what the field is or should be concerned with might read as follows: “Communication science is the study of uses and languages of media for purposes of control and influence, for self-expression, for social and cultural identity forming. It requires attention to structures of flow of ‘messages’ and to the various norms and rules governing public and private communication in a variety of contexts”.

The list given above does not in itself constitute a description of the object of study of ‘communication science’. However the various processes named are interrelated in complex ways. A close look at any of the major fields of application (e.g. in government, commercial activity, education, journalism, politics, etc.) can be analysed in terms of each of these principles. As claimed above, there is a large amount of evidence from research over a long period that provide more detailed propositions and evidence about how the processes typically work. The question of methods and methodologies is also an issue when laying claim to scientific identity. This field has been highly eclectic of necessity, because the range of types of inquiry is so diverse (publics, opinions, meanings and language, knowledge, interactions and other behaviours.

Our aim should be to find ways of exposing the basic ‘rules’, validated by research, governing any of the processes named. Further one might not be able to go, but there is not much more to be claimed for a number of other established disciplines. The practical gain of work in the direction advocated might not always be obvious, but it could at least save us from treating every issue of communication analysis as if there was no long history of research and a store of knowledge about human communication works. I realise that I might seem close to proposing the existence of a ‘general model’ of communication such as that sketched by Gerbner in the 1950’s, but I believe not and would reject the notion, especially given the diversity of meanings of communication and of contexts. I hope it is useful for present purposes of making sense of changes in our world in which communication plays a key role. It does not take much argument to show that we live in a world where perceptions, shared or divergent, can

make an immense difference to large issues of war and peace, political progress, economic development, response to climate change. To bring some of these disparate observations together, I would like to make some propositions that have a bearing on the future of communication studies.

First of all I would say that the point of communication studies should be to establish and enlarge a reliable body of theory and evidence bearing on the processes named above, in a variety of contexts. These contexts are not as fragmented and random as they can sometimes seem. What does journalism have in common with the law in communications terms, family communication patterns with advertising, and so on? What is the interrelation between a given social systems and its various communication structures and contents. Such questions may end only in speculation, but not entirely so. The point of Comm Studies is to have a body of knowledge that can support an independent and critical gaze at innovations, changes in and uses of communication.

Secondly, what I have called a New and an Old Paradigm, mainly reflect technological possibilities, some of which are taken up and advanced for the interests of profit maximisation, some subject to choices of individual users, sometimes influenced by state policy. They are not adequate or adequate to the task of achieving the stated goals of communication science. The first is flawed by its bias toward mass media and planned communication and to questions about effects, plus a vision of society that has not changed much. The second is flawed by a tendency to see a new social world being created by the abundance, accessibility and interactivity of new media, with new communication institutions being created all the time. A more realistic inspection would suggest that aspects of the NP, that are indeed significant are additions to and extensions of mass communication, rather than a replacement. In effect we have no adequate paradigm tht gives provisional answers to big questions about communication.

Thirdly, I have already emphasised a need to give more thought to basic principles of communication, based on evidence from a range of fields.

Fourthly, I go back to an earlier point – that both new and old paradigms are openly or implicitly very normative, with research guided by (usually unstated) values. The guidance of research by values is in itself desirable, but much more systematic attention in the field should be given to normative questions and how to handle them. Communication of all kinds is governed in one way or another by rules, ranging from casual and changing cultural practices to formal laws about what you ought or ought not do when communicating. There are communication norms relating to truth, potential harm to others, freedom of individuals, privacy, property rights and so on. Along with a concern for the core processes of communication should be an informed awareness of the evaluative dimension of each kind of communication use and context. This is a necessary condition for the independent and critical role which this science should play. There is a range of new challenges to older systems of institutional control arising

mainly from the power now vested in very large firms, enabling surveillance and curtailment of freedom that are not easily dealt with in terms of our systems of norms in free societies, mainly concerned with publication in print.

Despite a tone of criticism of the over concentration on questions of effect and the recurring and seductive appeal of such issues, so menable to investigation by traditional methods, there is no reason why the comm. studies should not be applied to questions of effect and effectiveness. If there are doubts about some of the goals, e.g. the mining of personal data to sell or persuade more effectively, the basis of criticism often lies outside the scope of the field although here too, an education in norms as indicated should be required.

Views on Contemporary Communication Scenario

Prof. Manish Verma and Nithin Kalorth
Amity University Rajasthan

Communication is considered as an important field of study and consideration from early days of human knowledge. Communication can be defined as giving, receiving or exchanging ideas, information, signals or messages through appropriate media, enabling individuals or groups to persuade, to seek information, to give information or to express emotions. One of the earliest recorded models is attributed to the ancient Greek philosopher Aristotle. Aristotle represented communication as might an orator who speaks to large. From there, the field of communication grew and reached a today a place, where it is impossible to install any project in any field without means of communication. We see that different individuals define communication in different ways depending upon their interests. Ruben (1984) says that communication is any “information related behavior.” Dale (1969) says it is the “sharing of ideas and feelings in a mood of mutuality.” Other definitions emphasize the significance of symbols, as in Berelson and Steiner (1964): “The transmission of information, ideas, emotions and skills...by the use of symbols,” and Theodorson and Theodorson (1969): “the transmission of information, ideas, attitudes, or emotion from one person or group to another...primarily through symbols.

This collection of essays are result of third International Conference of Media and Communication held at Amity University Rajasthan. This edited volume contains selected papers from the conference which discusses contemporary research and issues of communication and media. The theme and soul of conference was guided by Prof. Denis Mcquail who quotes that “Communication science is the study of uses and languages of media for purposes of control and influence, for self-expression, for social and cultural identity forming. It requires attention to structures of flow of ‘messages’ and to the various norms and rules governing public and private communication in a variety of contexts”.

This edited volume carries research papers which discusses on following topics: digital media, power of social media, changes in broadcasting, changing Bollywood and its interactions with gender studies, digital detox, internet meme, mobile journalism, photography and ethical manipulation, development communication, marginalized community and communication, feminism and film critics, web based learning, animation and advertising, hashtag based interaction, ICT, celebrity and media, media consumption, media ethics and women empowerment.

The diversity in topics itself shows that streams of communication is no longer just an medium of sharing thoughts but even controls the content.

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The Impact of Growth of Digital Media on the Public Relations Space in India

Apoorva Ravi

Independent Researcher

Abstract

*The research is a qualitative analysis of the impact of digital media on the field of Public Relations in India. The study uses intensive interviews as the tool for data collection. The study includes the usage of Excellence Theory to analyse how PR professionals understand the need of solving the problems of it's various publics. In the current era, where organization's key publics are present in the digital sphere, the study aims to understand the importance attributed and the usage of digital media by PR practitioners in India. Inputs from 10 executive and higher level PR professionals will be collected for the study. "Understanding the changing trends in public relations owing to the growth and developments in Digital media"- is the **aim of the study**. The findings and data collected can be utilised by universities to enhance their curriculum and produce future PR professionals well versed in the various nuances of digital media.*

Keywords: *Digital Media, PR Practitioners, Online PR, Integrated Communication*

Introduction

With the advent of the World Wide Web, people are connected to each other across the globe, and share ideas, views and information with each other in a span of minutes and seconds. Text, graphic or video that is disseminated across the web using internet technology is called Digital Media and it has disrupted communication across the world. Content creation, promotion and persuasion have been revamped completely by Digital Media. This change has impacted the manner in which an organization communicates with its target audience. Organizational communication or Public Relations has thus taken a dramatic turn. Social Media, a subset of digital media, is now a part of the communication strategy of public relation professionals across the world. "The effective use of social media in Public Relations campaigns can generate conversion, facilitate brand positioning, and maintain continued brand sustenance."(Allagui&Breslow , 2016).

State of Public Relations in India

Public Relations in India has transitioned from a nascent stage to a stage where it is seen as a strategic communication tool. "The liberalization of the market provided a fillip to the public relations industry as well as to related fields such as advertising and marketing. For the public relations industry the most significant impact of this shift in

philosophy was the growth in recognition and acceptance of public relations as a key management function.” (Bardhan&Sriramesh, 2006) Yet, PR practitioners have a huge challenge of making organizations understand the need and value of public relations. The ever-changing digital world with its own set of methods and principles is another challenge. For instance, the communication of the PR value of a news-coverage on the traditional platform is easy and formula-based, whereas the communication of PR value on the online space is complex and requires knowledge and understanding of digital advertising on websites as well as the prominence value of all the popular PR related websites.

Hence, this study involves understanding the influence of digital media on Public Relations from the perspectives of popular PR practitioners. The understanding of the role of digital Public relations in establishing a mutually beneficial relationship between the organization and its publics is the goal of the study. The study is validated by the Excellence theory of Public Relations by James Gruning.

Overview of Literature

Past studies have focused on the opinions - about the use of Social Media in Public Relations- of youth as well as practitioners in America and Europe. A study of 40 people from American Red Cross Society have revealed the opinion that digital media is necessary to build relationships between organization and its volunteers, media and the community. European PR professionals on the other hand have a mixed opinion about social media in Public relations, ranking print over social media, yet consider social media a rising phenomenon –“European PR professionals consider most features of social media an opportunity, especially the expected rise of content over medium, though at the same time rating open dialogue without control and the ease of spreading information as possible threats for organizations.”(Verhoeven, Tench, Zerfass, Moreno & Verčič, 2012)There are few studies that focus on opinions of PR practitioners in India. This paper has explored that area of research and questioned if digital Public relations is contributing to excellent organizational communication by using the Excellence Theory of Public Relations as the theoretical framework.

Theoretical framework

The Excellence theory of Public Relations has been formulated by Jim and Lauri Gruning and David Dozier after 15 years of comprehensive study. The theory has given specific guidelines for effective Organizational Communication. It states that Public Relations should be a strategic managerial function and not be restricted to marketing. It also has mentioned the importance of internal communication and the need to have effective communication with employees. “The excellence study showed that a symmetrical system of internal communication increased employees’ satisfaction with their jobs and with the organization. However, internal communication generally was not practiced

unless organizations had a participative rather than authoritarian culture and a decentralized, less stratified (organic) structure rather than a centralized, stratified (mechanical) structure” (Gruning, 2008). This paper has utilized this theory to understand the role of digital media in fostering excellent public relations.

Research Questions

- 1) How does integration of traditional and digital apply to PR practices in India?
- 2) How is crisis and risk management tackled by PR practitioners today?
- 3) How do agencies ensure that PR is ingrained in every facet of an organization?

Methodology:

Qualitative interviewing technique of Public Relations practitioners is the chosen methodology. "One of the more popular areas of interest in qualitative research design is that of the interview protocol. Interviews provide in-depth information pertaining to participants' experiences and viewpoints of a particular topic"(Turner, 2010). The study involves seven interviews of executive and higher level Public Relations practitioners. The analysis has been done by creation of codes and cases followed by identification of common themes to answer the research questions.

Analysis:

The responses to the interview questions have been studied in detail and have been categorised into seven codes for each respondent as shown Table 2.1.

Discussion:

From the above analysis of the interview responses, certain common themes have been identified from each code category.

Common Themes

The study has identified themes such as: 'Changing environment', 'Integrated approach', 'Futuristic PR', 'Various social media tools like blogging, LinkedIn, Facebook and Twitter', 'PR as a tool for image building', 'Listening and establishing connect with key stakeholders', 'Timely action and communicate the facts', 'Not neglect public opinion', 'Social media as a tool for crisis management', 'Innovation lies in approach and content', 'PR is now a managerial function',

Based on the analysis and the themes generated, the research questions have been answered as follows:

1) How does integration of traditional and digital apply to PR practices in India?

The study has revealed the importance of both platforms in Public relations. Digital and traditional media still go hand in hand, though some practitioners have explicitly stated that digital should be more dominant. More importantly, the study has revealed the importance attributed to content, the message and the communication approach than the medium.

2) How has digital media helped in innovation in Public Relations?

The study says that social technology has given new opportunities and expanded roles and responsibilities of PR professionals. Digital has given a new approach to communication – information dissemination is 2-way, transparent and collaborative, brands listen and participate. Apart from this, it is essential to continuously revamp strategies and approach and not remain stagnant. For instance, practitioners have described the targeting of future influencers like bloggers and you tubers through events like blogger meet. They have described that these influencers are now equally as important as the mainstream influencers, and that digital media facilitates adapting to the changing environment.

3) How is crisis and risk management tackled by PR practitioners today?

Practitioners opine that crisis situations should be handled with utmost care. It requires timely action and communication of all the essential facts to the relevant stakeholders. In the digital age, where every mistake can prove costly, every organization should have an online presence, and be always prepared to handle crisis situations.

4) How do agencies ensure that PR is ingrained in every facet of an organization?

Practitioners now term Public Relations as a managerial and strategic function. They believe that digital helps direct communication with stakeholders and employees alike. This has helped to improve and tackle the various problems associated with stakeholder communication. Hence, with digital Public Relations being also termed futuristic Public Relations, the practitioners see digital media as an essential tool in ensuring effective organizational communication, raising Public Relations to a level of a business function in the organization.

From the above discussion, it is evident that digital media has a strong impact on Public relations. Be it the process of targeting future influencers or solving a crisis situation or communicating effectively with external and internal stakeholders- digital media plays a vital role. Digital media is thus, ensuring that every aspect of organizational

communication is effective and the organization has mutually beneficial relations with all its stakeholders. Thus, digital media has enhanced public relations in accordance with Excellence Theory of Public Relations.

Based on the study of the impact of digital media on Public Relations, the following points have been stated to enhance Public Relations as a profession and improve its pedagogy in universities and colleges:

- 1) Emphasize Public Relations as a strategic, managerial and business function, not restricted to marketing.
- 2) Facilitate the learning of new tools of Public Relations like LinkedIn, Twitter and Blogs and others.
- 3) Impart knowledge about the changing environment of communication during the digital age.
- 4) Create awareness of the need to be always prepared for a crisis situation in the fast paced digital world.
- 5) Project Public Relations as a holistic form of organizational communication.

Conclusion

The changing face of communication environment requires it's specialists to be in par with the trends. The interviews of Public Relations practitioners of India have revealed that Indian practitioners are adapting to the digital age. Their usage of the terms like 'futuristic public relations', 'integrated and 2-way communication', 'social media as a crisis management tool' is testimony to their willingness to adapt digital media as a part of their communication strategy. Thus, the study has validated the role of digital media in contributing towards 'Excellence in Public Relations' in accordance with the Excellence Theory of Public Relations.

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Table 2.1:

Codes							
SI No	PR Tools	Digital PR	Digital and non-digital Publics	Innovation	Crisis management	Influencers	Ethics
Case 1	Twitter, Facebook, LinkedIn & blogs	Going beyond social media and using chat platforms	Both go hand in hand, cannot cater to them separately	Continuously revamp your strategies and methods	Communicate the facts and not neglect public opinion	depends on the kind of audience	Ethics is critical – one mistake and it gets replicated multi-fold
Case 2	Little behind in adopting social media PR tools. Media rich content is shared via different sites.	Evolution	-	No one size fits all strategy	Timely action is important	Situation based	-
Case 3	Blogging and social media marketing to capture client goals.	Social technology has given new opportunities and expanded roles and responsibilities of PR professionals. Gives a new approach to communication – information dissemination is 2-way, transparent and collaborative. Brands listen and participate in conversations	The kind of message that is imparted is most important	Brand value – to convince about the ability to innovate and succeed tomorrow to justify our value today.	Social media as a tool for crisis management	Self-publishing platforms and social media networks. Content collaboration can become a powerful tool	transparency
Case 4	Zomato, Mouthshut, Trip adviser	Control over content is in your hands and ability to capture attention of target audience.	Traditional platforms for non-digital publics and social media for the digital publics.	Innovation lies in the approach and the content.	Validate your standpoint	Cross promotion and research	Content over ethics
Case 5	Twitter, blogs, linkedin articles : these help in establishing the right messaging of	Futuristic PR, keeping in mind digital media like twitter and snapchat	Traditional and digital go in parallel but digital should be more dominant. Traditional and digital have	To not be stagnant at any point of time.	Emotional connect is important	By knowing ahead of trends and staying ahead of the innovation curve.	New ethics have to be defined

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	the brand.		same credibility with digital having wider reach				
Case 6	Direct stakeholder communication with digital content and design	Changing environment, integrated approach	Understand industry and socio, political and economic aspects of environment	Power of PR is now understood. PR is now a managerial function	Listening and communicating with key stakeholders is critical.	Identify different cohorts of the stakeholder community	Ethics is critical in reputation building. Practitioner should be convinced about endorsing a brand.
Case 7	Blogger's meet, LinkedIn for more authentic pitch and Business development tool	Marketing is no longer under your complete control.	Need both. Ideally PR should be for end-users	PR is highly instrumental in image building	Cordial relation with journalist and state factual information	Target them industry wise	Factual information and publicizing factual information

**Diminishing role of mainstream media in the present age of digital communication:
An overview of recent worldwide political scenario**

Gautam Bhattacharya and Dr. Tanushri Mukherjee
Amity University Rajasthan

Abstract:

The paper aims at exploring the present trend of media consumption and how the growing disconnect of the masses from the mainstream media and the growing inclination to believe and trust the Digital Media has led to the diminishing role of traditional mainstream media. To study the development, the paper would critically analyze few cases of recent political developments all over the world which have strongly showcased the development of separate independent and participatory groups on various digital media platforms which have turned out to be strong disseminators and influencers of information resulting in the creation of a particular image of political candidates and parties. The messages sent out by digital media are often inflammatory, half truths or even outright lies. Yet they are believed dogmatically amongst isolated supporter group which are very active on Digital Media. This study employs secondary data collection method and makes a critical overview of the present impact of mainstream media and digital media on influencing the perception of the masses about political candidates and the prevailing political scenario. In this attempt, it tries to examine certain cases of political developments where media had a significant role. Thus the study tries to draw attention towards this present trend of Digital Political Communication and how it is creating a tremendous impact on the perception of the masses.

Keywords: *Political Communication, Fragmentation, Traditional Media, Digital Media, Inflammatory*

Introduction

The world over digital media is seen to be often the purveyor of the politics of assertion—mere assertions not the truth a repetition of what is “felt to be true” without seriously examining facts. There are several examples which highlight this present trend. Consider that Donald Trump, along with many of his supporters, believed US President Obama’s birth certificate to be false though this has no basis in fact. Members of Poland’s government assert that a former President, who died in a plane crash, was assassinated by Russia. During the Brexit campaign people were “warned” that thousands of immigrants would flood UK if Turkey was allowed to join the European Union.

Of course, madcap ideas and conspiracy theories had existed before. In West Bengal a small group of people dogmatically believed that Netaji Subhas Bose was imprisoned by the Nehru regime. However, this was a small group who were not so vocal and outspoken when challenged to prove it. However, of late we see such ideas being spread rapidly by digital media and their advocates brazen it out despite proved to be wrong or with no substantial evidence. These groups are isolated from the mainstream media and are unwilling to believe or even examine facts that are contrary to their beliefs. Feelings and not facts predominate. What is new is that such ideas are rapidly transmitted by the digital media and the truth is not contested or examined. Truth is of secondary importance! Such ideas only strengthen prejudices.

Digital Communication seems to have overwhelmed traditional media and the people's trust in traditional media has often reached rock bottom. So much so that even when the Republican candidate Donald Trump had said outrageous and false things about his rivals and even his own party men but his supporters were not willing to even listen to his opponents though clearly contradicted by the mainstream media. The traditional media failed to understand his popularity among and often were unable to combat his false charges. Similarly, in other elections and political decision-making we have seen this phenomenon. For example, most UK publications and the mainstream media felt that Brexit was dangerous and harmful for the nation. People in power believed that the masses agreed with them. The vote was a rude awakening and showed how and to what extent the traditional media had erred or gone wrong.

Digital media with such platforms like Twitter has been in the forefront of this revolution of opinion-making. But at the same time it had the disadvantage of breaking the masses into small rigid groups that were not open to other influences or unwilling to listen to any external rational information.

A recent worrying trend noticed world over is the power to misuse digital media to obfuscate issues, support dogmatic assertions, disseminating half-truths etc. Not just in US elections but in other spheres as well we see the phenomenon of half truths and sometimes outright lies are dogmatically asserted even when they are proved wrong and evidence is given that they are lies. Some critics have called this the "post-truth" world. Many people appear to have lost faith in traditional media and are ready to believe data and information on digital media without verification. Traditional media appears to have lost ground on such functions as filtering the news or setting agendas for discussion.

Most people do not appear to understand the political as well as the economic environment in which today's media industry operate though, people may be quite aware of the propagandist role of the new age media. With tremendous media explosion and varied information and entertainment outlets coming up each new day, we find people being flooded with unending media contents but unfortunately they are unable to evaluate and go into the depth of the accuracy of them or check their credibility.

The new digital communication age has upset the established media industry which now appears to be confused and in disarray. Rapid and continuous technological advancement, convergence in what was once distinct and separate sectors, and humungous changes in how consumers use media content has wrought confusion, uncertainty together with dynamism.

The contemporary times exhibit a diminishing role of traditional media. They no longer have the prestigious position they held in people mind's in years gone by. In such situation, one is uncertain how long traditional media can survive the onslaught of half truth and innuendo unleashed by digital media.

Objectives of the Study

1. To develop a detail understanding on the reasons behind the diminishing role of Traditional Media in the present scenario of Digital Media
2. To examine the present trend of over winning trust in Digital Content without verification of facts and evidences through some apt Political Case Studies

Research Methodology

This study employs Case Study Method dealing with few Political Cases where Digital lies have been a factor in influencing people's opinion overriding the standpoint of Traditional Media. Along with the Case Study Method, Secondary Data Analysis has also been used to get an insight into the present trend of diminishing impact of Traditional Media vis a vis the growing impact of Digital Media Content in Politics

Case Study 1

When the US President Donald Trump, then only a Republican presidential hopeful, claimed that President Barack Obama "is the founder" of Islamic State and Hillary Clinton, Trump's Democratic opponent candidate, the "co-founder", even some of his supporters were not willing to accept this at face value. They felt he did not mean that literally. Perhaps, suggested Mr Hugh Hewitt, a conservative radio host, Trump wanted to say that Obama's administration's rapid pull-out from Iraq "created the vacuum" that the terrorists then filled. When challenged by major traditional media outlets, including *The Economist*, Mr Trump had replied "No, I meant he's the founder of ISIS. He was the most valuable player. I give him the most valuable player award. I give her, too, by the way, Hillary Clinton." This was quickly taken up by the new media and was repeated again and again.

Something which is patently impossible and for which no proof was supplied was believed by a sizeable section of the Conservative Americans who subsequently en bloc voted for Mr. Trump.

When asked to clarify his statement about President Obama, Mr Trump did not apologise, rather he commented that “I don’t care. He was the founder. The way he got out of Iraq was ... the founding of ISIS, OK?”

The Economist (2016) puts it, “For many observers, the exchange was yet more proof that the world has entered an era of ‘post-truth politics’. Mr Trump appears not to care whether his words bear any relation to reality, so long as they enthuse voters.”

It seems that in recent times, in the USA and in other nations, there is a perceptible tendency towards a politics in which feelings overwhelm facts more freely and with less introspection than it used to be the case when traditional media set the agenda for debate or presented the facts. Helped by new media technology, a massive surplus of facts and growing distrust of the common masses towards traditional sources and authorities than once it was, allows some politicians to get away with a new depth and over abundance of falsehood.

If such situation continues, the power of truth as a tool to solve society’s problems would be drastically reduced and people’s belief in rational sources and traditional media would be affected. False propaganda would become as believable as truth.

This trend, in believing and asserting some false beliefs as true despite facts to the contrary, has been further helped by two major threats to traditional media and rational thought and action. The first is a major dwindling of trust in institutions that support traditional media infrastructure and fundamental changes in the way knowledge of the world reaches the public.-Trust in traditional institutions- judiciary, elected representatives, court or the Press is at an all-time low across democracies. This is possibly the reason why many people trust demagogues and populists who are different from known and established politicians.

A recent survey by Ipsos Mori found that many common British citizens thought that hairdressers and the “man in the street” are twice as trustworthy as business leaders, journalists and government ministers. However, the traditional media and the establishment faces yet more trouble with: the Internet and allied services. Nearly two-thirds of adults in the USA now get news on social media and a fifth do so often, according to a survey by the Pew Research Centre, a polling outfit. This trend is true for many countries, including the young, educated elite in India who are computer-savvy.

It is apparent that on various social media sites anybody and everybody can be a publisher. Content no longer comes in prefixed formats and in bundles, such as articles in a newspaper, that help establish sources and benchmarks; it can take any shape—a video, a chart or an animation. Dogmatic and assertive fringe beliefs reinforced in such

ways can be easily believed and continue long after outsiders consider them proved wrong.

Case Study 2

Congress Vice-President Rahul Gandhi has been very outright in his protest against PM Narendra Modi's move demonetizing old high-value notes of Rs 500 and Rs 1,000 – both in and outside Parliament. In fact, a statement he made caught the fancy of the social media, and some Netizens were willing to believe him

He took a dig at PayTM, the company, which seems to be benefiting a lot since many have switched to e-wallets for regular transaction specially during the weeks following the ban on high denomination notes, since getting cash from ATMs and banks proved to be extremely difficult. *“Lok Sabha mein Congress agar mujhe bolne diya jaye toh main sab bata doonga ki MODI”* hota Paytm kaise *“PAY TO Modi hai.*(If given a chance to speak in Lok Sabha, I will

reveal how PayTM becomes Pay to Modi),” he said, outside Parliament and was widely quoted specially on social media.

Mr. Rahul Gandhi did get a chance in Parliament but failed to explain how PayTM was equivalent to “Paying to Modi”. Yet this comment was believed by many who re-Tweeted this again and again. Without any evidence some people were willing to take him at his word and were repeating what he had said on social media. This ‘blind faith’ and unwillingness to challenge and critically examine this by people who should know better is the example of the post-truth world. Dogmatic Congress supporters on the Internet were willing to accept his statement as it is but in newspapers and elsewhere in traditional media there were sober voices examining his assertion in a critical manner. This indicates to some extent the power of new media and the increasing role it is playing in terms of Indian political scenario.

Case Study 3

Throughout history it has been seen that truth is most often subjective. However, in recent times obsession with technology in the form of social media has made truth still more subjective. If we are to go by current events, misinformation, conspiracy and fake news appear to have altered journalism as one perceived it earlier. This has worried a large number of people deeply involved in media. Checking and cross-checking, authentication and verifying facts which was a hallmark of traditional journalism seems to have been given a go by many self-proclaimed journalists in the social media.

According to Richard Mugobo (in **Art and Culture, Life and Style**), “We are living in a tech-savvy world that has turned to social media for news, a largely captive online

audience that ignorantly consumes wholesomely anything without fact-checking, and a group of cyber narcissists inspired to distort truth by any means necessary. Even worse, we now have a movement of “alternative facts” that seem to ‘naturalize’ lies and myths into reality.”

Truth is often the major casualty in an emergency and a fast-developing situation. Social media thrives on such situations with its rapid exchange of uniformed comments, apprehensions, rumours and innuendos. The fear of such developments has of late driven the traditional media to often cooperate and collaborate rather than filter and stop false news in an effort to mitigate the situation.

As reported by AP, Reuters and others, after experiencing the spread of fake news reports during the US presidential campaign, some European nations are taking certain precautionary steps to check the spread of misinformation just ahead of elections in Europe in 2017. Ahead of France’s Presidential Election this year, news organizations and social media giants have begun a cooperative effort to fight fake news and ensure that French voters receive accurate information about candidates.

Facebook, Google, and several news organizations announced recently an initiative, which has been named “Cross Check. They have decided to work together to curb fake news stories across the social media and trending news platforms. Participating companies will partner with such big-name newsrooms as Agence France-Presse, France’s BFM TV, L’Express, and Le Monde to debunk false reports. They are encouraged by a development in the USA. After millions of US voters suffered sources propagating false reports before the 2016 presidential election, social media sites have responded to criticism that their platforms have helped spread sources filled with false claims, and have moved to stop this ever increasing malpractice.

France’s initiative follows similar action in Germany to eliminate fake news ahead of the September 2017 Parliamentary Election, in which German Chancellor Angela Merkel will seek re-election for her fourth term in office. German officials have expressed very clearly by suggesting bringing criminal charges against those who write and disseminate fake news reports. One official even proposed fining Facebook as much as 500,000 Euros for failing to remove fake or harassing posts within 24 hours. According to agency reports, some legislators are considering a measure that would require the companies to open local offices to speed up responses to complaints.

Unlike the USA, Germany has strict libel laws to combat the phenomenon of fake news. The system in USA is more complicated where beginning and winning libel cases are more difficult for the courts are riddled with relatively more red-tape and bureaucratism. However, it is heartening that platforms like Facebook are waking up to the problem and contemplating measures to curb this social menace and restore the standards that were earlier held by traditional media as sacrosanct.

Conclusion

These and many examples clearly indicate the power of Digital Media to spread unproven and untested assertions and rumors. We find the Traditional Media struggling to contradict or mitigate such assertions and claims which are at times extreme exaggerations or outright untruths. The post-truth world is here! Among the many dangers to democracy and free press in modern times this is the latest addition. Unless we find ways to combat this situation the future looks very grim indeed. What is most worrying is the failure of Traditional Media in its educative role of filtering and editing out unproven facts and convincing the general public to think clearly and quickly to contradict such attacks. Traditional media, unlike in previous occasions, appears to be in modern times on the back foot and failing to guide people to a better understanding of the world around them.

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Erasure and Resurrection: The woman ‘myth’ and fresh narratives of women victory in Bollywood

Gauri D Rasgotra and Dr Aman Vats
Amity University Uttar Pradesh

Abstract:

The construction of the physical and mental attributes of a woman perceived as the ‘woman myth’, for instance the ‘pativrata’ (committed to husband), sati, charitrvati (one with correct morals) germinates both from the historical as well as contemporary. Bollywood has always been a cultural collaborator in this ‘myth’. Contemporary produce from this large filmmaking factory challenges the earlier ‘woman myth’ while igniting new dialogue on its construction. The paper aims at exploring the content and context of the film Dear Zindagi, NH10 and Jai Gangajal in reference to the cinematic canvas of the woman myth. Analysis of discourse, feminist film approach will be employed to separate the reversal of the gaze to a more introspective interpretation of the fresh attributes of gender, performance and gender roles in Indian popular culture.

Keywords: Bollywood, gender, performance, visual analysis, feminist.

Introduction

While analyzing the legendary work of Dada Sahab Phalke’s Kaliya Mardan, P.K. Nair, a legend himself states that ‘the characters, incidents and plot outlines in the epics were part of our rich tradition and familiar to every Indian’ (Nair, 1992). In effect, the collective memory of the Indian storytelling audience beyond age, gender and social strata, had the background on which Phalke reinserted the cinematic text. The presentation of these characters through cinema ‘did not pose much problem in communication’. Nair calls the film as the first Indian Neo realist mythological because Phalke bridges the crucial distance of mythology by dressing his god-like characters as ordinary human beings, thus initiating an experience which was much like the ‘natak’(implied real staging), but more simulating to the senses. In Mayne’s (1993) point of view, cinema is a dynamic medium, which simultaneously acts upon and is molded by spectators.

In her extensive work *Filming with the Gods*; Dwyer states that ‘film creates new mythologies’ (Dwyer, 2006). In her essay ‘to be a woman’, Maithali Rao (1995) states ‘popular cinema creates instant mythologies for uncritical consumption and not histories of credible people’, a reference to mythologies at a closer interpretation is the unquestioned acceptance by audiences of narrative conflict and closure based on the concepts of good vs. evil rather than unusual accounts of ordinary life and its everyday

canvas. Dynamic in assessing public sentiment, today, the common man or common woman in contemporary Bollywood narrative imagination has occupied consumer and aesthetic space. In an interview identifying the reasons for success and growth of Viacom18 Media, producer of women centric films like *Tanu Weds Manu*, (2011), *Kahaani* (2012) and *Queen* (2014), CEO, Sudhanshu Vats claimed that the new hero of the Hindi cinema is story, heroine and the common man. (Singh, 2016).

Myth as a term in this paper will imply 'a story or tale or implied notion' which explains the human need to examine and justify the gap between the known and the unknown. In the academic sense, the role of myth as a subject of clinical enquiry has been from Linguists, social scientists, anthropologists in the western world where elaborate discussion has occurred vis a vis dissecting the social concept interwoven within early Greek culture. Mythology as a term means a collection of these myths or a study of these myths. Mythical thinking is perceived less important than logical thinking (Yack, 1987, Morales, 2003). The contributions of Roland Barthes (1971), Hans Blumenberg (2003) are important texts and axis of influence and interpretation.

Myths naturally involve representations. The term erasure is used in the context of the myth as a constant changing variable of social structures and the inherent exclusion of metaphors and symbols within the representation of social values. Resurrection in this academic study implies the meaning of the death of an older meaning to create new, as well as resurgence of identity of the concept of woman in specifically Indian ethos and hence cinematic representation.

The aim of this paper is to understand the notion of myth as social communication, the relationship of myth and narrative, the role of myth in creation of an identity for groups within a community (in this case Indian woman) and the constant reference to the shared culture around the 'myth of woman' identity in contemporary Bollywood films whilst situating the argument in India. The paper also seeks to identify construction of common stereotypical representation of women characters, the new evolution of empowered female protagonist's and lead in films and their 'victories' in the narrative. The term woman myth is used to identify with the reference of qualities in the 'ideal' woman as well as the contemporary glorification of the 'new Indian woman'.

French philosopher Roland Barthes extensive work on myth has been a reference point for many to interpret the enveloped imagery of the creation of the myth. Judith Mayne's analysis of Althusser and Barthes in connection with ideology as a representational system, addresses interaction of creator – consumer/viewer and "how the narrative seduces the reader through the interaction of a variety of codes, formalized vehicles of meaning" (Mayne, 1993, p. 15) In case of Indian cultural scape, the frequent reference to god and goddesses is constantly analyzed from the construction of the myth and the stories generated by a myth.

Barthes in his seminal work, is of the view a myth isn't just a genre of stories, its a way of saying something. According to Barthes, the characteristic of myth is to present an ethos, ideology or set of values as if it were a natural condition of the world, although it is a human created norm. A myth doesn't necessarily explain or describe the real or the natural state of the world, but ingrained it is the intent of the storyteller, artist, filmmaker, or religious outfits. For Barthes the mythological way of communicating pervades much of culture, mass media, advertising and entertainment.

Whereas the old definition of myth generally referred to gods or tales of human origins as the focus of belief, the new definition includes any cultural activity that implies an ethos or ideology as the focus of belief, be that secular or religious. If a myth is to be effective; it must be believed 'in' by its audience. A myth can sit at the heart of a culture for very long periods of time, becoming a reference point for morality, philosophy, spirituality and art. Myth has a communicative function and it performs multiple roles including the social, political, historical and even therapeutic (Morales, 2003)

Since myth and narrative have a symbiotic relationship and media depends on the common denominator of perceived meaning weaved as narrative, myth can also 'guide' (Morales, 2003) communication in societies. Myths usually bridge the gap between known and unknown, explainable and unexplained, and this is extremely true for the Hindu mythology and myths associated with it. According to Rao, the Hindu mind does not interpret mythology as a fairy tale, in India, myths are the way in which people humanize the gap visible in the world. In the passage from the known to the unknown, myth is the neutral and therefore stable point of transition. Symbolism is the language of mythology, where in the divine is not an entity beyond reach but is more than human. (Rao, 1989)

The relationship between media and culture is 'all persuasive and symbiotic' (Reddi, 1989). In Indian culture, mythology has been a vehicle for communication of a set of prescriptive roles assigned to class, caste, gender and race. Stating that culture is a 'subsystem within a larger social system', Reddi emphasizes that communication play a key roles in integration, legitimization and socialization. While in ancient and medieval India, apart from interpersonal communication, dance, drama and songs were also a method, in modern India, mass communication platforms (films primarily) have been a catalyst to this 'integration, legitimization and socialization'.

Culture apart from being a subsystem is also 'shared culture' (Rao, 1989). Dividing this shared culture into traditional and contemporary with the appropriation of calling India's culture 'complex socio-cultural mosaic', Rao while discussing changing paradigm of women in the 80's justifies her doing so because of patriarchy and the conflict of traditional (cultural) and modern (social). In the Indian perspective, 'Structures of social change follow a pattern of reconciliation rather than rejection' (Rao, 1989, 445). Representation of gender also has been a central axis to bear this

pressure of tradition and modernity (Kaul, 2016) The ideological remnant of this reconciliation is very often the image of the 'modern' woman transgressing the old to the new, retaining much of the value systems which may not empower her with agency, mobility, autonomy yet in face value represent the social acceptance of social roles that may have been performed by the male. Indian cinema's evolution has a direct connection with mythology and social drama; which later bent itself in symbolizing political rhetoric and action during the pre and post emergency period. The dramaturgy, intertwined with the prevalent knowledge of mythology has been exploited by the Hindi film 'to the fullest'. (Rao, 1989)

With the rise of the industrial urban sector, as the social references of values myth propagates altered, the mythological took a retreat (Gupta, 1989). According to Gupta, 'The mythological cannot deal with the multifold phenomena of modern society and becomes inadequate ..' and 'cars, skyscrapers, jet planes and gun fights' endorse a new visual experience for the audience wherein the inherent awe of the extraordinary out of the world continues as silent remnant.

Myth is also a key component in the imagination of the leading lady or Hindi film heroine. Hindu society (the majority religion in India) has from cinema's initial imagination of a Victorian Brahminical beauty embedded with attributes of chastity, virginity and goddess like attributes (Kaul, 2016). Among these are the prescribed characteristics of the pativrata, Sati, widow, young virgin girls with attributes like gentle, chaste, docile. (Paranjpye, 1988). Intermittent exceptions in breaking stereotypes in Hindi cinema by Paranjpye emerged throughout with the auteurship in parallel cinema as a movement and government funded alternate narratives but largely the 'portrayal of women in empowered or even substantial roles' remained 'a rare phenomenon in Bollywood' (Dasgupta, 1996) Considering that myth is communication, has social value, is understandably suitable for narrative requirements of the media (Barthes, 2000; Sola Morales, 2013) and can be propagated with the legitimization that society gives it within religion and rituals, the manifestation of the qualities in mythological female characters have been a common occurrence in Bollywood.

Women's Cinema

Women's cinema has its basis in feminist movement. An academic standpoint, which challenges the ideology behind representation of gender, roles and stereotypes and the much discussed and debated 'male gaze'. Though the theoretical core is rooted in the patriarchal stance of Hollywood commercial cinema's approach to a narrative, which was dissected by now legendary scholars like Laura Mulvey, Claire Johnston, Molly Haskell, Annette Kuhn, the popular approach has been to assess the 'Gaze' and also its reversal. This paper aims at extending the argument of women's cinema as counter cinema, (Johnston, 1973) legitimization and de -legitimization of sociosexual difference

(Lauretis, 1990) as well as Butler's (2002) definition in *Women's cinema: the contested screen* which delineates the term woman's cinema as :

'It is neither a genre nor a movement in film history, it has no lineage of its own, no national boundaries, no filmic or aesthetic specificity, but traverses and negotiates cinematic and cultural traditions and critical and political debates'.

Although feminist film theory is an outcome of analyzing the Hollywood based paradigm and model, Gopalan (1997) states that it is useful in the context of studying Indian cinema because 'employing it for an analysis of Indian Cinema interrogates a monolithic conception of national cinema'.

Duality of Conflict and Erasure: Is Meera a Savitri?

Women activists demand 'pure autonomy' than anything else. 'The state is very hostile to women's autonomy' (Krishnan, 2017). As Kavita Krishnan, known women rights activist deconstructs the power and patriarchy in India with Haryana, a state in India during her talk in SOAS, London there are conflicting thoughts that emerge as a film studies scholar about *NH10*. *NH10*, a film released in India in 2015 centered around an ill-fated journey of Meera and Arjun as they encounter the rural patriarchal caste obsessed India in the same state of Haryana. With a core of violently patriarchal premise of honor killing in its backdrop the film's discourse is located in this state, which has the ill reputation of dictums of *Khap panchayats*, quasi-judicial village bodies pronouncing harsh judgments. Noted for its blatantly male dominated social structure with a declining sex ratio, where boys are no longer finding girls as married partners, the film dissects at all levels the myth of 'woman' in urban India, 'urban' woman and 'urban India'.

Symbols inherit abstraction and subjectivity. Meaning is inherent in part in the associations of symbols with each other, which forms a specific web of *intersexuality*. *NH10*, the title symbolizing the national highway, with denotation of travel and connotation of progress, invokes the intersexuality of meaning traversing the political and the private, it also resonates with a stark but realist aesthetic. Indian cinema in the words of Prasad (1998) has moved from 'feudal family romance to populist cinema of mobilisation'. Considering that a given signifier has as referent to the denoted signified but also inheres intertextual connotations, whose reading involves 'literacy in an overall intertextual web', (Peterson, 2003, p. 68) *NH10* has multiple subjectivities for its spectatorship. Reddi (1989) demarcates Indian culture into broader influences of a traditional past, the colonial influence and India's aspirational society with a need for an Indian identity. This aspirational aspect is evident in everyday discourse of a changing Indian society influenced by the western culture. Right wing activists like Kavita highlight the gender bias to this aspiration as such regional patriarchal mindsets use the adulteration of culture to seemingly 'protect girls' in households, by restricting their mobility, associating their choices in love as an anomaly to social conduct, their attire as

a symbol of devaluation of the Indian ethos. In India, marriage is a 'big deal', literally as well as in the non-literal sense. Mythology celebrates the Indian wife, mortal or immortal. Marriage in Hindi cinema has largely been depicted as an institution with utmost sanctity. The ultimate happy ending of most romantic films has been the marital knot for the hero- heroine. Even when the hero pursues his dream girl, the goal is to finally settle with her in marriage. *NH 10* begins from this so called end in a classic film, the protagonist a committed couple represent urban global India living in the myth of a post modern society where female mobility is a natural consequence. The first myth of Urban and suburban India that the narrative addresses is the safety of woman as a lone individual.

" Gurgaon key aakhri mall jab khatam ho jata hai....wahi aapki
democracy khatam ho jaati hai"

(your democracy finishes at the last mall of Gurgaon, *implied concrete urban city*)

The torchbearers of honor (young men from the suburban village) hunt for a young girl and her lover, kill them in cold-blooded honor killing, which is witnessed by Meera and her husband Arjun. The same 'caste savers', chase to finish the witnesses, visually simulating a hunted- prey relationship in a cinematic natural landscape, with open fields. As Arjun gets hurt, they are compelled to separate to find help. Meera is seen to develop the courage of a prey not ready to be defeated. Meera (Anushka Sharma) has the closest affinity to the myth of Savitri. *Savitri*, the epitome of *pativrata* (or dedicated to husband) with her dedication for her husband Satyavan. Hailed as the ideal wife in Hindu mythology, she prevented Yama, the god of the dead, from taking the husband's life when he was fated to die. Modern audiences in India are a mix of the traditional and the 'ignorant' of older hindu myth. For those aware of the myth of *Savitri*, Meera's strength, conviction and strength in a unknown rural location invested with ancientness, reminds of the tangentially *Savitri* moment, while for the unaware, it resonates with the immense courage and reason, that urban educated women can display when faced with unimaginable circumstances.

Indian Media and mass communication platforms across the country have been responsible to raise the gender debate focusing on safety of women. Government funded or supported awarenesssystematically projects 'indicators' which convey women empowerment agenda;some of them like 'beti bachao beti padhao' (educate the girl child) or 'swach bharat', have a distinct message of saving female new born and safety of women when they defecate in the open areas. These are national campaigns with a large reach and impact. In cities, safety and mobility has been the dominant discourse after Nirbhaya and many other gangrape incidents especially in and around Delhi NCR. With its loci in Haryana which has seen the spill over of modernity and neocapitalist lifestyles in Delhi, *NH10* erases *Savitri*, or *savitri like* or the ideal wife mythological references to respecting the husband as the sole centre of the universe. It simultaneously resurrects the abilities of the new modern city empowered woman to

protect her husband, to navigate everyday male hindrance (the goon breaking the car window in an earlier night sequence in Gurugram) to the most heinous of crime of honor killing, went left alone as a lone crusader. Her husband, Arjun (Neil Bhoopalan) is a catalyst and victim to the action by being an unreasonable decision maker, but the crusader of the narrative is his 'urban' wife, with the right mix of independence, sexual desires, courage and multitasks, built quite effectively in the exposition. Anushka Sharma also breaks another myth; that of the full bodied hindi heroine (similar to visual imagination of goddesses) Anushka's physical structure is unlike a Sridevi or a Hema Malini, she has a sporty figure, with a small breasted appearance.

Jai Gangajal – The modern Kaali

"(These) myths and legends and the goddesses that form their central figure, form the base for the characterization of most women in mainstream cinema" (Chatterjee, 1998).

The socio-political canvas of rural India has been metamorphosed into cinematic imagery and carnivalesque, (Paunksnis, 2015) in contemporary India by Vishal Bhardwaj. Bhardwaj invests considerable meaning in his female characters, in his epic adaptation on Omkara (2006), a 'great adaptation and ahead of its time'. (Srinivasan, 2006). One of his characters Indu (Konkana Sen) on discovering that she might be the reason for disruption in the protagonist's life, transforms into Kali, the goddess and takes 'brutal revenge on the father of her child – in the films one significant departure from the original text'. (Srinivasan, 2006). *Chingaari*(2006) a film based on atrocities of priests in a village in India, includes both the visual as well as intangible essence of Kaali as goddess of anger, revenge and aggression who demolishes evil. This cinematic assertion is very popular in both the makers and the consumers of Indian specially Bollywood cinema.

Jai Gangajal is also a story from the same subaltern space (Paunksnis, 2015) in postmodern India and the authorial style comes from a veteran, Prakash Jha. (known for women empowering character of Madhuri Dixit in *Mrityudand*). *Jai Gangajal* (2016), action based story, is a narrative revolving in miffusil India around *Abha Mathur* (Priyanka Chopra). 'Young India' the great demographic divided pitched to the world by the current political regime, is also a key component of Bharat and not India (Joshi, 2003). The difference between Bharat and India often quoted to identify the huge gap between rural and urban centers. In a sequence to introduce the strong capability and courage of *Abha* (Priyanka Chopra, representative of India and not Bharat in her off screen star persona with a simultaneous Hollywood assignment), against seasoned goons, the acclaimed director Jha, invokes a stereotypical reference to mythological Kali, the angry goddess who delivers justice.

Symbols inherit abstraction and subjectivity, meaning, 'inheres in part in the associations of symbols with one another in a web of *intertextuality*'. (Peterson, 2003) Indian cinema in the words of Prasad (1998) has moved from feudal family romance to populist cinema of mobilisation. 'Any given signifier not only has as referents the denoted signified but also a set of intertextual connotations whose accessibility to any given media reader/consumer involves their literacy in an overall intertextual web'. (Peterson, 2003, p.68). The narrative functions at various levels of intertextuality, gives agency to lead female protagonist by creating a career in the diegesis, this identity of work is in the symbolic arena of law and order and she is a policewoman. The director breaks or erases the myth of the masculine as protector but re-endorses the myth of Kaali, the slayer goddess.

Song : Dinu Baadar (Lyrics : Manoj Muntashir)

Bhoot Bayar Pisach Nishachar

Bhaage Saare Praan Bachakar

Jai Kaali Kalkatte Wali

Tera Waar Naa Jaaye Khaali

Song : Ghanghor Ghana Ghan

Barse Chhal Chhal Khoon Ki Dhaara

Dharti Mal Mal Deh Nahaaye

Haa..Lap Lap Lap Lap Jeebh Nikaale

Maut Ki Devi Haaye Lalchaaye

Consistent with Indian cinema's fascination of woman as a upholder of society's moral conscience, *Jai Gangajal*'s core narrative fuels the empowerment debate by showing that the lady Police Officer, slayer of patriarchal anarchy and goddess because she doesn't have a male counterpart, is able to transfigure a corrupt junior, B N Singh (played by director himself) within and sans a much desired cause and effect in the diegesis. There is a trend in Hindi Cinema to completely by pass the 'male spectacle' in narratives of female victories. The other component of these stories is that the lead female character is played by, the topmost actress or glam doll of that era. Films like *Samay, when time strikes* (2003), *Jazbaa* (2015) starring beauty pageant turned actresses Sushmita Sen and Aishwarya Rai are single mothers and have no male relationship on

screen. Erasure in the sense of absence of the hindi film hero as a deflecting agent.

Tradition and Modernity –New woman and her mental world

Many of these contemporary myths have a continuity which can be traced to ancient models , or in other words , Hindi films are modern versions of certain old and familiar myths (Kakkar , 1980)

Discourses—myths, sets of images, performances, texts of every sort—are comprised of cultural units that are rendered meaningful not only by their referential value but by their relations of similarity and opposition to other signs within the same discourse (Peterson, 2003, p. 66).

Superstar Shah Rukh Khan on the occasion of International Women's Day in 2013 pledged that the leading actress's name would appear before his name in the credits. This effort to bring attention to women and their significance to filmmaking was initiated with his romantic drama film, *Chennai Express*(2013). The initiative was a instigated as a result of TATA Tea's *Jaago Re* campaign Women First - with Shah Rukh, and aimed at atrocities against women in India. (SRK pledges to name actresses before him in credits. March 7, 2013). In response to the same, Shabana Azmi tweeted "SRK glad u r giving heroines credit above your title pls also do few heroine oriented films in which u play 2ndry role 2 make it more viable,". It was applauded as a great suggestion but the industry was skeptical if a superstar would play second fiddle to a woman character on the big screen. 'It seems a bit unlikely that SRK, or any other Bollywood hero, would do that.' (Noorani, 2013) was on of the responses on a bollywood online site. *Dear Zindagi* (2016) stars Alia Bhat as protagonist, Gauri Shinde as director and Shahrukh Khan as the second lead. *Dear Zindagi* is definitely unconventional and contains in its diegesis a conscious effort to the woman myth. Stars and the star system (prevalent in Indian cinema) with the celebrity status is continuously exploited to create new narratives beyond screen. The potency of iconic prominence engaging with everyday discourse of routine human existence for many others creates the dynamic collision of the contemporary socio-cultural currents in focus. "Relations of iconicity and indexicality are not at all mutually exclusive" (Peterson, 2003, p. 77). Iconic because Shahrukh Khan is in the film and indexical because Shahrukh khan decided to play the 'not lead role' in a film with Alia Bhatt. This emerging trend as a star to play the second lead is another significant victory of the female actress; from arm candy to active protagonist in the narrative. *Pink* (2016), endorses this trend with Amitabh Bachchan the legend, playingan important character with narrative action focused on Taapsee Panu's character *Meenal*. The indexiality of Bachchan posting a letter to his granddaughter in real life, talking of women in public spaces enhances the cinematically empowered spill over to regular audiences. Decision of superstar status actors to participate in a such women centric cinema which in earlier times, re created and endorsed ancient and traditional myth is reflective of the colossal change in

mindsets catalyzed by neo liberal, post modern factors playing on the canvas of artistic expression.

Dear Zindagi systematically deconstructs through Kiara, the girl power of urban centers and their internal conflicts with the self. The film engages with the post feminist dilemma of identity in a sub consciously traditional society. The film challenges the myth of good girls as being virgin, sacrificing and above all in awe of their giving mothers. Shown as a workingwoman in the role of a cinematographer, a distinct change of identity and showcase of a visible workspace desired as part of character justification, Kiara takes a journey of seeing a psychologist Jehangir 'Jug' Khan, played by Shahrukh Khan. The myth of a dependent, large hearted good soul who can absorb life's constant challenges and emerge victorious, *Dear Zindagi* challenges the concept of victory for urban women itself. Is emancipation an attribute that is evident from face value of modern women or does it also mean a liberation of the mind from its internal conflicts? Kiara represents the next generation urban girl, who no longer fights to get an opportunity in a male world, but is in a quagmire, which is inward to her identity especially with her relationship to her parents. The myth of Meera and Krishna (a platonic non carnal eternality to love), have the closest affinity to Kiara and Jug Khan, but female director Gauri Shinde doesnot implant any similarities or references, unlike the metaphor of gods and goddesses for sanctity of character justification.

Conclusion

The term erasure implies an action of removal while resurrection is the act of reinstating and in a Christian sense, return to life of a being. The selective emergence of women centric cinema, which is challenging stereotypes, is also the core insurgent to breaking the myth of 'an ideal woman' in an Indian context. This myth, which is largely a creation of a society where male members historically have exerted a dominant control of familial social relations.

These films as a continuum (after 2012 release of *Kahaani*) endorse the stability of a new identity of the Indian Heroine; both on and off screen can be seen as a resurrection and sanction of a victory as a solo force of narrative action. The films discussed are not female friendship films, which is usually a very smart decoy to project growing female presence in real and cinematic space. These films on the other hand explore the man woman relationship (platonic in *Dear Zindagi*, marital in *NH10*, and antagonist in *Jai Gangajal*) in a entirely 'anti gaze', flipped, real, cinematic apparatus .

De Lauretis while discussing the core of the revolt and guerilla in films, says: '*What I call alternative films in women's cinema are those which engage the current problems , the real issues , the things actually at stake in feminist communities on a local scale and which although informed by a global perspective do not assume or aim at a universal multinational audience but address a particular one in its specific history of struggles and emergency*' . (De Lauretis, 1990, pg 17)

Hindi commercial cinema's effort to participate in invoking a fresh representation of female lead is a work in progress which do engage in current problems and real issues, within the larger edifice of a progressively changing film industry. Peterson (2003) argues that media texts are examined as cultural artifacts, where their form and content are 'reflective of the societies in which and for which they were produced'. The chosen cinematic texts not only assimilate the protagonist's unusual circumstances as a woman ideal but also disseminate and engage with the very popular myth of the ideal mother and ideal motherhood. *Dear Zindagi* roots down to the absence of a mother, which emerges as critical to Kiara's mental health while *NH10* delves into the elder women in society including the mothers (the mother of the honor killing victim) colluding with the 'honor' and honor killing social vice.

Hindi commercial cinema is simultaneously creating alt narratives of the subaltern and established formulaic films embedded with references to traditional and mythological. The translation of the position of the women in contemporary society, with distinctly more agency, (social and economic) is a silent driver of this progressive emancipated characterization. In an economically driven film industry where agenda, and media ownership form the last mile of creative decision-making, the researcher wishes to further explore whether the concept and sustainability of woman centric cinema doesn't remains a myth in itself?

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Commodification and conciliation of conflicts through indian television broadcasting conciliation through communication

Gunjan Jaiswal and Dr. M.K. Padhy

Babasaheb Bhimrao Ambedkar University, Lucknow

Abstract:

Media conglomeration and corporatization shepherded the Media content suppliers from ethics to economy. Thus the guiding principles geared towards the raising TRP, soaring advertising revenue and subsequently earning huge capital. News producers go to a great length to win the battle of sensation against the sense. To ramp up the peak of viewers, Journalist and news presenter employ marketing stunts to frame the story in a way that's too juicy to ignore. The present study will focus on the television news content and evaluate it in respect of mediation and marketing strategies of conflicts. The proposed methodology is Generic frame evaluation technique in genre specific content will be evaluated. One news channels will be selected based on its popularity and the other news channel will be public broadcasting channel i.e. DD news. TRP data will be acquired from broadcast audience research council (BARC). Researcher will select the conflict which is erupted in July 2016, famously known as Burhan Aftermath. The study will give the predicament of Indian Conflict reporting of News Channels.

Keywords: *Commodification, Mediation, Conciliation, Conflicts, Television broadcasting*

Introduction

The spirit of true journalism in India stems from the struggle for independence. In the same era, the process of news production was the act of public service and news itself served as public goods. The noble service is now transformed into commodity in the corporate-driven media world of contemporary era. Under the same impression, conflict reporting is also not left untouched with various marketing stunts of the news producers. In Indian broadcasting media, in the war for high TRP and larger profits, conflict reporting is sometimes get compromised over sensitivity. Though, in the past, there is serious allegation against Indian media for insensitive and imprudent reporting of crisis events. Many times, people suffered under the ambit of irresponsible reporting. One of the instances in this chain is the Mumbai terrorist attack 2008 where terrorist got confidential information through Television cameras. This suggests a large number of lessons yet to learn for Indian media, especially broadcasting news channels which have the power of audio-video means.

In India, ethnically a heterogeneous country, conflicts are inevitable and a need occurs for its resolution either on political ground or any other way. A good information management will not let the conflict to escalate, if not de-escalate it. In this regard, media has the potential role in dealing with conflicts and its prudent reporting can assist to bring the situation in control. Giving the conciliatory approach a suitable discipline, Johan Galtung, has defined Peace Journalism as conflict resolution and solution oriented journalism. It is based on facts reporting and ethical standards of journalism. Further, theorist have elaborated this conciliatory approach in their own terminologies. Howard (2003) distinguished between “traditional journalism” and “conflict sensitive journalism” based on journalist’s ability to report the conflict influence by its academic learning or effective prejudices for situations.

Under the present study, researcher has studied the broadcast media production of news under narrative content of news channels. The objective of the study included the exercise to map out the orientation of news content in the perspective of conciliation and commodification of conflicts. This has helped in extending our understanding of media reporting during stressed and crisis situation. Researcher has worked out in the ingredients of conciliatory and the marketing approach of news. Though, in India there have been many conflicts and crisis situations but the recent and pressing crisis of the era is the Kashmir conflict.

Kashmir Conflict

Partition of India casted a shadow over the contentment of Independence of India. Emergence of India and Pakistan gave birth to teething troubles in the sovereignty of some of the princely states. Mobilisation of population based on communal line and acceding of princely state to either India or Pakistan or remaining independent created an unstable and vulnerable state of affairs. In the line of reluctance to accede to any of the state, ruler of the Muslim majority princely state of Jammu and Kashmir, Hindu Maharaja Hari Singh, determined to remain independent. But after partition, invasion of tribal and Pakistan backed forces in the state of Jammu and Kashmir left inhabitants miserable, robbed and even females were raped. Capitalising on the idea, Maharaja Singh seek help from India for its protection. But Lord Mountbatten, then Governor General of India, denied help on the ground that sending troops on state’s territory will be a breach of sovereignty of the state. Consequently, Maharaja Hari Singh signed instrument of accession with India in October 1947. On the very next day, Indian troops landed over the territory and evacuate the most part of the territory from Pakistan forces. Presently, Pakistan-administered Kashmir includes the northern and western portion- Azad Kashmir, Gilgit and Baltistan whereas the southern and south-eastern portions constitute the Indian state of Jammu and Kashmir. The two portions are separated by internationally recognized ceasefire line named as Line of Control following the Shimla agreement in 1972. A temporary constitutional provision of article 370 give special autonomous status to the state of Jammu and Kashmir, under which state has separate

set of laws to govern its citizen except defence, communication, foreign affairs and finance.

Further, fanning the stressed situation of state is the poor democratic functioning and narrow political interests in the state. Communal mobilization deprived of good governance and negligible development swelled the disaffection among the Kashmiri people for the state and the central government. A controversial State election acted as a catalyst for the discontentment and triggered the emergence of many non-state actors which is stealthily backed up by neighbouring states financially and logistically. The major militant organisations are Jaish-e-mohammad, Lakshar-e-Taiba, Hizbul Mujahideen, Jammu and Kashmir Liberation Front (JKLF). (Chandran, 2001) There are various differences in these militant organisations based on their ideologies, local support and ethnic constitution. The first category comprises of indigenous militants, who are fighting for an Independent Kashmir; the Hizbul Mujahideen belongs to this category. The second category belongs to mainly Pakistanis, fighting for 'Jehad', whose final objective is not independent Kashmir but to establish Islamic Caliphate; the Lakshar-e-Taiba belongs to this category. This group has its own finance, mobilized both inside and outside Pakistan and as such is not totally dependent on Pakistan government for its objective "Jehad".

Burhan Wani Aftermath: Kashmir Conflict 2016

A 22-year old militant commander of the Kashmir-based Hizbul-Muzahidin (created in 1989), Burhan Wani, was killed in an encounter by Indian security forces on 8 July 2016. Burhan wani, earned his image as "Poster Boy", was popular among valley's youth for his audacious messages through social networking milieu. Wani mobilised a novel trend of uploading his videos on social networking sites and tapped into local resentment at the heavy presence of Indian troops. Giving momentum to a new fearless era of militancy, Wani managed to erect a large fan base in the valley, irrespective of his identification in security forces. Police encounter of Wani sparked a violent protest in Muslim majority region of the Kashmir, especially south Kashmir and over 1 lakh people turned up for his funeral. Agitation against security forces and administration gathered momentum in the terms of violent clash between protestors and security forces. Protestors vented up their resentment by throwing stones on police forces. In view of this fragile situation, state authorities impose an indefinite curfew in some parts of Kashmir viz, Pulwama, Anantnag Srinagar, Shopia. But the clashes did not stop and masked protestors managed to dare with security forces and pelting stones at them. To control the situation, security forces used pellet guns, tear gas shells, rubber bullets.

The preference to use pellets guns as alternative non-violent means proved more dangerous and caused injuries and loss of lives on part of civilians and security forces. According to Union Home Minister Mr Singh, 2228 State police personnel, 1100 central Central Reserve Police Force (CRPF) personnel and 2259 civilians were injured in 16

days turmoil. "Over two hundreds young girls and boys have been struggling with their eyesight after being hit by pellets. At least 10 of them have been completely blinded; 40 percent may not be able to recover their sight by 20 percent; and the rest will need many intervention to be able to see, though not completely"(Bukhaari S. , 2016). On economic ground, state's tourist sector, production sector and other financial sector suffered a huge loss during curfew period. Schools and other educational sector remained closed till the dust settle and caused academic lossto many students.Mobile and Internet services were also discontinued. Amarnath Pilgrimage was interrupted until the situation improved. House arrest was imposed on militant leaders Syed Gilani, Yasin Malik, and Meerwaiz.

Research Design

The research is exploratory in nature and the technique of content analysis was used to examine the secondary data. The universe of the study is the national television news channel broadcasting of Burhan Wani Aftermath 2016 from the time period 8th July 2016 to 31st December 2016. The sampling of news channel is done based on large viewership i.e. high TRP. On the basis of data acquired from broadcast audience research council of India (BARC), Aaj Tak news channel is selected. Unit of analysis is individual news bulletins that report on immediate event.

Based on different literature and theorists' (John Galtung) works, conciliatory approach of reporting is judged against some of the major points as illustrated in Table 5.1. With the era of media corporatisation, Media reporting seeking larger viewer and reaching higher TRP trending on which have bearing on the elements of the news conten (Table 5.2).

Findings

News stories content included the peace efforts taken by government like all party delegation meetings or talks over the crisis. Thus, 61.53% news stories narratives deliver conciliatory approach. There was an attempt to create positive ambience by focussing on inhabitants resuming to regular life after the curfew was removed. When it comes to giving voice to voiceless, news channel lagged and reported elites' standpoints, state and central government takes and gave lesser time and space to the members of other parties in conflict. On the ground of developing understanding of conflicts and illustrating the cultural and historical background, news reports presented satisfactory work which is around 53%. For credibility and authenticity of news source, news seekers are appeared not to be thorough with their job. For an eg. news reported on the exposure of paid stone pelters who throw stones at police on the call of militant leader Syed Gilani. But unfortunately channel broadcasted this news on the information provided only by a frightened youth. As conflicts always attract viewers and the more sensationalism, the more good it sounds. 38.46% news reports sensationalise the events while reporting

stressed situation. Use of demonising labels, provocative terms are frequently used which tend to instil negative milieu and escalate the conflicts. Additive effects of segments are used to lure the viewers and help them to glue themselves with TV screen. For instance, a news report on police taking stringent action against stone pelters and TV screen is flashing with announcements “pathar bazon ki khair nahi ab”. Coverage on conflicts needed careful reporting when dealing with facts and figures but TV broadcasting failed on this part and reported unexplored truth and stories.

Conclusion

Conflict is highly sensitive issue and it needs well trained reporters and journalists to report. In India, conflict is in its infancy and it appears from data, it has to go a long way for its development. In the time of media corporatisation, peace approach is facing a major challenge from marketing department of broadcasting organ. High TRP is priority for any news channel in this race. It requires extra effort to gather facts and truths, take stand point from every party involved in the conflict, understanding historical and cultural background of conflict. Therefore, a good work in conflict reporting is rarely found in India. Commodification is the cheapest and easiest way to earn the popularity irrespective of credibility and durability. Thus, sensationalism wins the race over sensibility.

A big change can come when journalists start viewing conflict as sensitive issue and special staff will be recruited for conflict reporting in broadcast media. An exhaustive training sessions is required for making a journalists well acquainted with conflict do's and don't's. Ethical ground needs to be maintained and efforts to resolute the issues are foremost duty of conflict reporters which should be pursued by them. There is a need for more discussion and exploration of reporting on different types of conflicts occurs in India. Conciliation approach should be kept at priority over commodification while dealing with conflicts and violence.

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Table 5.1

Develop understanding of conflict and elaboration of parties involved	Invisible effects of violence and outcome of conflict
Voice to voiceless	Focus on people/party peace maker
Detail, balance and symmetrical facts	Deliver solution or urge for conciliation
Credibility of source	Overlook revenge and differences or explore common grounds between parties

Table 5.2

Fear Mongering	Additive effects of repeated segments
Media trial	Sensationalism
Use of demonizing labels	Unexplored facts and truths
Avoid peaceful activities	Provocative terms

Digital Detox : The art of switching off

Harshika Varma

Jaipur National University, Jaipur

Abstract:

Digital detox refers to a state when an individual quits or suspends use of digital equipment and devices to utilize that time for social interactions and activities. It is a technique that enables an individual to relieve stress and anxiety incurred from being over occupied by a high utilization of digital devices. The excessive use of these devices and gadgets have made man a slave to technology. The purpose of this study is to learn about exactly how technology is changing people's bodies and behaviors and why it is important to take some time off from the rapid use of technology. It focuses on how the excessive use of various gadgets and networking sites have restricted the natural flow of behavior pattern in humans. It has massively effected their creative process of thinking, making them less focused, less productive and more disconnected from their real lives. The practice of adopting the concept of digital detox is giving individuals a chance to focus on things that they have been forced to ignore with the advent of technology. It helps them maintain a healthy balance between a normal life and the time spent using such electronic devices. The lack of constant distraction allows people to concentrate on some important issues of their life and gain a better perspective towards it which they did not focus on earlier because of their constant engagement with various electronic gadgets.

Keywords: Digital ,Technology, Electronic Devices, Excessive usage

Introduction

Our smartphones are the first thing we see in the morning and the last thing we check before going to bed. We are no longer managing technology – instead technology is managing us. In fact, smartphone addiction now has a clinical name – Nomophobia – the fear of being without or away from a mobile phone. Our connect to the virtual world is superseding face-to-face human interaction. Apart from emails and sms, we'd rather spend every free minute checking out 'Likes' on Facebook, a photo that's just gone up on Instagram, opinions on Twitter and more. Whether it's at a social gathering, while on treadmill in the gym or even in a line for your coffee at a cafe, people prefer slipping into virtual village than concentrating on what is at hand. This urgency to stay connected via the phone, all the time, can be hazardous, warn experts. While technology has its benefits, several studies have been sounding the alarm on its overuse. It can cause smartphone addiction in addition to severe mental and physical symptoms.

Understanding Digital Detox

According to Oxford Dictionary, "Digital Detox is a period of time during which a person refrains from using electronic devices such as smartphones or computers, regarded as an opportunity to reduce stress or focus on social interaction in the physical world: 'break free of your devices and go on a digital detox'"

Digital detox refers to a state when an individual quits or suspends use of digital equipment and devices to utilize that time for social interactions and activities. It is a technique that enables an individual to relieve stress and anxiety incurred from being over occupied by a high utilization of digital devices.

A study has even pegged this on par with drug addiction, saying its withdrawal symptoms are similar to those experienced by drug users, when turning off a device.

* Mumbaiites Sahil Wavhal, 18, and his brother Kaushik, 24, aren't allowed to use their phones between 11 pm and 8 am. Their mother introduced this rule to break what she calls their addiction.

* Delhi college student Anjali Singhal, 22, would wake up every time her smartphone beeped at night. Her studies began to suffer, as did her relationship with her parents. She now switches off her phone from 11 pm to 9 am every day and spends more time studying and with her family.

* Kolkata-based blogger Amrita Das, 29, picks one Sunday every month when she keeps away from all screens and digital devices. She spends this time reading or listening to music.

Across the country, people are rebelling against the hold smartphones and gadgets have taken on their lives, mindspace and their use of free time.

It's called a digital detox, and it's being recommended by technology de-addiction and counseling clinics such as the one set up by NIMHANS (the National Institute of Mental Health and Neuro Sciences) in Bangalore in April 2014. "A virtual break gives people time to pursue other activities and realize that there is a life beyond the digital world," says Dr Manoj Sharma, additional professor of clinical psychology and coordinator at the SHUT (Service for Healthy Use of Technology), clinic established as part of the NIMHANS de-addiction facility in Bangalore. "We're seeing a growing number of people making a conscious effort to reduce their dependence on smartphones and smart devices, even if it's something as small and simple as setting aside their phones while eating," adds Dr Sharma.

"People are coming to us because they have realised how the addiction to smart devices can affect their lives," says Dr Samir Parikh, psychiatrist and director of mental health at Fortis Healthcare, Delhi, who says he has seen the number of people approaching him for help with such addiction double over the past year, from an average of five a month to 10.

Internet De-addiction in India

In the recent past three technology de-addiction centers in India have started catering largely to children and young adults - the SHUT clinic in Bangalore, Hermitage in Amritsar, and Centre for Children in Internet and Technology Distress (CCITD) in Delhi. Hermitage, for instance, has seen a total of 70 people enroll since it opened its internet addiction recovery centre. Of these, 50 were between the ages of 11 and 20. And CCITD, started by Uday Foundation, has treated over 150 children, some as young as 7. "Adults can understand their addiction. It is more difficult for children, and it often becomes serious because it starts affecting their studies and they don't know how to get out of it," says founder Rahul Verma. The centre conducts games and other indoor and outdoor activities to help children spend their time productively and has counsellors on hand to help parents devise timetables to monitor their child's internet usage. The SHUT clinic uses 'internet fasting' to tackle technology addiction.

"We decide what time of the day and for how long the patient can use the internet. We make the children keep a diary of their progress and how they feel about this abstinence," says Dr Sharma. "Initially they feel like they cannot live without the internet and don't know how to spend their free time. As the days pass, they lose this dependency and rediscover screen-free ways to spend their time." Dr Jagdeep Pal Singh Bhatia, neuro-psychiatrist and founder of the Hermitage de-addiction clinic in Amritsar, says, "In the first week of our one month de-addiction programme, patients cannot use technology at all. In the second week, they can have it around and only use it under supervision. In the third week, we get the family involved in group activities and counselling."

SHUT or Service for Healthy Use of Technology was a clinic set up by the country's premier mental health institution National Institute of Mental Health and Neuro Sciences (NIMHANS) in April 2014 to help people cope with the overpowering and sometimes destructive presence of technology in their life, mainly mobiles and the Internet. "Internet gaming addiction among teenagers is the single biggest problem we have come across at the clinic. The next big thing is Facebook addiction, in particular, and social media addiction in general. Pornography and mobile texting follow next in terms of numbers," says Dr Sharma.

The 4 C's of internet addiction as defined by Dr.Sharma are :

1. Craving (continuous desire to engage in it)
2. Control (not able to reduce it)
3. Compulsion (where one feels one just has to use information technology)
4. Consequences (experiencing effects - physical or psychological).

But then, most people today would qualify for it? Today we do most of our work online. But are we able to involve in other activities too? That's how we define it. Can you sit around and chat with your family without checking your phone for messages? Can you eat dinner and have a face-to-face conversation without checking Facebook? Once your immediate family or caregiver start complaining that you're online too often, then you need some screening," states, Dr.Sharma.The clinic has faculty from Clinical Psychology, Psychiatry, Psychiatric Social Work & Epidemiology working together. SHUT sees at least two or three persons at its clinic each day (twice a week) and most of them are in the age group of 14 to 19 years, says Sharma."Most are boys from the middle and upper socioeconomic status, and indulge in online activities on their smartphone, on the home computer, or at cyber cafés. Many like Facebook for the 'feel good' experience it offers, where there are no expectations from relationships." The clinic also receives about four emails per week from other states of India enquiring about the possibility of online help or telephone counseling.

Indian Council of Medical Research

In 2013, a study conducted was conducted for the Indian Council of Medical Research (Sharma, Benegal, Rao & Thennarasu 2013) where 2755 people were interviewed using a door-to-door survey in an urban locality in Bangalore. The respondents were in an age group of 18 to 65 years (across socioeconomic groups). The study revealed that there was an addictive use for 1.3 per cent for the internet; 4.1 per cent for mobile phones; 3.5 per cent for social networking sites; 4 per cent for shopping; and about 2 per cent for online pornography and 1.2 per cent (offline & online) had gambling addiction. Internet and Facebook addiction was more among singles, and seen lesser in joint families. Eye strain and psychological distress (decreased sleep, irritability, and restlessness) were found — 6.8 per cent among mobile phone addicts; 4.2 per cent among Internet users and 3 per cent among those active on social networking sites. Teenagers showed dysfunctions in areas of academics, social life, and were seen losing out on recreational activities. Parents showed a lack of awareness about teenagers' online behavior. The study also found that people turned to technology to manage boredom, and get a sense of "well being", or due to family conflict and as a way to use free time.

Lessons to Learn from China's Digital Detox

Chinese internet addicts who spend up to 17 hours online and even wear nappies so they do not have to take toilet breaks are being sent to rehab boot camps to rid them of their dependency.

Internet addiction is considered a clinical disorder in China, with an increasing number of young people choosing to ignore their studies, social lives and family to surf the web or play online games. Parents who have watched their children's obsession spiral out of control are now willing to fork out \$9,000 to send them to military style camps like Beijing's Daxing Internet Addiction Treatment Centre where they spend at least six months learning how to appreciate life beyond their screens. Psychiatrist and former colonel in the People's Liberation Army, Tao Ran, opened his centre in 2006 and claims to have cured 75 per cent of its patients - aged between 13 and 26 - using medication, military fitness regimes, therapy and solitary confinement. Mr Ran linked his patient's fixation with the internet to that of an addict's obsession with heroin, but 'more damaging'. He said many choose to skip meals, toilet breaks and forgo all social interaction beyond the computer - locking themselves away for months without even seeing the sun. He said the obsession destroys relationships, deteriorates the body and diminishes the addict's mental capacity causing serious 'psychological afflictions'.

The spellbinding documentary *Web Junkie* takes us inside the doors of the Internet Addiction Treatment Center in Daxing—a bizarre hybrid of military barracks and mental hospital. Directed by Shosh Shlam and Hilla Medalia, and executive produced by Eve Ensler and Morgan Spurlock, the film debuted at the 2014 Sundance Film Festival. The documentary makes clear that the government of China is not interested in ambiguity or excuses. Shot almost entirely at Daxing Boot Camp, a center in Beijing that offers treatment to young addicts, most of them teenage boys, “Web Junkie” offers a troubling glimpse into anxieties that are hardly China’s alone. The Internet Addiction Treatment Center, in Daxing, a suburb of Beijing, was established in 2004. It was one of the first of its kind – and there are now hundreds of treatment programs throughout China and South Korea. The program featured in this video admits teenagers, usually male, whose parents typically take them there against their will. Once inside, the children are kept behind bars and guarded by soldiers. Treatment, which often lasts three to four months, includes medication and therapy, and sometimes includes parents. Patients undergo military-inspired physical training, and their sleep and diet are carefully regulated. These techniques (some of which are also used in China to treat other behavioral disorders) are intended to help the patients reconnect with reality.

Conclusion

Emerging technology is the answer to all troubles as it gives us easy access, saves our time, gives one ability to work from literally anywhere and above all has a worldwide reach. The virtual village is slowly crawling into our lives and has come a long way in a very short span - moving from our desks to our bedroom, which has an adverse effect on

not only our physical healths but our personal relationships too. Technology as we all know is one of the greatest blessings of our times but it comes with a heavy warning, which is of making sure that we maintain a health balance between our rapidly growing virtual world and the ever existing real world. Digital Detox does just that by giving us an opportunity to get back in touch with our real world and taking a break from constantly staying active and available to the technologically driven virtual world. It is important for mankind to use its inventions for its progress and not for its deterioration. If there's anything we've learned in the history of humankind it's surely this: it is impossible to have too much of a good thing. Balance is the key to a good life, and a healthy body and mind. Technology is our tool, not the other way around. When it seems like technology is taking over, demanding our attention, dominating conversations and buzzing in our bags, backpockets or even on our wrists, it helps to remember the boundless potential and power of the human mind and spirit. It helps to look around.

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Analysis of content of memes among internet users

Muhammad Ali Jinnah Thalha

ManonmaniamSundaranar University, Tirunelveli

Abstract:

An internet meme is a cultural phenomenon, spreading like a virus, traveling from one person to another swiftly until it takes on a life of its own. Memes are usually jokes, urban legends, viral videos, funny pictures or contagious music. Memes today hugely influence modern language and culture. They shape how the youth, and the whole internet user population for that matter, live their lives. These memes covers all the issues including individuals to government & celebrities to community issues. Only minutes after the broadcast of the gigantic announcement by PM Narendra Modi, the news of demonetization of Rs. 500 and Rs. 1000 notes spread like a wildfire on social media in form of hilarious trolls & memes on twitter and Facebook instantly. In sum, internet memes are a result of individuals playing creatively with memetic elements within the aesthetics of postmodernism. This study focuses on internet-memes about demonetization and proposes a shift of stances in which to understand the phenomenon and how it creates impact in our society. Fifty memes will be selected randomly from Facebook followed by content analysis. Facebook is chosen because it is one of the top most social networking sites in the world. It has the most number of followers in the world. The study intent to reveal the composition of internet-memes entails much more than simple imitation of telling truth to people in a different way.

Keywords: Internet memes, Demonetization, Facebook, Memes, Social Media

Introduction

A meme is a virally transmitted cultural symbol or social idea. The majority of modern memes are captioned photos that are intended to be funny, often represent the human behavior. Memes are also in the form of videos and phrase. The term "Meme" was first coined by an evolutionary biologist Richard Dawkins in 1976. It comes from the greek word, "Mimema" meaning something imitated.

Theme of a meme varies from humour. Shock value & drama, some kind of life lessons, social commentary and also some memes have heavier and more deeper philosophical content. Now a days memes serves a worldwide social phenomena acts like a virus travelling from one to another quickly in social media. Memes developed itself as a mass medium. It provides its audiences with lots of information in a humorous way. It acts as a tool of triggering their subconscious mind. According to Cecil Adams memes are "either really deep or really really obvious".

In recent days memes are more common in every social media. Instead of writing a page of content to express their views on a particular idea or an issue, they just create a meme to express their views. Memes are so simple and much effective way of conveying a thought.

Because of this growing meme concept, there are more common people label themselves as a meme creator. Thus, this paper is about the content analysis of the meme special reference to the memes came on the time of demonetisation. The social media chosen for this paper is facebook. Facebook is one of the top most social networking sites in the world. It has the most number of followers of around 1712 million people in the world. India holds the first place of around 195.16 millions as of 2016 statistics. The need of this study is to find out the impact of memes in creating awareness or how far extent it plays with the emotions of people.

Objectives

- To analyze the nature of content of memes on demonetization.
- To find out the role of memes in altering the emotional need of the viewers.

Literature Review

Transmitting Internet memes is crucial. It is even claimed that "creating an Internet meme" does not necessarily mean "producing" it, but above all transmitting it by Internet users by a file or a link. According to Magdalena Kamińska, contents like a web page, video clip or animation, which consists of a joke, a rumour, extraordinary news, a collage or an original graphics or a photography could be named Internet memes (Davidson, 2013). In other words, memes are the basic unit of cultural transmission which are formed by processes of identical replication and the capability of introducing innovations allowing for derogations (Kaminska, 2011).

A semiotic approach will be used in order to investigate internet memes and its role in the political discourse. A semiotic method focuses on signs and texts and enables analysis on how the relations between images, texts and meanings connect with each other to form for example social and political messages (Kariko).

Methodology

The proposed study will be carried out using content analysis accompanied by quantitative method. For the purpose of study 50 memes from facebook will be selected on the basis of purposive sampling technique. Memes about demonetisation having more than 2k likes were selected as samples for this study.

Structuralism theory is the theory incorporated with this study. This theory explores the way in which audiences gain meaning from media texts. It helps to study the codes,

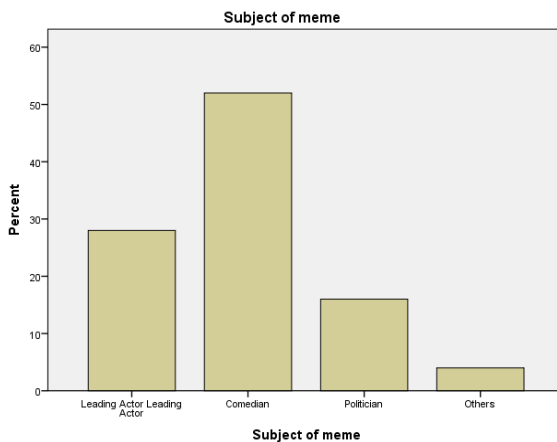
languages and signs in the media content. This theory proposes that language and signs had to be seen in the larger context and structure of things rather than in their isolation.

In this study, structuralism theory helps to analyse and decode the content of Meme. It also provides the way for how much extent the Meme content emotionally decoded by the viewers.

Findings and Analysis

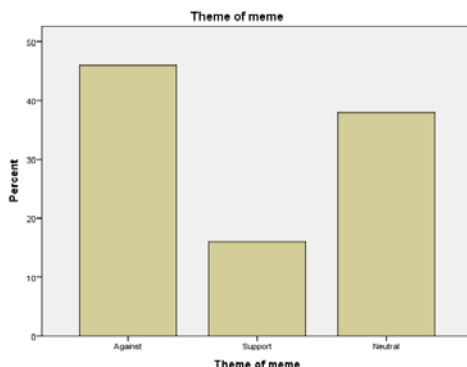
Subject of meme					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Leading Actor Leading Actor	14	28.0	28.0	28.0
	Comedian	26	52.0	52.0	80.0
	Politician	8	16.0	16.0	96.0
	Others	2	4.0	4.0	100.0
	Total	50	100.0	100.0	

The above table shows 52% of the subjects used in the meme are comedians and 28% leading actors, 16% politicians and 4% others/ common people.



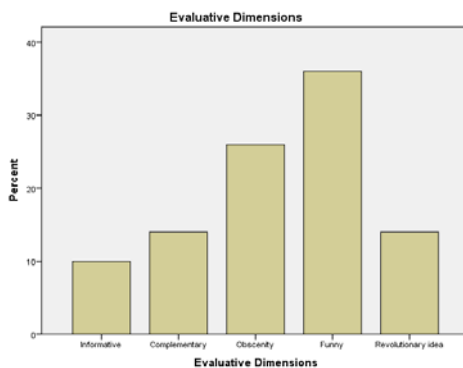
Theme of meme					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Against	23	46.0	46.0	46.0
	Support	8	16.0	16.0	62.0
	Neutral	19	38.0	38.0	100.0
	Total	50	100.0	100.0	

The above table shows the 46% of the theme are against and 38% are neutral and 16% are supportive. The below table shows evaluative dimensions of the meme, 36% are funny, 26% are obscenity, 14% are revolutionary idea, another 14% are complementary and the remaining 10% are informative.



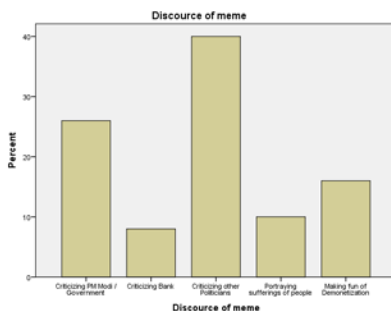
Evaluative Dimensions

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Informative	5	10.0	10.0	10.0
	Complementary	7	14.0	14.0	24.0
	Obscenity	13	26.0	26.0	50.0
	Funny	18	36.0	36.0	86.0
	Revolutionary idea	7	14.0	14.0	100.0
Total		50	100.0	100.0	



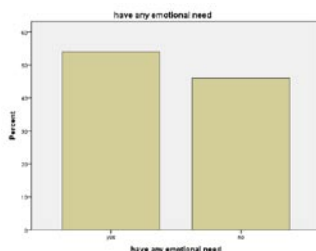
Discourse of meme					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Criticizing PM Modi / Government	13	26.0	26.0	26.0
	Criticizing Bank	4	8.0	8.0	34.0
	Criticizing other Politicians	20	40.0	40.0	74.0
	Portraying sufferings of people	5	10.0	10.0	84.0
	Making fun of Demonetization	8	16.0	16.0	100.0
	Total	50	100.0	100.0	

The above table shows 40% of the memes focuses on criticizing other politicians, 26% of the memes focuses on criticizing PM Modi/Government, 16% of the memes focuses on making fun of demonetization, 10% of the memes focuses on portraying sufferings of people and 8% of the memes focuses on criticizing bank.



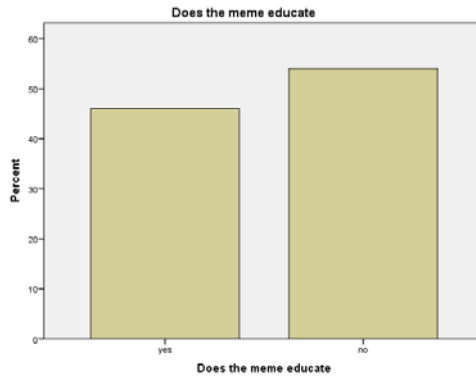
Have any emotional need					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	yes	27	54.0	54.0	54.0
	no	23	46.0	46.0	100.0
	Total	50	100.0	100.0	

The above table shows 54% of the meme content shows yes to emotional need and 46% shows no emotional need to the viewers.



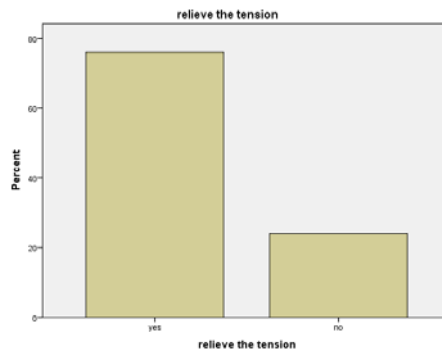
Does the meme educate					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	yes	23	46.0	46.0	46.0
	no	27	54.0	54.0	100.0
	Total	50	100.0	100.0	

The above table shows 54% of the memes not educating people and 46% of the memes helps to educate people.



Relieve the tension					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	yes	38	76.0	76.0	76.0
	no	12	24.0	24.0	100.0
	Total	50	100.0	100.0	

The above table shows 76% of the memes are mentioned as "yes" representing tension free. 24% of the memes are mentioned as "No".



Major Findings

The subject used in a medium will define the nature of content of that message. In demonetization memes they used comedians as the main subject in the meme for nearly 52% of the selected samples.

- Most of the memes about demonetization are against the idea of demonetization.
- Next to the memes against demonetization most of them are neither support or against the demonetization.
- Most of the evaluative dimension of the content of meme are funny next to funny the content are mostly obscene.
- Demonetization memes mostly criticize government. PM Modi and other politicians. They very barely portray the sufferings of people.
- Nearly half of the meme educate and alter the emotional need of the viewers.
- Most of the meme helps to relive tension of the viewers.

Conclusion

Memes are one of the effective way of mass communication. It is an alternative tool of social media for common people to convey their message to the masses.

From the above study, the results concluded are Meme creators creating memes mostly for fun content. The memes selected for research was the memes came at the time of Demonetization. Demonetisation is one of the greatest idea implemented boldly by our PM Modi. If the Meme creators tried to reflect it, they should support or justify the sufferings of people at the time of demonetisation. But, most of the well reached memes neither support nor reflected the sufferings of people. They merely shout against the idea of demonetisation in a fun and obscene way. They used comedians to criticise Government and politicians.

These way of memes are not good for a healthy upliftment of younger generation. It will lead them to fun and criticise everything which will spoil their creative way of thinking for development.

On the other hand if they use memes to educate or to portray the sufferings of people, then the memes will be a great mass medium tool of revolution. Apart from the analytical point of view, memes are a great source of fun, which helps common people to escape reality and also to relieve tension.

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Mobile journalism: The future of journalism in India

Kiran Deep

Panjab University, Chandigarh

Abstract:

The Newspapers and Television industry has to reinvent itself as per the latest mobile technology and need of the people for its survival. The consumption of the news on mobile phones has increased manifold among the people in India. In fact, the mobile phones have become one of the major sources of information and a powerful tool for the journalists to do multiple tasks with enormous speed. The rate at which the many media organisations have started using mobile phones for live telecast of their activities on social media, specially on Facebook, has left no doubt that the mobile journalism is the future of journalism in India. Realising the importance of the rise in use of mobile phones for news, “Go News 24x7”, the India’s first App based news channel was recently launched by Pankaj Pachauri the senior television journalist and former adviser to the Prime Minister. This news channel is specially designed for the mobile phone users only. The NDTV has also been doing Mobile Journalism (MOJO). The scope of the mobile journalism and its reach has been increasing day by day with rise in the mobile phone users with internet facility. The mobile phone users are expected to increase 500 million this year. Things are happening with amazing speed in media industry with the easy availability of the 3G and 4G service and it has completely changed the way the journalists used to cover the news and its parameters. If we go expert’s predictions, everyone on the earth will have mobile phone with internet facility by 2025 and the era will belong to mobile journalism and citizen journalists majorly.

Keywords: MOJO, Go News 24x7, NDTV, citizen journalist

Introduction

New venture for MOJO

“Nayi Nazar, Asli Khabar, Mobile Par” this is the tagline of the newly launched news channel Go News 24x7 and enough to reveal everything about this channel. Doing pioneer work in the MOJO, this news channel is claimed to be India’s first App based news channel and is now headed by NDTV former anchor Pankaj Pachauri. NDTV Hindi is another news channel which has already started relying majorly on MOJO. In its unique move, the channel is running mobile based evening bulletin wherein story and even anchoring is done with the help of mobile phones only.

Digitalisation costs jobs of many journalists

It's time to reinvent for journalists and media organisations for survival

The survival of the journalists and media organisations is possible only if they will keep pace with the fast-changing digital environment. The journalists have to update themselves with the fast changing mobile technology and other changes that are happening in the media organisations. As more and more organisations are opting for digitalisations, it has started costing dearly to the journalists. Since the beginning of this year, the bad news of retrenchment started pouring from the media industry. In January this year, the Hindustan Times had shut down its bureau office in many places and fired many employees stating that the organisation is undergoing digitalisation majorly and setting up an ultra modern and hi-tech newsroom in Delhi. In addition to it, The Telegraph, Anand Bazar Patrika and Ebela of Anand Bazar Patrika (ABP) print publications had sacked around 300 employees this February. Besides the proverbial nose for news and writing skills journalists must have knowledge about video editing and voice-over as mobile will play a major role in covering different events. Even print and television have to develop a new revenue model in order to survive.

Power and Impact of Social Media

The power and impact of social media can easily be gauged from the US elections. As per the Buzzfeed News study the fake news on social media had actually outperformed real news during the US elections whether the news was about the Pope endorsing Trump or Hillary Clinton selling weapons to the ISIS. The former President Barak Obama had also used social media in a big way in the last US elections. The impact of mobile phone is also witnessed in the recent Punjab assembly elections where all the political parties including the Congress, AAP and SAD had used social media to reach their voters. All the parties used mobile phones and did Facebook lives of their rallies during campaigns. The Prime Minister, Narendra Modi, has also been using social media in a major way in the central government functioning and promoting digitalisation. This is not all, the PM had used social media as powerful tool to reach voters in 2014 Lok Sabha elections and voted to power. The same trend and heavy usage of social media by BJP also witnessed during the recent UP assembly elections and finally the BJP emerged as winner. The AAP has been using extensively social media for their campaigns and had used in last Assembly elections held in Delhi. In addition to it, social media has also become powerful for activists to raise their voice against the wrong doings and they played a major role in the success of the Anna Hazare's anti- corruption movement in Delhi and also uniting people across the nation demanding justice in Damini gang rape case. Even social media believed to have played a significant role in the Arab uprising. This paper is based on the information collected from various national and International newspapers, magazines, online websites, and

interactions with media professionals and going through different latest books available on the social media and future of journalism.

Live telecast of events on social media is really a major boost for MOJO

The facebook live of the events with the help of mobile phones have really given a major boost to the MOJO. As a result, many news portals are also doing Facebook Live telecasts. The news web-portals like Quint have also started doing Facebook Live and mobile reporting. In addition to it, other news web portal, which are doing MOJO include NewsLaundry and The Wire. Almost all the news channels and newspapers are doing mobile journalism on social media to make their presence felt.

The Facebook with it's an amazing tool of live telecast without any expense has changed the concept of live coverage. Now anyone having a Facebook account and having smartphone can go live from anywhere of the world. While previously only News Channel had the technology to do the live telecast of any event with the help of an OB van. One OB van costs around Rs 1 crore and requires at least four persons including a reporter, a cameraman, OB engineer and the driver to make it possible to make live telecast. Live telecast with the help of Dejero is also costly one.

Conclusion

We are no longer dependent on the newspaper or television for breaking news. Most of the media organisations and individuals are breaking news on social media keeping in view its speed and reach. The responsibility of media organisations to deliver fast news to people has increased manifold these days as many of us are hooked to social media and getting information much faster on our mobile phones. But the fast changing environment in media industry has become a cause of worry for journalists as they are now losing jobs. Keeping in view the present scenario, many journalists feel that job insecurity among journalists is killing their spirit to do revolutionary work. But there is no escape, the journalists and media organisation which will reinvent can survive in this era of MOJO. The time has gone when journalists used to spend their lives either working in print or television. They have to work in different organisations keeping in mind the current media industry requirements. In this scenario, the media organisations have left with them no choice but to make their presence felt on the social media. India Today group, despite having English and Hindi news channels, are doing Facebook lives keeping in view the rise of social media users on mobile phones. The Times of India and Hindustan Times has also started Facebook Live from different topics from the newsroom. The mobile companies are also playing a major role in the MOJO as with the rise in the number of mobile phones with the internet facilities, the dependence of the people on mobile news will also increase accordingly. Recently, the Reliance group claimed to have crossed 100 million subscribers in less than six months. Now people

with 4G facility will have more and fast excess to news than others. Other mobile companies have also reduced the price of 4G service. Rise in the usage of 4G service means more and more people will be dependent on the mobile phone to check various sources of news that include Newspapers, news channels and social media on mobile phone only and also the rise of citizen journalism. The MOJO will also produce many revolutionary individuals who will do work like Jullian Assange and Edward Snowden to unearth the truth.

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A survey of photographers' perception towards negative and positive impacts of photo manipulation on photography

Jitendra Sharma

Lovely Professional University

Abstract:

The revolution of photo manipulation techniques has enormously impacted the photographers life in both negative and positive ways. Photo manipulation has enabled Photographers to achieve professional quality images and has raised the quality standards of Photoshop users which include photographers and graphic designers. On the other hand, purist photographers are against unethical use of photo altering techniques in their work as their credibility is on stake in public perception for authenticity. The objective of this study was to enquire views of Photoshop user about impact of photo manipulation on their craft. For this assessment, author has surveyed around 200 professionals from photography genres like wild life, wedding, fashion, portraiture, photo journalism and other Photoshop users like graphic designers and visual artist. Author has also interviewed some photographers of good repute from India to get their perception on this issue. The analysis suggests that photo manipulation is a subjective phrase and its impact depends on its application. For most scenarios (94% respondents), it has been proved positive and helped photographers to enhance aesthetic appeal of their photographic work, but some percentage of purist wing photographers (21% respondents) don't approve use of photo manipulation in their work and they expect others to follow some ethics while processing images in Photoshop.

Keywords: *Photo journalism, Media ethics, Photo manipulation, Impact of Photoshop, Photography*

Introduction

The impact of photo manipulation on photography is a result of improvement in the power and popularity of image editing software- Photoshop. Mike Rossner and Kenneth M. Yamada, (2004) argue that "Photoshop has made it all easy. In the darkroom age it was all manual and demanded considerable efforts and experience to make adjustment to image. Now it is very simple and quick, thus tempting to modify digital image". Photography is no longer about just taking pictures. Post processing has opened new dimensions on an average looking image to work: colour correction, lighting adjustments, finding hidden composition, improving sharpness, lens blurs etc. They all play their role in creating astonishingly different and aesthetically rich photograph compared to its raw version.

But here we face the other side of the coin where photo manipulation has damaged the idea of virginity in photography. Only photographers and digital artists can make value for purity in photography. They can find a balance between unethical heavy pixel alterations or ethically accepted basic photo processing (colour correction or simple crop). But there is an inherent conflict between purist photographers and Photoshop users over this very issue. If photo retouching is a way of thinking in a digital artist's creative life, then at the same point of time it is a matter of unethical practice for a photo journalist or wild life photographer who has put his time, efforts or even life at stake to get that wow factor in his photograph. This dilemma aroused to the author being a landscape photographer himself that what is the acceptance level of photo manipulation among photographers and other Photoshop users? There is clear void in research which could investigate the views of photographers from various photography genres and real practitioners of photo manipulation in industry. This study has tried to fill the gap by gathering views of photographers from various genres like fashion, wild life, landscape, commercial, documentary, life style and amateurs. To get the contrary views, survey included professional digital artist, graphic designers, photography researchers and academicians of photography and digital art design courses,

The objective of this research is to investigate the acceptability of photo manipulation among photographers and other Photoshop users. Author has also enquired perception and attitude of photographers and Photoshop users towards negative and positive impact of photo manipulation on their professional way of life. The analysis will provide an empirical base on inter relation between photo manipulation and its practitioners characteristic like profession category, photography genre, age, qualification etc.

Review of Literature

Though there are media ethics and guide lines to be followed by photo journalist to safeguard the credibility of media in public, most academic research have been conducted from the perspective of ethical values of journalism. S. Fosdick & Fahmy (2003) pointed out, "The ethics of photography need not be divorced from the ethics of text". Some scholars have argued for digital photo manipulation and its impact which are mostly focused on enquiring perception of readers, publishers and editors (i.e. Reaves, 1993; Edgar, 2001) from media ethics angle. Most of the previous research has been focused towards readers and magazine editor's perception on the impacts of photo manipulation. Other relevant academic research is pursued from the photo journalism perspective, which is naturally inclined towards journalistic values of virtue. Reaves (1989) states that "Since digital alteration involves craftsmanship, a new type of worker is evolving who may not have training to traditional values of documentary photography". According to Gladney and Ehrlich (1996), as photo manipulation getting easier, faster and traceless, there is a fear of increased temptation in media professionals for more alteration. There are both negative and positive applications of photo

manipulation which have influenced our society in both ways. Huang (2001) states that “To date, no industry wide standards have been accepted regarding what level of photo manipulation ethics and practices are acceptable. Hoffman (2008) asserted in her study that “current research on image manipulation has identified a clear need for tools that can measure and explore image manipulation” According to Dr David Campbell “prior to 2014 no one had researched whether or not there are accepted industry standards about what alterations (if any) media organisations around the world permit”. The central question in the literature has been where to draw the line. In other words, where does enhancement end and deception begin? (Fahmy, 2005). Reaves study (1995) found that acceptance level of photo manipulation can be categorized in three areas- 1. Spot news photography (Strictly intolerant) 2. Feature photography (Manageable tolerance) 3. Photo illustration (High tolerance). But this work has enquired only editor’s views. In 2014, David Campbell was commissioned by World Press Photo to enquire current practices and accepted standards relating to photo manipulation which was also focused only on documentary photography genre and photo journalists.

In contrast, nobody has attempted to study impact of photo manipulation from other photographers genres and digital artist’s perspective. S. Fahmy (2005) conducted his study about magazine professional’s attitude towards ethical standards of photographs but he also insisted upon views of other photographers to fulfil the whole spectrum. He asserted “Future studies should focus not only on news professionals and news photographs, but also on other types of photography, where digital manipulation is controversial, especially wildlife and natural history photography”.

Methodology

This research primarily focused on professionals who use Photoshop from various genres of photography and digital arts. Author used a survey method partially built upon existing studies from impact of photo manipulation from readers and magazine editor’s perspective. Two surveys (using Google Forms) of Photoshop users were administered to address the following two research questions:

RQ 1. What is the impact of photo manipulation on photography?

RQ 2. Is photo manipulation a negative or a positive word in photographer’s perception?

These forms allowed surveyor to create questionnaires and send by email during the research (Appendix I). Google form automatically generated graphical representation of responses. The web based survey method is selected for the present study as Cobangoglu, and Warde (2001) mentioned in their work the advantages and better response rate of web based survey (which is approximately 26.27%) over mail survey based. The questionnaires were sent to around 200 professionals from following categories –

1. Wild life photographers
2. Creative Photographers
3. Landscape Photographers
4. Fashion photographers
5. Students of photography and graphic design
6. Photo journalists
7. Graphic designers
8. Academicians and Researchers in Photography
9. Photography enthusiast from social media

The survey respondents group consist of all stake holders from photo manipulation practices including major photography genre listed above, academicians, researchers, and graphic designers to get most possibly unbiased conclusion. 45 most famous Indian photographers were included in this 200 strong respondents group, whose information was provided by popular photography website 121clicks.com (Appendix II). One respondent photographer (Sudhakar Olwe) has been awarded *Padam shri* award for his outstanding work in documentary photography by govt. of India. Semi structured interviews were also conducted with India's top 5 photographers based in NCR region and Rajasthan. These photographers were interviewed in their workplace like photography studios and wildlife sanctuaries. One wildlife photographer from France also contributed for interview while shooting wildlife. This idea of onsite interview location helped to ensure expression of truest responses by photographers about their perception and attitude on manipulation. The surveys were conducted between 5th December 2016 to 20th January 2017. Interviews were conducted from 25th December to 30th December 2016. Two follow-up e-mails were sent to non-respondents.

Out of 200 emails, 195 respondents received questionnaires successfully. By sending two separate survey to each respondent, a total of 390 questionnaire were sent to professional across India and abroad. According to Comley (2000), accepted response rate of online survey is 27% for conduction of a legitimate study. However, in the present paper the response rate is 40% (79 respondents from 195 respondents) which is a remarkable response rate to generate results.

Content Analysis is used to draw conclusions based on received responses. According to Levenson (2001) "Content analysis is ordinarily employed because the researcher is interested in drawing an inference about some state in the subject which originated the

content, or some state in the group or person who received it, or some more global inference about several parts or all of the communication system involved”.

Questionnaire Designing

Each research questions was broken into 10 subcategories of questions to get detailed answers investigating acceptability of photo manipulation and perception of photographers (Appendix I). RQ1 was consisted by questions which asked respondents their personal details like their age, profession category, photography genre etc to assess of impact of these factors on acceptance of photo manipulation like finding interrelation between age group and temptation for photo manipulation, and discover which photography genre is more prone for these practices.

To get the answer of RQ 1, respondents were asked about role of Photoshop in their profession and quality standard of photography. These questions enquired about finding acceptance of photo manipulation in photographer’s community.

RQ 2 was composed with questions which were framed to enquire photographer’s perception and attitude about photo manipulation. Sub questions demanded explanation for terming manipulation positive or negative based on their professional attitude and need. Further questions were designed to enquire how respondents are concerned about their reputation as a photo manipulation user, their readiness to learn advance manipulation techniques, and scope for photography ethics. Last question asked respondents to make choices between being popular by publishing stunning photographs on social media using photo manipulation or feeling guilt for not being honest to their ethics in photography.

Results

Respondents: Demographics and Characteristics

A total of 79 respondents took part in web based survey. As depicted in figure 1 (A), nearly all of respondents have a graduate or higher degree (45% graduate, 47% post graduate). A small number (8%) of academicians have PhDs.

Figure 1 (B) depicts that almost all respondents (99%) were aware with the concept of photo manipulation.

25% respondents were professional photographers, 28% professionals were from digital artists categories like animators, VFX artist etc. 14% were from graphic designing, 19% respondents were from media educators and academicians category (Figure 1(C)).

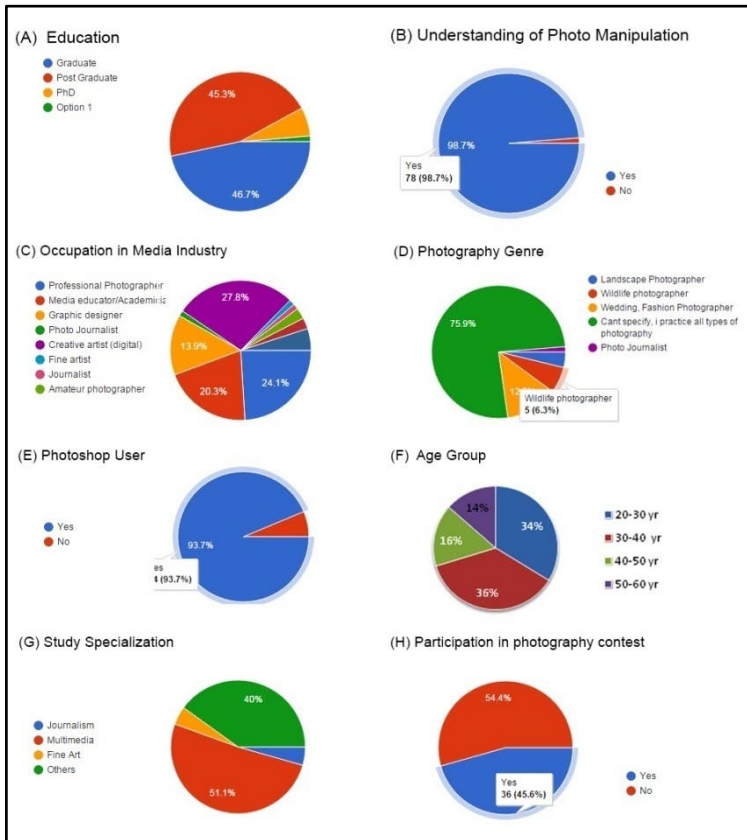


Figure 1- Demographics and characteristics of respondents

Digging deep into professional photographers genres, 6.3% were from wild life genre, 75% photographers practice all types of photography and not specialists, 1.3% were photo journalists, 3.8% were landscape photographers and 12.7% were wedding and fashion photographers (Figure 1(D)).

Figure 1(E) depicts that almost all (94%) were regular users of photo manipulation software- Photoshop. Majority of respondents (34% & 36%) were from age groups of 20-30 & 30-40 years, rest were from elder age group (Figure 1(F)). When enquired about their study specialization when they were students, 51% were from multimedia studies, 5-5% were from journalism and fine art each and rest 40% were from other courses (Figure 1(G)). Almost half of respondents (45.6%) have participated in photography contests and 55% have never contested any photography competition (Figure 1(H)).

Enquiring the Impact: Role of Photoshop

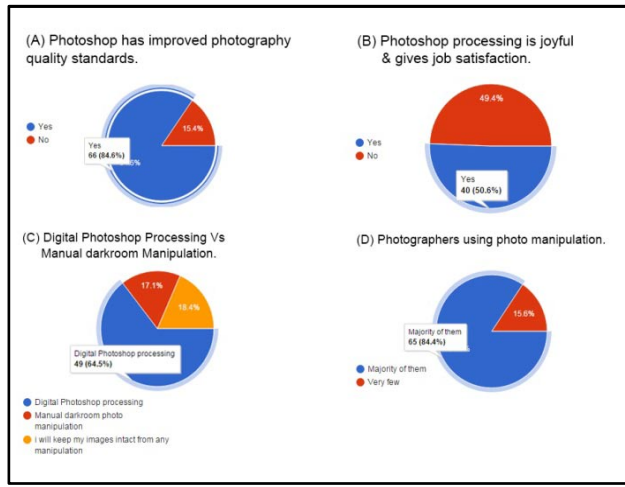


Figure 2. Enquiring the impact of Photoshop in photography

In figure 2(A), 85% respondents agreed that Photoshop has raised the quality standard of photography. Only 15% deny role of Photoshop in increasing photography quality standards today. 50% respondents enjoy job satisfaction by processing images in Photoshop compared to rest 50% who do not enjoy photo manipulation after shooting (Figure 2(B)).

Regarding making choice between digital Photoshop image processing and manual darkroom photo manipulation, 65% respondents chose digital while 18.4% chose manual techniques. Rest 17% were against any retouching in their photography (Figure 2(C)). When asked about photographer's inclination towards photo manipulation, 85% respondents accepted that majority of photographers use photo manipulation in their photography. Only 15% thought that very few photographers are inclined for photo processing (Figure 2(D)).

Is photo manipulation a negative or positive word?

The second set of questions is about enquiring photo manipulation being a negative or positive word in photographer's perception. As shown in figure 3(A), 78.4% respondent's perception was positive about the impact of photo manipulation, where only 21.6 % consider it in negative way. 65% respondents didn't want to be recognised as a heavy photo manipulation user, where 13.5% have no problem with this reputation (Figure 3(B)).

When asked about further explanation for their positive or negative perception on photo manipulation, 53 respondents gave their written their justifications that why photo

manipulation is positive for them, where only 31 respondents explained on why it is a negative phenomena.

43.2% photographers would use good amount of photo manipulation to make their photographs visually appealing, where 32.4% were against this practice. (Figure 3(C))

Figure 3(D) depicts that when asked about the practice of shooting in RAW format and later processing in Photoshop, 70% respondents considered ethically right, and 14.9% see it ethically wrong. On asking about their reaction on reputable photographer's practicing photo manipulation in unethical way, 50.7% respondents accepted that they have no problem, while rest 49.3% reacted to hate those manipulators (Figure 3(E)). 72% respondents accepted, they would feel guilt for posting manipulated photographs in social media, where 28% photographers accepted that they have no ethical dilemma in enjoying their popularity earned by photo manipulation (Figure 3(F)). A majority of respondents (92%) found positive role of Photoshop in their profession (Figure 3(G)). 37% photographers preferred to spend time with processing their photographs, while 41% don't like this (Figure 3(H)).

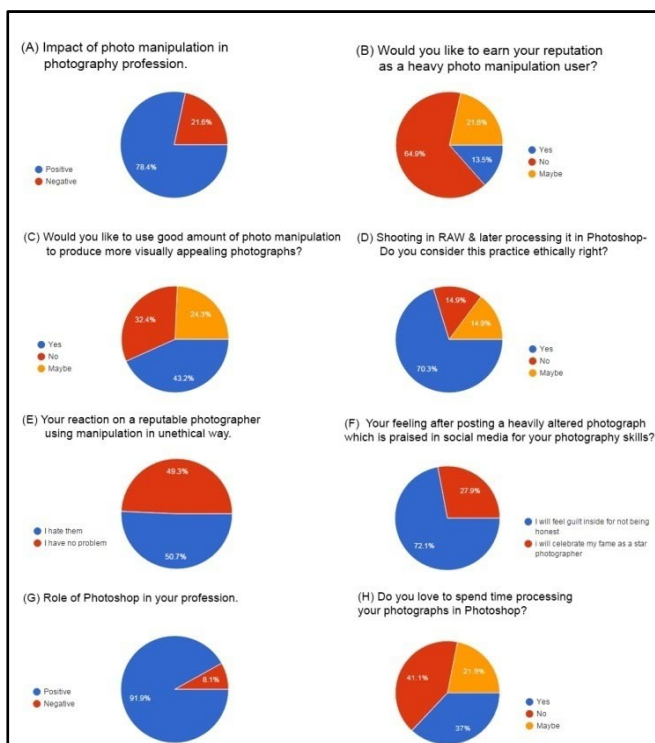


Figure3. Perception of Photo manipulation: Negative or Positive

Discussions

This study is one of the first which enquires views of photographers & actual practitioners of photo manipulation; otherwise research in photo manipulation has been interested in enquiring perspectives of readers, editors and photo journalists. Educational qualification survey of 79 respondents suggested that majority of the respondents were well qualified and were aware about the impact of photo manipulation on their craft. Age factor determined a trend that younger age group considered photo manipulation in positive way where elders still prefer purity in photography.

Almost all professionals accepted that Photoshop has improved the quality standards of photography. Interestingly, results of the study suggest that genre of photography didn't influenced respondents when it comes to enjoy processing their photos in Photoshop. A majority of respondents were in support of digital processing over manual darkroom techniques. Data analysis of this questionnaire says that photo manipulation practices are acceptable to all professionals dealing with photo processing irrespective of their photography genre & professional category, but amount of manipulation can differ according to their industry. This study finding revealed that majority of media educators, amateurs and digital artist were supporters of photo manipulation practice, whereas professional photographers were divided in their choices. This trend suggests that heavy uses of photo processing exist in lower side of pyramid in image making industry; going towards specialization enforces them to refrain from it. As photographers receive experience and reputation from their craft, they become less open to overexposure of photo processing.

Majority of photographers and other professionals from image industry accepted that photo manipulation is a positive term for their profession. They justify it by giving explanations like it gives them creative freedom with improved aesthetic value of their work and it offers applicable, time saving & economic solutions for their modern professional requirements etc. Those few respondents, who considered photo manipulation negative, were concerned only about purity in photography and ethical values but they also agreed upon positive factors mentioned above.

Majority of professional did not want their reputation as a heavy photo manipulation user, as it can spoil their public image as photographer. When interviewed, some famous photographers criticized other photographer's work which is accused of manipulation. It indicates that in photographer's perception, purity is valued more with growth in experience & reputation of photographer.

Majority of surveyed photographers were ready to learn newer manipulation techniques. That means photographers need photo manipulation to improve aesthetic quality of their work but not at the price of their reputation. Most respondents approved minor photo editing ethically right, which is in line with previous study by Greer and Gosen (2002)

that says “just as readers are tolerant of text editing, they tolerate minor levels of photographic editing such dodging and burning.”

Conclusion

The purpose of this study is to examine acceptance of photo manipulation among photographers and other Photoshop users. The study also focused on enquiring photographer's perception toward negative and positive impacts of photo manipulation on photography. The study concluded that photo manipulation is acceptable among all genres of photographers and digital artists in a positive way as long as it justifies their professional requirement. This research has brought light that Photo manipulation is a subjective phrase and its impact depends on its application. It has also revealed that photographer's perception toward negative and positive impacts of photo manipulation depends upon various factors like photography genre, professional experience and can vary according to the professional requirement. The study also revealed that in photographer's perception, photo manipulation is an art of delicate balance between transforming photos visually appealing and maintaining integrity of image. Photographers don't approve heavy use of photo manipulation in their work unless the objective is visual pleasure of viewer. These results support the earlier study by David Campbell (2014) for World Press Photo that “minor changes being permitted, while excessive changes are prohibited”.

Finally it is observed that there are differences in perceptions of digital artists & photographers on photo manipulation, the scope of this study can be expanded by further study in finding the scope for establishing industry wide standards of photo manipulation ethics and practices which are mutually acceptable to photographers & digital artist.

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Print Media Portrayal of Development Communication – A Case Study of MGNREGA

Lubna Reshi

University of Kashmir, Srinagar

Abstract:

Development communication is a developing approach employed fast in the developing world. It is a way of communicating -- in which communities are provided with information they can use in ameliorating their lives. Development communication performs the task of making public programmes and policies real, meaningful and sustainable. It is a way of addressing the information needs of a community to bring out an overall development and change in the quality of life of communities. In development communication, different types of messages are being used to change the socio-economic condition of people. One such concept of development communication is Mahatma Gandhi National Rural Employment Guarantee Act (MGNREGA). It is an Indian job guarantee scheme, enacted by legislation on August 25, 2005. It was launched on February 2, 2006 from Anantapur in Andhra Pradesh and initially covered 200 "poorest" districts of the country. The Act (MGNREGA) was extended to Jammu and Kashmir in 2007 and the implementation of NREGA is being carried out through Rural Employment Guarantee Scheme (REGS). When it comes to the propagation of development communication, media plays a pivotal role. Present study looks at the reportage of MGNREGA by the local media in Kashmir. For this study content analysis method is employed, wherein two leading dailies of Kashmir, Greater Kashmir and Rising Kashmir, are taken as samples. In this paper author will study the total number of stories covered by these two newspapers and would also analyse the headlines separately for the year 2016.

Keywords: *Development Communication, MGNREGA, Kashmir, Media*

Introduction

Development communication is a developing approach employed fast in the developing world. It is a way of communicating -- in which communities are provided with information they can use in ameliorating their lives. Development communication is an attempt at informing, creating awareness, educating and enlightening the people so that they can better their lives in every way (Aram, Srampickal, 2007). It is a way of addressing the information needs of a community to bring out an overall development and change in the quality of life of communities. In development communication, different types of messages are being used to change the socio-economic condition of people.

Dev com is purposive communication. We communicate not only to inform but also to influence the behaviour of the receiver of information. Dev com is pragmatic. To be pragmatic means being result oriented. We evaluate if we indeed made an impact, if we accomplished our purpose. Dev com is value-laden. Information sources, consciously or unconsciously, assign values to every message they communicate (Ongkiku, Flor, 2003).

Development communication is a social process—whereby communication media plays a vital role. The concept of development communication came into being when communication and the media made to development in the countries of the Third World. Thus, the communication media, in the context of development, are generally used to support development initiatives by the dissemination of messages that encourage the public to support development-oriented projects (Koul, 2011).

Mass communication expert Everett M. Rogers defined development communication which is put in order to further development. “Such applications are intended to either further develop in a general way, such as by increasing the level of the mass media exposure among the nations citizen, in order to create a favourable climate for development, or to support a specific definite program or project. In the above mentioned definition Rogers said that for the development of community; the community will create an environment or climate for development. This climate will be of two types — a) physical climate and b) psychological climate.”

Nora C. Quebral expanded the definition, calling it "the art and science of human communication applied to the speedy transformation of a country and the mass of its people from poverty to a dynamic state of economic growth that makes possible greater social equality and the larger fulfilment of the human potential."

This field emerged in the late 1950's amid high hopes that radio and television could be put to use in the world's most disadvantaged countries to bring about dramatic progress. In India the concept of development communication evolved during 1940's when the communities used to listen to radio broadcasts. The experimentation with development communication began in 1960's which was a brought by the universities, educational institutions, and by the Bretton Woods-school institutions (Koul, 2011).

When it comes to Kashmir concept of development communication is new. It began with Mahatma Gandhi National Rural Employment Guarantee Act (MGNREGA) -- an Indian job guarantee scheme, enacted by legislation on August 25, 2005. According to the web sources this scheme was launched on February 2, 2006 from Anantapur in Andhra Pradesh and initially covered 200 "poorest" districts of the country. The Act (MGNREGA) was extended to Jammu and Kashmir in 2007 and the implementation of NREGA is being carried out through Rural Employment Guarantee Scheme (REGS). This paper looks into the reportage of MGNREGA by the local media in Kashmir.

Development Communication and Role of Media

The communication media, in the context of development, are generally used to support development initiatives by the dissemination of messages that encourage the public to support development-oriented projects. Although development strategies in developing countries diverge widely, the usual pattern for broadcasting and the press has been predominantly the same: informing the population about projects, illustrating the advantages of these projects, and recommending that they be supported. A typical example of such a strategy is situated in the area of family planning, where communication means such as posters, pamphlets, radio, and television attempt to persuade the public to accept birth control methods. Similar strategies are used in campaigns regarding health and nutrition, agricultural projects, education, and so on (Servaes, 2007).

Media helps in bringing about the change which leads to development and this is brought about by the tools used in dissemination of messages. Media addresses the problem areas and targets the same to bring about a change. Media acts as a decision and opinion maker through which changes are made possible. According to Wilbur Schramm feedback plays an important role in carrying out the successful communication for development. He remarks, "It is because feedback helps in understanding whether a community is responding to the purpose or not. According to Schramm modern communication technologies would be of great use to meet the demand by multiplying the messages and reaching each and every worker associated with developmental work."

MGNREGA

To fight poverty more effectively the Central Government formulated the National Rural Employment Guarantee Act (MGNREGA) in 2005 – which is a wage employment programme. Some online sources mention this programme employment is provided to those who demand it.

The basic goal of MGNREGA is to secure livelihood by providing at least one hundred days of guaranteed wage employment in a financial year to every rural household whose adult members volunteer to do unskilled manual work (Puthenkalam, George, 2012). During its first phase of implementation, which began on February 2, 2006, this Act covered 200 districts and was extended to 130 additional districts in 2007- 2008. All the remaining rural areas were appraised from April 1, 2008. This act has a right based framework for adult members of a rural household willing to do unskilled manual work and guarantees employment within 15 days else unemployment allowance upto 100 days in a financial year per household, depending on the actual demand (Muthukumar, 2017). World Bank's annual report credits the government's flagship rural employment programme for not just unleashing a "revolution in rural India" but establishing a model

of inclusive development. The Bank reports remark that India's Mahatma Gandhi National Rural Employment Guarantee Act illustrates how good governance and social mobilization go hand-in-hand. According to an article in Economic Times this law creates an entitlement of 100 days of unskilled employment per year, at minimum wage, to all workers in rural areas who demand it. The law also provides for social audits and redress of grievances," the report states, while noting that the programme served as an instrument of providing a safety net for the poor.

"One of the key achievements of the Mahatma Gandhi NREGA has been that it has provided the rural poor with a safety net during times of adversity such as droughts, floods or a failed harvest. Demand for work is massive, mostly from poor and disadvantaged groups, and at times of the year where no other work is available. Not only does the programme offer a useful safety net, but it also helps spread awareness of rights and promotes dignity. The most significant aspect which makes the Mahatma Gandhi stand out as an employment creation and poverty alleviation scheme is the fact that work is provided as a legal right and not just a one-time scheme," states the report which was quoted in Economic Times.

MGNREGA in Kashmir

For making amendment in Section 1(2) of the NREG Act with a view to extend the Act to the State of Jammu & Kashmir, a Bill titled 'NREG (Extension to Jammu & Kashmir) Bill, 2007' was introduced in Lok Sabha on 7.3.2007. The Bill was passed by Lok Sabha on 19.3.2007 and was referred to Rajya Sabha for consideration. Rajya Sabha passed the Bill on 27.4.2007. The Bill received the assent of the President of India on 11.5.2007 and has been extended to Jammu & Kashmir with effect from 12.5.2007 – as is mentioned on the website of MGNREGA.

However, it is being believed people, in all these years, have not been able to reap the benefits of this scheme – due to its improper implementation. Going by the experts in field this scheme is in mess in Kashmir. The Tribune a national newspaper states that, "The Centre's flagship programme, Mahatma Gandhi National Rural Employment Guarantee Act (MGNREGA), continues to work on crutches in Jammu and Kashmir as the state owes a whopping liability of Rs 413 crore in terms of wages to labourers and the cost of material used for executing development works."

There have been many instances when the state government violated the guidelines of MGNREGA as well. Example of that is non payment of wages to labourers in the stipulated time for the development works executed about six months ago.

According to an official, as said to a newspaper, in the department of Rural Development the total liabilities of the state under the MGNREGA scheme are around Rs 413 crore. The Centre has provided the state nearly Rs 375 crore, which is with the finance department. Out of this, about Rs 170 crore has already been released while the

remaining amount will be released to the district authorities for payment of wages to labourers and clearing other liabilities after the reopening of Durbar move offices in Srinagar.

Quoting Daily Excelsior, one of the dailies in Kashmir, Abdul Haq Khan, Minister for Rural Development and Panchayati Raj Department, remarked that they had received the money from the Centre and the department would soon clear the liabilities. "There were certain technical issues which delayed the process of clearing the liabilities. Apart from the amount received under MGNREGA, the Centre has also provided the state Rs 200 crore for other development activities in rural areas," he said.

Review of Literature

From time to time MGNREGA has been covered by all the local dailies. There are some scholarly articles and analysis pieces as well where in MGNREGA have been discussed. These studies have focussed on the progress of employment guarantee provided by this scheme and how it has operated and implemented during these years.

According to one such research under this scheme a large number of unlettered households have made the effort to come forward to register themselves under the scheme. The scheme has somehow reduced the problem of migration in villages.

While another researcher argues that that the implementation of the scheme across India has bypassed Kashmir and what little analysis there is, is limited to official statistics. This research emphasizes on the fact that understanding of the outcomes of such schemes depends on the analysis of ground level data rather than official figures alone

Some local dailies have mapped the gap between the actual act and ground reality. Kashmir Life, a weekly newspaper, has discussed some important points about this scheme. It remarks that the state government has also violated the guidelines of MGNREGA when it comes to paying the wages to labourers during a stipulated.

When it comes to national and international level a lot of literature has been published about MGNREGA but when it comes to Kashmir not much has been done.

Objectives

- To understand the essential features of the scheme.
- To understand its implementation and performance
- To analyse the reportage of MGNREGA in Kashmir

Methodology

To meet the purpose of this research content analysis method was employed where in number of stories were analysed for a period of one year. For this research two local dailies of Kashmir, Greater Kashmir and Rising Kashmir, were under study. Researcher also studied the headlines of the stories carried by the newspapers.

Content Analysis Approach

Stories Covered

The stories covered have been both positive as well as negative; however, stories mostly done by the local dailies in Kashmir are based on government version. It was noticed that Press has not been able to dig deep to bring about the truth about the implementation of MGNREGA in Kashmir.

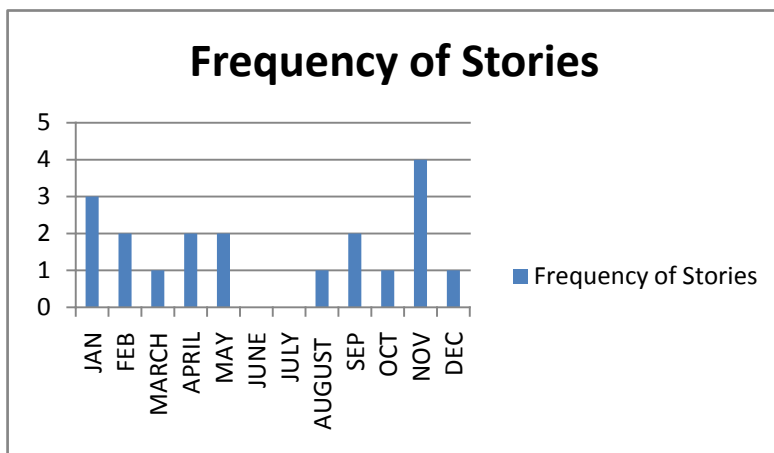
Frequency of Coverage

The frequency of print media stories about MGNREGA, during the year 2016, has been quite less. An analysis was done of the stories covered by two local dailies so that an understanding could be developed and a conclusion be reached accordingly. Therefore, the researcher analysed the content of every day of every month to get a broader understanding about the kind of reportage done by Greater Kashmir and Rising Kashmir.

Reportage by Local Dailies

Greater Kashmir

Serial No	Month	Number of Stories
1.	January	3
2.	February	2
3.	March	1
4.	April	2
5.	May	2
6.	June	...
7.	July	...
8.	August	1
9.	September	2
10.	October	1
11.	November	4
12.	December	1



Headlines

January:

- MLAs allege misuse, interference in allotment of MGNREGA works
- Rural dev dept to construct stadiums, playgrounds under *MGNREGA*
- Rs 30 crore utilised under MGNREGA in North Kashmir

February

- MGNREGA implementation in JK: Centre picks up holes
- Rajouri: Former MLA seeks probe in utilization of MGNREGA funds

March

- BJP claiming credit for MGNREGA

April

- *MGNREGA* implementation suffers due to incomplete administrative structure
- MGNREGA: CAG finds no annual social audit in majority of states

May

- Revamping MGNREGA in Kashmir

June

- No stories

July

- No stories

August

- 1885 fish ponds to be developed in state under MGNREGA: Abdul Haq

September

- MGNREGA employees seek regularisation, pay hike
- Abdul Haq calls for comprehensive strategy to publicize MGNREGA

October

- Minister launches Geo-MGNREGA in JK

November

- Rural dev dept to construct stadiums, playgrounds under MGNREGA
- MGNREGA, IAY schemes reviewed
- No bunds, drains or lanes from MGNREGA funds
- GoI points out several deficiencies in implementation of *MGNREGA* in J&K

December

- AJKPC hold protest against RDD

Rising Kashmir

Serial No	Month	Number of Stories
1.	January	3
2.	February	...
3.	March	1
4.	April	1
5.	May	1
6.	June	...
7.	July	2
8.	August	1
9.	September	1
10.	October	2
11.	November	2
12.	December	1

Headlines

January

- Govt uses MGNREGA as political tool to benefit coalition parties' workers: Opposition
- Jan seeks review of MGNREGA, calls for prioritizing public utility works
- DC Pulwama reviews implementation of RDD works

February

- No stories

March

- Massive scam comes to fore in various Kashmir blocks

April

- MGNREGA*: no annual social audit in majority of states

May

- 'Over Rs 300 cr spent on MGNREGA works in Kashmir'

June

- No stories

July

- Misappropriation of MGNREGA funds in panchayat
- 'Use MGNREGA funds to create employment, durable assets in rural areas'

August

- 84% allocation spent under MGNREGA

September

- 332 developmental works completed under

October

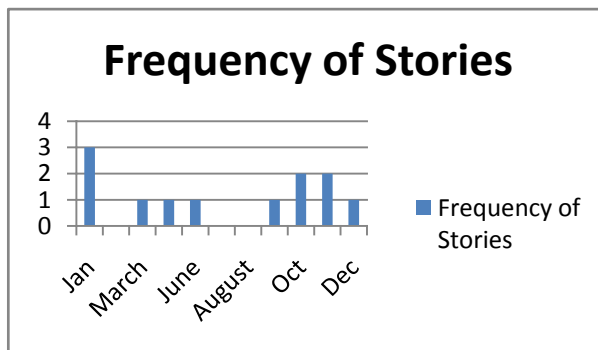
- Only 47 pc of approved labour budget used under MGNREGA
- Need for geo-tagging of assets created under

November

- GoI points out several deficiencies in implementation of MGNREGA
- Rural dev dept to construct stadiums, playgrounds under MGNREGA

December

- 70 dev works worth Rs 1.71 cr taken up under convergence in Budgam



Findings

This study is about the 'print media portrayal of Development communication' where MGNREGA has been taken as a case study. The study was based on understanding the reportage done by local dailies in Kashmir when it comes to development communication. During research it came forth that almost all the stories are based on the version of government. No opinion pieces or in-depth analysis is being provided to understand the operation of this scheme in Kashmir – which employs that the development communication is not a dominant narrative in Kashmir. During the course of research it was also noted that this scheme, based on expert opinion, has not been

properly implemented. There are many lacunae in furthering its operation and has not served its purpose.

Conclusion

- The basic idea behind implementation of MGNREGA was to provide a financial support to the unemployed households of India.
- In Kashmir this scheme isn't implemented as per to its stated objectives so it can be said it works on staffs.
- State owes a liability of Rs 413 crore in terms of wages to labourers and the cost of material used for executing development works.
- The guidelines of this act have been violated by the government regarding the payment of wages to labourers in the stipulated time. The performance of the scheme after the analysis is not up to the mark and it is difficult to conclude that MGNREGA has performed well.
- Two major local dailies of Kashmir mostly carry the state based news – which comes in the form of press notes.
- No in-depth analysis has been done so far when it comes to weigh its pros and cons. It has been very occasionally that someone came up with a comprehensive story about this scheme.

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Feminism through the eyes of Inger Bergman's 'Cries and Whispers': A case Study

Dr Asha Kaushik and Manu Priya Chhabra

University of Petroleum and Energy Studies, Dehradun

Abstract:

There are a lot of films of this century that talked about empowerment of women or portrayed woman as stronger than men and even tried to address the issues which women face in day to day life. But, a movie was made in 1973, which showcased the story of three sisters and their lady servant all strong characters diminishing the role man in their respective lives. This movie was Cries and whispers. Director was an auteur – Ingmar Bergman. As, Bergman was considered a man who refused to believe in politics so, for him definition of feminism was slightly different from the rest of the world. So, this paper will try and find out Bergman's view of feminism in his critically acclaimed film Cries and whispers.

Keywords: *Feminism, film criticism, visual analysis, women and cinema.*

Introduction

In the nineteenth century several challenges were posed on any kind of act by women that depicts their freedom to express their feelings and they had to overawed many odds in order to express themselves. At the beginning of the 19th century, little opportunity existed for women, and thus many of them felt uncomfortable when attempting to enter many parts of society. The absence of advanced educational opportunities for women and their alienation from almost all fields of work provided them little option in life. In early 19th century feminism perceived silence due to the response to the successful backlash campaign by the traditionalist press and media, especially against the word feminism and its falsely association with male-bashing and extremism.

Change and difference are always recognized through comparison. By 21st century feminism turned into a moment that supports equal rights for men and women, but does not have a term like feminism to articulate that notion. The struggles are more individual as if they don't need feminism anymore. The mass media play on these dichotomies as they perpetuate western culture. Generally it is observed that films define women within the confines of traditional domestic roles and sexual-appeal constraints, insufficiently counteracted by alternative portrayals. In addition, women are underrepresented in status and power positions in the media.

Though feminism was seen under a different when a female character passed Ingmar Bergman's lens. He was, a director from Sweden; known as one of the classic Auteur director. His work is full of symbolism and thematic. His films were a visual treat for the cinema lovers or critics. All of his films explored the nature of his characters under various circumstances.

The majority of his films deal with the rather bleak subjects of suffering, loneliness, solitude, sterility, somberness and the anguish of the soul. However, in spite of such grim subject matter, and thanks to a close collaboration with acclaimed cinematographer Sven Nykvist, Bergman's films capture dramatic, eye-catching images of immense beauty. (Sloan, 2011)

At times, the agony and pain, his characters portrayed was so severe that the audience might want to turn away from the screen. One such work of Bergman is Cries and Whispers which revolves around the characteristics and physical circumstances of the four women. The film reveals their extraordinary strength keeping in mind the daunting odds against which they overcome.

Talking about Cries and Whispers, it is placed in an old English manor and its owners. The big house is owned by Agnes (Harriet Andersson) and she is living with her sisters Karin (Ingrid Thulin) and Maria (Liv Ullmann). The three sisters are accompanied by their house maid Anna (Kari Sylwan). Agnes, a young, virginal woman is dying with womb cancer. The other two sisters Maria and Karin, on the other hand are married but are unhappy with their marriage and husbands. The married sisters came to their childhood home to take care and provide comfort to their ailing sister. Anna, the faithful and reliable maid, goes to great lengths to make Agnes as comfortable as possible during her last days. The film portrays the last two days of Agnes' life where she was in terrible pain. The terrible effect of the emotional and physical pain afflicted on these characters and how they cope up with the pain is what is depicted in Cries and Whispers.

Findings and discussions

"Contemporary art that explores past worlds seems far more interesting than simply contemporary issues involving women. Feminism is a political term and it is because of this that it is not especially useful when referring to art because art is something which stands apart from political propaganda. The films of Ingmar Bergman are some of the most remarkable that anyone has ever experienced, after all, they are an experience, and they aren't political in any way."(Breaking Down Bergman, 2013)

As stated above, Bergman was not a political person so instead of portraying or fighting for the rights of woman, he was more interested in the psychology, the thought process,

the spirit and soul of a woman. In his films he mainly presented the women who believed in god, prayed to the almighty and still always felt an absence of god; their struggle in unhappy marriages, love and hatred. Bergman exposed the topic in such a manner that all the cards were laid face to face on table.

Since politics were of little importance to Bergman, he found “self-enlightenment in his exploration of femininity; this is what François Truffaut called “the feminine principal.” Ingmar Bergman said that women were “the world I have developed in, perhaps not for the best, but no man can really feel he knows himself if he manages to detach himself from it”. (Sloan, 2011)

So, to enlighten himself Bergman, tried to understand the women who were around him, touched the various aspects of his life both personally and professionally. During his lifetime of eighty-nine years he was married to five women. The first four marriages ended in divorce and his last wife died of Cancer in 1995. Aside from his wives, Bergman had romantic relationships with his actresses as well. He shared a romantic bond with Harriet Andersson (1952–55), Bibi Andersson (1955–59), and Liv Ullmann (1965–70). In a documentary by an Indian Director Dheeraj Akolkar named ‘Liv & Bergman’, Liv Ullmann commented on Ingmar Bergman and his working style. She said, *“You can see a reflection of his (Ingmar Bergman) relationships in the movies he made”* (Fernández, 2015).

In an interview Liv stated, *“He never told his actors what he wants from his actors or what should be the outcome of the scene, he gave us the scripts and let us decide, decipher and decode the scene and act according to our own interpretations.”* (Fernández, 2015).

Liv and Ingmar worked together for twelve films. They were actor and director in ten films and in two films they worked as co-directors. ‘Cries and Whispers’ was one film where Ingmar directed Liv. She played an important role of Maria in the film. The film is all about the four female leads. Each character has a unique charm which is enhanced by their clothes and their reaction to various circumstances. Colours play a vital role in the film, especially in this one, as all Ingmar Bergman’s films were black and white except for Cries and Whispers. This movie was made using three colours—black, red and white. Bergman explained the use of red in the following manner:-

“All my films can be thought of in terms of black and white, except for Cries and Whispers. In the screenplay, it says that red represents for me the interior of the soul. When I was a child, I imagined the soul to be a dragon, a shadow floating in the air like blue smoke—a huge winged creature, half bird, half fish. But inside the dragon, everything was red.” (Norman, 1984).

So, for Bergman, red was the colour of soul or the inside colour of human body. Along with that this movie associated many emotions to the colour red. Red denoted love, infidelity, pain, even comfort and nurturing. Also, red gave this film's unique way of transition. So whenever a flashback was supposed to be included in the story two methods were used either the screen slowly turned scarlet red and then the flashback image emerged. This was opted as according to Bergman such same colour or screen one witnesses after closing his/her eyes, after being exposed to a bright light. Thus whenever a character tries to relive a past memory, he/she closes his/her eyes and so this transition effect was used. The other transition technique that was used was an extreme close-up. This was also used during the flashback just to show the non-linearity of the film. According to the classic director himself, reason for choosing the same technique was to show in a way that the camera is taking the audience along with it when it is about to enter the brains of a character in order to give an impression that the memory which is being portrayed on the screen is as same as the image saved in the brain of the character itself.

But the use of red is well complimented with white and black. All the walls and carpets of the manor are red but the nightgowns and sheets used by the protagonists are white. Also, black attires were worn after Agnes' death to show the mourning in the house. Apart from this, all the men in the film were always seen dressed in black.

Red, white, and black, the three colours on which the whole movie is based are also associated to the moon. Three different phases of moon use these different colours. The rising moon is red, the full moon is white, and the new moon, seems invisible, is associated to black colour. The moon also has a significance with women's menstrual cycles. So, the four women displayed different aspects of womanhood and used these colours in the following manner:-

AGNES: The Virgin

Agnes the virgin sister, dying, writhing in pain, can be termed as the factor which brought everybody back to the manor. Karin and Maria came back to their old house just to take care of their ailing sister. Agnes' played by Harriet Andersson. About the colours, Agnes is always dressed in white gowns. Her room like any other part of the house has red walls and red carpet and she is always wrapped under white sheets and red blanket. In this film Bergman portrayed last two days of Agnes' life and her post-death life. Her disease and death brought out various facets of all the characters in the film. She is always seen holding her stomach and writhing in pain. So, making it evident that her disease is related to the uterus as her lower abdomen is seen slightly bloated. Agnes is dying, yet, in the last days of her life, she was never accompanied by a man. The only man who entered her room while she was still alive was David, the family doctor. Agnes was very well aware of her medical condition; she never expected Dr

David or his medicines to comfort her in any manner. Whenever her pain became unbearable, she always asked for her reliable Anna, who tried to comfort Agnes in every possible manner. During such moments of extreme pain she (Agnes) was cradled like Jesus in the arms of Mother Marry. Though, she was in pain but still, she tried to be co-operative so that her sisters and maid's task becomes less cumbersome.

Apart from Agnes' pain the film also represented her happy times. After her death comes a voice over of Agnes where all four women—the three sisters along with Anna are walking in the gardens of their manor and they stop at a swing. Agnes' diary entry about the scene is as follows:

"All my aches and pains were gone. The people I'm most fond of in the world were with me. I could hear them chatting around me, I felt the presence of their bodies, the warmth of their hands."

According to Agnes this was the moment where she experienced perfection, a rarest of the rare state to attain. She was happy because her loved ones were with her, happy and smiling. Agnes' character never talked or thought about a man not even her father. She was very fond of memories of her mother. She was surrounded by women all her life and she never felt the necessity to have a man in her life. Unlike, the concept of feminism; where equal rights and space are demanded for both the sexes Agnes' character was strong enough to never have to ask for any kind of physical or mental desires, wishes or support from the opposite sex.

MARIA: The beautiful and independent soul

Maria, the beautiful, sensuous and flirtatious second sister played by Liv Ullman, is the Venus or Aphrodite. She wears red coloured clothes and her hair is also red. She has a husband named Joakim but she still flirts with the doctor who is treating Agnes—Dr. David.

Her character is full of emotions like adultery as she is not satisfied with her married life and her husband Joakim is aware of adultery and he is unable to say anything to his wife. Maria's husband can be termed as cuckolded. Such a term is apt for him as he was living with his wife's infidelity without uttering a word. He even tries to commit suicide because of the same but the attempt turned out to be an unsuccessful one. Thus, their relationship describes the incompetency of man to exercise a control over his personal life, wish and will. The woman on the other hand is competent enough to take her decisions without asking for permission from anyone. She is neither answerable nor seeks permission of the opposite sex.

Maria's character seems a little mercurial as well. She tries to resolve her issues with the elder sister Karin while Agnes was alive. There was a scene where both the sisters caress each other. They were talking but, their conversation was not audible, their hand

gestures and expression and the red background described the intensity of the scene. The state of ecstasy of the characters was clearly visible.

Later, when Agnes dies Maria became indifferent to Karin (again). Karin tries talking to her only alive sister with whom she recently resolved her issues. But, Maria, who is generally the communicative one; turns out to be the less eager one to talk to her elder sister. They were leaving the manor forever. This was the last time the two sisters were together. Maria spoke to Karin during Agnes' illness because they were supposed to spend a lot of time together. But, when she realizes that their communication gap is going to get wider as their conversations will cease. She becomes indifferent to Karin, totally detaching herself. Though, Maria takes care of her ailing sister Agnes but she is not very attached to her as well. As Maria never comforted Agnes, Anna was the one comforting Agnes when the pain became unbearable for her (Agnes). Thus, all in all, Maria's character gave away the impression of a strong and independent soul who is never bothered about the surroundings or the peer group. The only thing that mattered to her was her own wish, will and comfort.

KARIN: The Strongest free willed

Karin played by Ingrid Thulin, was mainly seen wearing black in the film. The purpose of black was to portray a side of Karin's character which represents hatred, guilt and despair. She is both virginal and deadly. She is married and has five children. But the truth about the character is she does not like touching. She kept saying lines like "Don't touch me." & "I don't like to be touched." to Maria and Anna.

She might have had given birth to children. But, she mutilates herself to keep her husband away from her and to offend him. Katherine Loan in her blog writes about the scene:-

This scene was explained by a female critic named Verina Glaessner. She wrote for Time Out magazine that, "The short sequence where Thulin, in period costume, is undressed by her maid, which says all there is to say about clothes, disguise, repression. Cries are about bodies, female bodies, in the extremity of pain, isolation or neglect." The critic then seems to take a feminist stance by using a term that was reclaimed by strong women as being positive in connotation, the word being "cunt." Glaessner states that "Karin (Thulin) mutilates her cunt with a piece of broken glass and, stretched out on her marital bed, smiles through the blood she's smeared across her mouth at her husband in a celebration of a marriage that's 'a tissue of lies'" (Sloan, 2011).

As explained by Varina and Katherine, Karin finally decided to tell her husband about her freedom and she chooses a unique and daring way to do so. Karin puts the glass shard in her vagina and goes to the bedroom sits on her bed staring at her husband. She parts her legs, smears the blood from her vagina onto her lips.

The blood which Karin used was not the menstrual blood. This was a result of Karin's strong act where she inflicted pain upon herself in a sexual manner. As, when Karin and her husband were having dinner; a glass with red wine shattered. Karin picked up a shattered glass piece and inserted that piece in her '*cult*' later, when she was getting dressed for bed.

According to feminist writer Joanna Frueh, the cult is referred to the vulva as well as the vagina. It is implied that after the glass of wine shatters on the dining table where Karin's husband the "diplomat," mean and nasty Fredrik (Georg Årlin), tries to oppress her, Karin instead of giving up, does something which is quite unbelievable to show her freedom. She inserts the shard into her vagina. The act is masturbatory in a very sadomasochistic, dangerous way as the shard had a shape like a phallus. This action can also be termed as pro-woman because Karin does this out of her free will to try and feel something without the help of a man. She in a way regains complete control over her body or in other words she needs no man to govern her or she over powered the man who was trying to suppress her wish, will and freedom. Fredrik on the other hand feels humiliated and repelled by his wife's audacious step.

Here, Karin is trying to tell her husband that she owns herself. No one can take away her freedom from her. This scene can also be seen as the celebration. Karin is celebrating her free will, her rebellion. In a way she conveys her husband that she is the sole owner of her body that is why she inflicts such intimate and sensuous pain. Her purpose perhaps is to give away a message to her husband that the ownership on her body lies in her own hands. Also, she is conveying a message that this self-inflicted pain hurts less than the pain which was induced on her by others (her husband precisely) for his own pleasure (consummation of their marriage). Thus, she is celebrating womanhood with audacity.

ANNA: The Mother

Apart from the three sisters, there is one more woman in the story, Anna the plump, bosomy and nurturing mother played Kari Sylwan. She is portrayed as a perfect mother who is ready to go to any lengths and breadths for her children. She had a daughter who died because of negligence of family doctor-David. As appears in the various scenes she is obedient as she follows orders given to her very rigorously. She is often seen praying which gives an impression of religious side of hers. The iconic image of the film is also Anna. She is seen holding Agnes similar to Michelangelo's Pietà. Anna is bare breasted and is trying to comfort Agnes by giving her the touch and warmth of her breasts. Anna always tried to ease out Agnes' pain so that she could rest in peace during her final days. It is due to Anna's motherly characteristics Agnes was cradled like a child. Though Anna always tries to comfort and nurture the two sick daughters of hers; but, the sad part is that both the human beings she is trying to nurture or comfort, eventually die.

Katherine Sloan in her analysis of *Cries and Whispers* states that, *"I believe that the film- or whatever it is- consists of this poem: a human being dies but, as in a nightmare, gets stuck halfway through and pleads for tenderness, mercy, deliverance, something. Two other human beings are there, and their actions, their thoughts are in relation to the dead, not-dead, dead. The third person saves her by gently rocking, so she can find peace, by going with her part of the way"* (Sloan, 2011).

There is scene which takes place after the biological death of Agnes which can be termed as a dream sequence. In the scene Agnes is not ready to go as she is afraid of the loneliness and asks for company. When Anna informs Karina about Agnes' request, she (Karin) refuses to fulfill her dead sister's request. Stating reason for the denying the request Karin said, "she has already begun to rot. She has foul spots on her hands."

Maria on the other hand gathers the courage and enters the room to sit with Agnes. She talks to her; but, when Agnes kissed her she is terrified and runs out of the room screaming. That is when Anna, the motherly figure comes to comfort Agnes in her last journey. She cradles the dead against her body on the death bed. As Anna was not able to deliver a child that had a long and healthy life so she has been willed to deliver a woman she loves to eternity. Accompanied by Anna on her death expedition or "half way," as Bergman calls it, on her death Agnes is able to find peace.

The uterus, which for Agnes is diseased and the cause of her death, could not give birth to a child so she is supposed to find another way of purification. To attain the same, she remains innocent like a child all dressed in white when she was being held at the bosom in an almost Christ-like way by Anna which justifies the shot's resemblance with the symbol of the Pietà. This iconic image became the USP of the film as two women were shown depicting love, care, death, decay, comfort, religion, faith and affection.

Apart from these four prime characters there are some more characters in the film. Though the mother of the sisters is already dead but Agnes thinks about her often. The character of the mother is also played by Liv Ullmann. The mother is both, melancholy and happy around her daughters. Loneliness and solitude were her main characteristics still there was no reference of a man for her in Agnes' memories/flashbacks.

Then, there is Dr David played by Erland Josephson. David is the one who was attending Agnes during her last days the same family doctor who treated Anna's daughter but, she died because of his callous behavior. He is having an affair with the beautiful and sensuous Maria, though he tries to stay away from her but his weak will disobeys him, he finally gives away to Maria's seductive charms. There was also a priest, played by Anders Ek who pronounces a sceptic's eulogy over the dead Karin.

The difference between the eating habits of men and women in the film gave away a lot about their characters as well. The way they ate in the film said a lot. Men in the film either seen eating something or taking up activities related to sex. All three men were seen eating vigorously. On the contrary, women on the other hand were picking at their

food. They had wine glasses next to their food but instead of drinking the wine women were witnessed spilling the wine. This whole situation gave an impression of men seen as the consumers and women were the one's being consumed. Still women emerged as the powerful ones.

Conclusion

Ingmar through his movies created woman of independent nature. Behavior of men towards the women in this movie is detestable. It is a film about four women dressed white, carrying parasols in a red house are observed to be completely content in their "virginal" world without men.

Agnes says "the people I'm most fond of in the world were with me. I could hear them chatting round me; I felt the presence of their bodies, the warmth of their hands. I closed my eyes tightly, trying to cling to the moment and thinking, come what may, this is happiness" (Norman, 1984).

'Cries and Whispers' is dreamy or it can be termed as a dream that was caught on film by someone who understands the magic of Cinema like Ingmar Bergman. Bergman was charmed by women all his wife that charm turned out to be magical when he used incredible actresses in a mesmerizing project like this. The movie pays is focused on inner beauty which looks raw. That is why, even the dying and suffering woman like Agnes looks beautiful on screen. For Bergman women were always beautiful as they seemed enchanting to him and that makes him a feminist as his heroine has rigorous control on her emotion when she has to face the man's world. Ingmar immortalized women's dilemmas, feelings, experience, and cravings by successfully and authentically projecting them in the form of art and revealing what was till then hidden and personal into something universal, and so very true and real. Directors could not dare express their views in a straight way as they feared the rejection by the society. Instead they presented in their works integral relation between money, love, and marriage and their relevance to the social scenario of the age, and how everything in turn would go on to affect a woman's life. Ingmar heroines were presented as strong and thinking individuals, making their own decisions. His movies were not exactly aimed towards revolutionary social change but they showed a marked shift from the conservative social ideology of the day in context with the heroines and their relationships. Ingmar heroines set their own trend and took exception to this rule. They were tough minded and strong in their presentation. It could be wisely said that Cries and Whispers is feminist because it is all about women. Something as beautiful as woman itself makes Cries and Whispers special in its own unique feminist way. Lucky are the ones who are able to identify this beauty.

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An empirical study of the recent trends in Web 2.0 based teaching and learning context in higher education

Priyanka Kumari and Virendra Singh Nirban
BITS, Pilani

Abstract:

The advent of web 2.0 has significantly influenced students' learning behaviour especially at graduate level; as such, teaching methods at graduate level also need to be molded in a similar fashion to cater to the demands of the tech-savvy generation, often regarded as 'digital natives'. Web 2.0 has opened up different channels of learning and teaching. While students are way ahead in using these technologies, the increasing technology-oriented teaching pedagogy demands increased efficiency and expertise from the teachers' side as well. This paper is an analysis of the quantitative data gathered through questionnaire and personal interviews. Separate data has been gathered from students and teachers from different colleges of India. The study suggests that in Indian context, the use of web-enabled technologies in teaching at graduate level is rare, partly due to teachers' unawareness of them and partly due to their apprehension about these developing technologies. However, results also predict that today teachers are relatively more aware as they were a few years ago; today they do appear optimistic about using web 2.0 in education and show clear signs of approving its usage by students when it is under the supervision of teachers.

Keywords: *Web 2.0, Web-enabled Education, Higher Education, New Media Technology.*

Introduction

Technology has always affected teaching pedagogy since its inception; whether it was the invention of computers or the emergence of computer aided tools like projectors, smart boards, CD/DVD based learning, course management software, e-learning and computer applications like MS Office, all have contributed significantly to make teaching effective and interesting, with economy of time and labour. Web 2.0 is one such advancement in the field of technology which seems to have potential to enhance learning and teaching behavior at graduate level. The web 2.0 encourages teaching beyond classroom; with its interactive and collaborative features, further fortified by learner empowerment, it proposes an altogether different approach to teaching in which web becomes the platform where learners take the centre stage and become the content creators while teachers act solely as facilitators of knowledge. Talking in Indian context, a number of different educational boards, with different syllabi, modes of instruction and evaluation methods, pose significant challenges to our endeavours of imparting equivalent education across the nation. While some institutes are highly tech-friendly,

there are some colleges which neither use technology nor feel the need to use it. Consequently, we have graduates who considerably differ in their knowledge, approach and level of awareness about the developing technologies. With web 2.0 gaining immense social acceptance and thereby promising better approach to teaching and learning, it can be expected that learners would now be members of a more homogenous group who would share common knowledge and awareness of the subject matter and of the technologies themselves.

This research is an attempt to evaluate awareness, uses and implications of using web 2.0 in teaching at graduate level. Although the technologies are not new in terms of their uses but their usage in teaching has hardly been explored in Indian colleges. The report briefly discusses the awareness about and usage of the web 2.0 by undergraduate students, and teachers' perception towards these developing technologies. The study is expected to show the extent of awareness of these technologies among teachers and students in Indian colleges and would indicate the usefulness of the web 2.0 so that they can be integrated in the mainstream instructive pedagogy. In addition to this, the research would serve as a pilot for conducting further researches in global context.

Literature Review

A large number of researchers have talked of the opportunities and challenges that web 2.0 offers in higher education. Researchers argue that it facilitates social constructivist pedagogy (Rosen & Nelson, 2008; Huang, Yang, & Tsai, 2009; Newland & Byles, 2013) and creates a 'prod-user' identity where users are not only users but also the producers of learning resources (Brown, 2008; Huang et al., 2009). So, their involvement in the process of knowledge creation encourages them to not only develop their critical thinking skills but also plays a pivotal role augmenting the adoption of emerging technologies. Scholars in the field suggest blending computer mediated pedagogies with traditional face-to-face teaching methods. Williams and Chen (2008) argue that blended learning draws on the strengths of both distance education and face-to-face learning, and hence creates a superior learning environment for students and teachers. Price (2008) enumerates another advantage of web 2.0 in higher education and argues that with the help of its announcement feature, it is easier to notify students of the most recent information. For teachers, web 2.0 can be a platform where they can access teaching resources, share their practices and collaborate with the peers (Kale, 2013). Further, the archived text and audio logs can help teachers monitor student performance and his/her knowledge acquisition over a period of time (Risquez, 2008; Su & Garcia, 2008)

While collaboration in the educational context facilitates collective learning and knowledge creation; in social context, it facilitates the emergence of a sense of community which is favorable to efficient learning (Su & Garcia, 2008). Kale (2013) argues that education with web 2.0 promotes "self-expression", increases students'

motivation and inquiry skills. Sometimes, face-to-face interaction becomes intimidating to those learners who are timid and introverts, and in such cases, web 2.0 can potentially be helpful in facilitating expression of opinion and thought.

Researchers have also identified certain challenges in successful implementation of web 2.0 in higher education. One major impediment is the unreliability of the user-generated content (Brown, 2008; Rosen & Nelson, 2008; Olaniran, 2009). The role of institutions, when people would find the required content elsewhere, is also a major concern (Brown, 2008). The heterogeneous group of digitally enhanced learners is another potential challenge (Rosen & Nelson, 2008; Williams & Chen, 2008; Kale, 2013); all students grow up at locations which are geographically as well as culturally diverse from one another; as such, assuming them all to be equally improved would be erroneous. In fact, cultural difference is a challenge in itself; in few cultures, people are less likely to share anything publicly (Churchill, 2011). Further, while high-context cultures easily accept teachers as facilitators of knowledge, the power-distant cultures seek increased directions from teachers in the unstructured learning environment of Web 2.0 (Olaniran, 2009). Another challenge relates to the time zone difference in a group of students who come from different geographical areas (Olaniran, 2008). However, while anonymity, openness, and time zone differences among different countries are considered as challenges by many, there are some researchers who consider them to be advantageous. For instance, Su & Garcia (2008) argue that anonymity could lead to profanity and misconduct, while Price (2008) argues that this anonymity, resulting from the reduced influences of race, gender and age, enables students to be more explicit with their thoughts. Openness, on the one hand, provides the opportunity to express their views in a better way (Collis & Moonen, 2008; Price, 2008); it, on the other hand, may prevent students to participate and share fully owing to lesser security and the tension of being embarrassed since anyone can view whatever they share (Churchill, 2011). The time zone differences become an impediment when learners from different countries join a community of practice that works according to its own schedule (Olaniran, 2008; Su & Garcia, 2008); however, this very difference frees them from the time limitations and allows learners to post at their leisure on various asynchronous platforms of web 2.0 like discussion forums, blogs and wikis (Price, 2008). William and Chen (2008), in their study, figure out that the most significant barrier is the demand for high levels of awareness and preparation. Many of the students and instructors are neither fully aware nor prepared to incorporate technology in higher education. Apart from this, assessment is also an issue of concern in a contribution-oriented pedagogy where there is no 'right' answer (Collis & Moonen, 2008; Kale, 2013).

Huang et al. (2009), in their study, argue that to identify right co-learners, find the right learning context, provide the right learning services, and facilitate learner-centric collaboration and communication through right user interface, are some significant challenges. Another impediment is to sustain compatibility between the inflexible practices of school curriculum and the open and chaotic nature of web 2.0 students

(Kale, 2013). Leung (2008) identifies lack of enthusiasm in students as of primary concern; for him, the major challenges are to 'efficiently incorporate online discussions in on-campus courses and to motivate learners to participate in it with interest'.

In case of teachers, a major barrier is to make instructors understand the pedagogies of online connections (Richarson, 2007). Amundsen and Sohbat (2008) argue that it is imperative to develop instructor's thinking to understand the meaning of collaborative learning and its potential to support student learning; collaborative learning does not simply mean clarifying one's doubts, rather, it should lead to what Van Aalst called 'collective knowledge advancement'. Further, technological incompetence of academy and the teachers (Collis & Moonen, 2008; Level & Hoseth, 2008; Olaniran, 2008; Williams & Chen, 2008; Newland & Byles, 2013) and their indecisiveness concerning which technology to use and when to use (Olaniran, 2008) is a challenge. The time commitment expected from teachers to monitor and guide students, and manage discussions is also a challenge (Price, 2008). Rosen & Nelson (2008) argue that Web 2.0 tools may divert educators from their objectives of teaching and learning. Additionally, technology constrictions like narrowed access to technology (Jordon, 2008; Olaniran, 2008), constrained bandwidth (Jordon, 2008; Olaniran, 2008), poor infrastructure (Su & Garcia, 2008), and lack of a standard for many CMC technologies (Crummett & Perrault, 2008) also pose substantial challenges. Unexpected and complex problems can lead to confusion and frustration and even to significant hostility in blended learning environments (Williams & Chen, 2008). Yet another issue relates to copyright and intellectual property (Collis & Moonen, 2008); Price (2008) argues that online classroom can lead to increased plagiarism and cheating, and in order to prevent it, it is important to develop assignments that encourage collaboration and critical thinking.

In the social context, a potential challenge is the possibility of misunderstanding and/or hyper-relation (Risquez, 2008). Lack of visual cues can lead to student frustration and feeling of isolation (Price, 2008), while making it difficult for the mentor to understand that frustration (Risquez, 2008). Students' apprehension about CMC and their discomfort in communicating online (Jordon, 2008) are some other challenges that need attention.

Taken together, studies suggest that although not devoid of limitations, web 2.0 indeed holds potential owing to its mass acceptance and popularity among the younger age group. Its sharing and collaborative features let students share their views and ideas within a community while incorporating others' views into their own. Additionally, with web 2.0, students' dependency on teachers decreases as students learn on their own and thus develop their critical thinking and creativity.

The Indian Context

In India, the number of internet users increased drastically with the decrease in the prices of Smart-phones. Because of its immense opportunities and ease of use, Web 2.0

is quite popular among the youth as a preferred form of online discussion and interaction. However, in educational institutions, its usage for teaching and learning is comparatively low. While the institutes of national and international repute are using it to some extent, the state and the private universities are still not making use of the web 2.0 tools so much. A comparative study of the use of web 2.0 by the Indian Institutes of Technology (IITs) and the Indian Institutes of Management (IIMs) reveals that the IIMs are more aware of the web 2.0 technologies; hence, while all 13 IIMs included in the study were effective users of web 2.0, only 10 IITs were using these technologies (Verma & Verma, 2015). Another study by Gupta & Seth (2015) included 300 participants of government degree colleges of an Indian state, and found that the potential use of Web 2.0 in higher education has not been optimally explored and utilized in India. Thus, the awareness about and usage of web 2.0 in Indian universities is still less explored, and there is a need to gauge the same.

Research Methodology

This study is an exploratory study in which an attempt was made to gauge the extent of awareness and kind of usage of the web 2.0 technologies. Previous popular models like the Theory of Reasoned Action and Technology Acceptance Model suggest that attitude, subjective norms, ease of use and perceived usefulness are some of the main factors which predict a person's intention to use a technology. Also, studies show that enhanced awareness predicts more usage. Based on these, the paper attempts to explore the extent of awareness, the level and kind of usage, and the implications of using web 2.0 in higher education as perceived by students and teachers. Separate questionnaire was designed for students and teachers. To have a deeper understanding of the respondents' opinion, we also included personal interviews, of which, a qualitative analysis was done.

Demographic Information

For our study, we surveyed teachers and students who were engaged in teaching/learning at graduate level. A total of 82 respondents participated in the study. Out of them, there were 21 teachers and 61 students. The survey population comprised of 35.80 % females and 64.20 % males. Regarding the hours of internet use, demographic details inform us that about 36 % of the respondents use internet for 1 – 3 hours per day and 23.75 % of the respondents use internet for more than 5 hours. Also, most of the usage is voluntarily and most of the respondents, 44 out of 73, did have active accounts on at least one social networking site. A total of nine respondents did not respond to this statement; it may be due to the fact that these nine respondents were unaware of the term 'Social Networking Sites', as there were some respondents who had active social networking accounts but they did not know about this particular term. As such, it may be deduced that they are not exactly unaware. Additionally, 63 out of 79 respondents marked themselves as moderately or completely skilled in using a

computer. A comparative evaluation of the hours spent on internet, by the surveyed population, shows that while most of the females (22 out of 28) use internet for less than 3 hours, males use internet for a significantly longer time (> 3 hours a day).

Findings

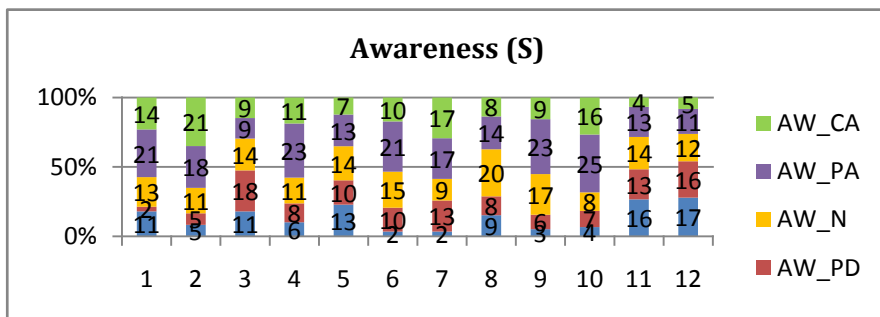
This section discusses the awareness level, the extent of use, and the perceived implications of using web 2.0 to supplement classroom teaching at graduate level. Respondents were asked to mark their responses on a 5-point Likert scale, with 1 for 'Complete Disagreement' and 5 for 'Complete Agreement'. First, we present the findings of the students' responses under three sub-headings namely: awareness, uses, and implications. This will be followed by the findings of the teachers' responses.

Students and Web 2.0

This section documents the findings of the students' responses:

Awareness

In order to gauge the students' level of awareness, a total of twelve statements were drafted. The survey results are shown below in the form of a chart:

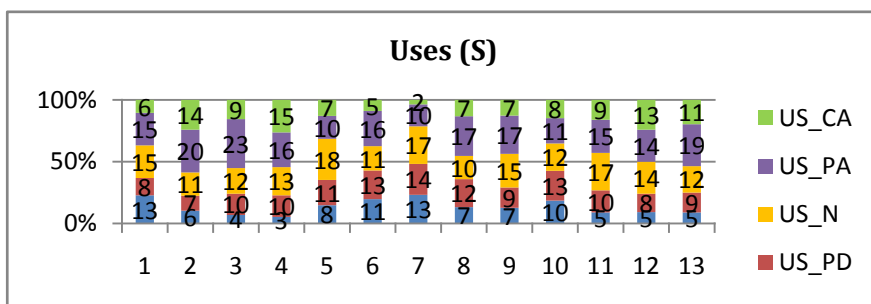


A closer look at the chart gives some very useful information; we can identify three different subsets of aspects for which we have different levels of responses. The first subset of aspects for which there is higher level of agreement includes statement numbers 1, 2, 4, 7 and 10, in which we have more than 50 % of the responses ranging from partial agreement to complete agreement with the statement. The second subset includes statement numbers 3, 11 and 12 in which level of disagreement is around 50 %. However, taking into account that these statements have negations, we can make out that the respondents have positive attitude towards the use of web 2.0 in higher education. In response to statement number 12, which sought to discern whether respondents felt that web 2.0 is deteriorating the quality of education, 33 (54.09 %) out of 61 respondents believed that web 2.0 is not deteriorating the quality of education.

Thus taken together, these responses imply that there is certain degree of awareness among respondents, they are not entirely uninformed and that, they would readily accept the inclusion of such technologies in education at graduate level. The third subset is of neutral responses and it includes statement numbers 6, 8 and 9. These statements talk of awareness about collaborative/blended learning, interactive features of the web 2.0 and its vitality in higher education. As such, the neutral responses might suggest that the respondents are either unaware of these opportunities offered by web 2.0, or are confused about their opinion.

Uses

This segment of the survey questionnaire included thirteen statements. The survey results are summarized below:

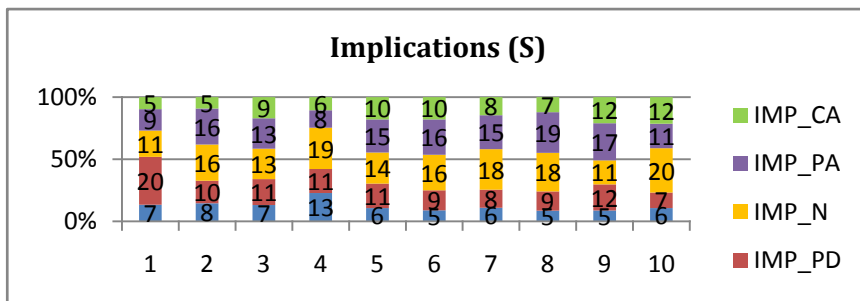


A cursory look at the chart compels us to identify a few patterns. First, neutral responses are significantly higher in all the statements, and second, while many respondents have partially agreed to the statements, the percentage of complete agreement with the statements is very low except a few. This implies that although there is fair amount of awareness, the use of web 2.0 technologies for learning purpose is not much. Comparing statement numbers 1 and 2 of the above chart, it is noticeable that while 36.84% of the respondents responded that they use web 2.0 for their studies, 58.62% of the respondents agreed that they use it for entertainment and social networking. Also, more than 50% of the surveyed student population uses content available through web 2.0 technologies but never contributes any. Regarding the contribution of content (asked in statement number 5), 33.33% of the respondents gave neutral responses, while rest of the surveyed population lied evenly on either side of the scale. The high percentage of neutral responses might mean that students are still not exploring web 2.0 and are treating it more or less in the same way as they treated the web 1.0. The ease of use offered by web 2.0 is one such feature that has been acknowledged by almost all respondents. In response to whether students felt that web 2.0 is not conducive to learning as it is difficult to use, 17 respondents marked 'Neutral'. This higher level of neutral responses might signify that the respondents have not used web 2.0 for learning purpose, and so, are unsure about their opinion. It is interesting to note that while they

are not yet using these technologies to a larger extent for learning, they are fairly optimistic about these emergent technologies. When asked whether they use web 2.0 technologies for completing their assignment and for understanding difficult concepts, around 50 % showed partial or complete agreement with the statements. However, high number of neutral responses is again an indicator of the fact that a large number of students are unaware and uncertain about the use of web 2.0 for learning purpose.

Implications

The most pressing concern often associated with the user-generated content is its trustworthiness. Since anybody having a computer and internet connection can add content, its authenticity becomes critical. As such, the very first statement, relating to the implications of web 2.0 in higher education, attempted to know whether students considered web 2.0 to be unreliable. About 52% of the respondents showed disagreement with the statement while approximately 21% of them marked 'Neutral'. This suggests that many students trust the user-generated content.



One prominent pattern apparent in the chart is the uniformity of the neutral responses. Whether it is about the effects of web 2.0 on traditional pedagogy, about facilitating learning experience via web 2.0 technologies in colleges, or about the concerns of plagiarism, most of the responses are either neutral or in partial agreement with the statements. Interestingly, in response to statement number 4, 14.04 % of the respondents have partially agreed and 10.52 % of the respondents have completely agreed that introduction of technology at graduate level would make classroom management difficult; yet the percentage of respondents having partial or complete disagreement with the statement is 19.29 % and 22.81 % respectively. Thus most of the students feel that with web 2.0, education would be easier and interesting and hardly difficult to manage.

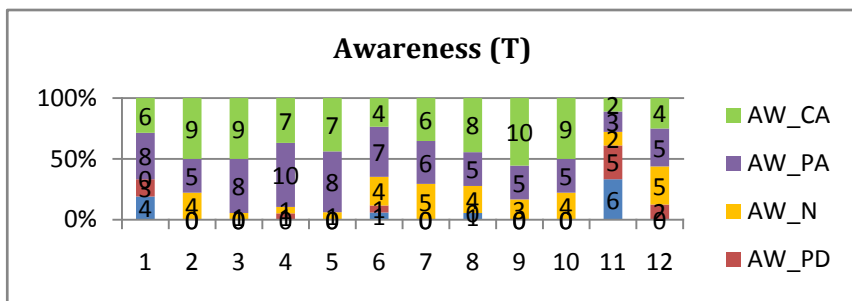
Taken together, the report shows that students look upon these technologies with reverence, and although they are not clear and confident of the implications of these technologies in academia, they are optimistic regarding its introduction in classroom at higher education level.

Teachers and Web 2.0

Teachers are an integral part of our education system since ages. The Vedas and the Upanishads are the most reliable sources to authenticate that even when institutions did not exist, the *gurus* (teachers) occupied the central position and students from different places came under their shelter to gain knowledge and wisdom.

Even today, the role of teachers in imparting education cannot be marginalized. The following section focuses on determining the awareness level of web 2.0 among teachers, its uses by them and its implications in teaching.

Awareness



The most interesting and important point to note here is that while students had mixed responses, teachers' responses are more figurative of complete or partial agreement with the statement, because for at least seven statements, none of the teachers have marked 'Complete Disagreement' or 'Partial Disagreement'. The number of neutral responses is, however, significant. When asked (in statement number 1) if they are aware of the web 2.0, about 67% of the surveyed teachers partially or completely agreed.

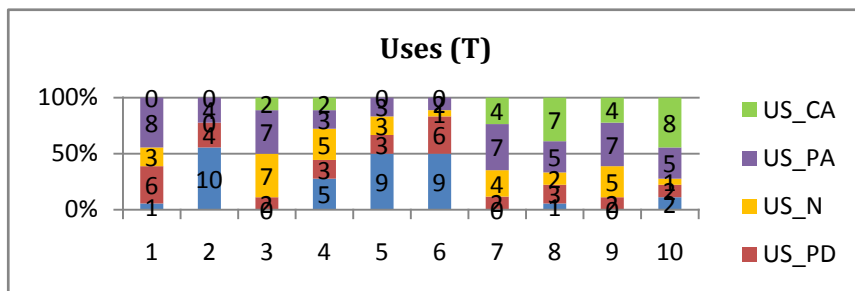
Further, out of 21, 18 teachers responded to statement number 3 which asked whether they felt that the use of web 2.0 would improve the effectiveness of their teaching.

Out of 18, none of them showed partial or complete disagreement with the statement and only one respondent gave neutral response. This suggests that even teachers are voluntarily ready to accept these technologies into their teaching practices. When asked (in statement number 5) whether teachers think that web 2.0 encourages collaborative learning, approximately 94% teachers agreed that web 2.0 facilitates collaborative/blended learning.

Similar to students' responses, about 61% teachers also feel that web 2.0 is not deteriorating the quality of education. For statement numbers 7 and 12, there are maximum number of neutral responses. While statement number 7 talks of the interactive features of web 2.0, statement number 12 asks whether universities should

necessitate the use of web 2.0 in colleges. The neutral responses might suggest that the teachers are unaware of the interactive features of web 2.0 and have never thought of its inclusion in the traditional pedagogy.

Uses



Regarding the use of web 2.0 in teaching, 44.44 % of the teachers partially agreed while 33.33 % of the respondents partially disagreed that they use web 2.0 when teaching a course. Results also show that although teachers do not use these technologies to a larger extent, they disagreed that they dislike the idea of using web 2.0 in teaching. Many teachers do feel that web 2.0 helps them improve their teaching but an equal number (7) of teachers are undecided as to whether web 2.0 helps them in teaching or not. Further, 44.44% of the responded have partially or completely agreed that they do not contribute content using web 2.0, while 27.78% of teachers gave neutral responses.

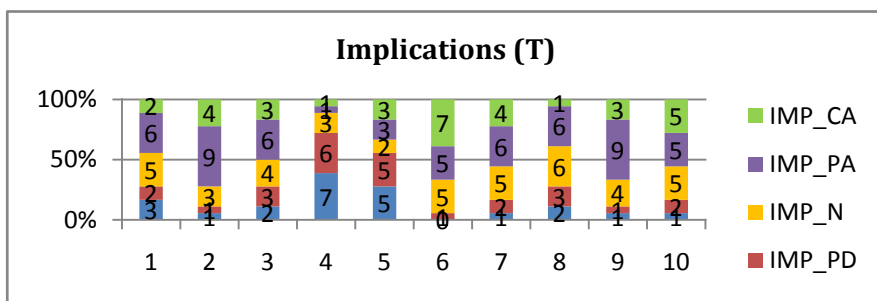
In statement number 5, which asks whether teachers can teach without text books but not without web 2.0, 50% (9 out of 18) of the respondents showed complete disagreement with the statement, while 3 teachers marked 'Partial Disagreement', 3 marked 'Neutral' and 3 marked 'Partial Agreement'. This suggests that teachers believe that web 2.0 cannot replace books; rather, it may be used as a supplement to classroom teaching. About the difficulty in using web 2.0 technologies, 50 % of the respondents marked complete disagreement with the statement and 33.33 % of them marked partial disagreement. Thus, it may be expected that when such technologies would be integrated in the mainstream teaching pedagogy, teachers would accept it with optimism and enthusiasm. Also, results show that majority of teachers prefer online resources more than text books for consultation.]

However, high number of neutral responses suggests that many teachers are still unaware of the study/teaching resources available online. The results suggest that although teachers do not use web 2.0 in formal teaching, they do refer to it informally

and consider it vital in supplementing classroom teaching at graduate level. It may also be inferred that their lack of awareness may hinder the use of these technologies by them. It is yet to be identified whether less usage of web 2.0 for teaching is a result of the teachers' unreliability of the user generated content available via web 2.0.

Implications

For this variable, ten statements were formulated. One very important point perceptible in the result is that although teachers do not use it to larger extent in formal teaching, most of them feel that by using web 2.0, they can teach better. For further understanding, a chart, showing the results of the survey data regarding the implications as perceived by teachers, is presented below:



Considering statement number 2, 13 out of 18 teachers, which figures up around 72% of the total surveyed teachers, feel that using web 2.0 for supplementing classroom teaching would positively affect the conventional methods of teaching; 3 (16.66%) out of 18 gave neutral responses which suggests that they are unable to form any opinion regarding the use of web 2.0 in teaching. Moving ahead, similar to that of students, 72.22% respondents partially or completely disagreed that the introduction of technology in classroom would make classroom management difficult. Additionally, many teachers feel that technical problems are not a big issue in merging technology with traditional pedagogy. For all statements, from number 7 to 9, the quantity of neutral responses is relatively higher. Locating some of the aspects for which teachers are either less aware or unsure, we see that the first aspect is that of teaching via web 2.0; 5 out of 18 respondents are uncertain as to whether they teach better with web 2.0 or not. This indicates that some teachers have still not thought of teaching with web 2.0. The second and the third aspects relate to some of the unexplored functional facets of web 2.0 such as the role of web 2.0 in personality development and career growth. Although 6 (33.33%) out of 18 partially agree that web 2.0 may help in improving one's personality, 6 respondents marked 'Neutral'. 3 out of 18 showed partial disagreement, 2 out of 18 showed complete disagreement and only 1 respondent showed complete

agreement with the statement. The last statement sees if teachers feel that web 2.0 will promote plagiarism; in response, more than half the respondents (about 56%) feel that web 2.0 technologies will promote plagiarism. This suggests that from the viewpoint of teachers, the biggest concern related to the use of Web 2.0 is its completely open access, which may lead to plagiarism. The neutral responses (5 out of 18) might result from the respondents' lack of awareness about plagiarism or the working of web 2.0 technologies.

Conclusion

One of the limitations of the study was the small number of respondents, due to which, the report cannot be generalized. However, results of the survey do give a few meaningful and valuable information regarding the current scenario of acceptance and usage of web 2.0 in education. Results suggest that although students informally use web 2.0 technologies for supplementing their learning, they had only vague ideas about the collaborative, interactive and network-based nature of web 2.0 which can be used for supplementing learning or teaching at graduate level. The most significant point to note is that teachers seemed to be more aware and frequent users of web 2.0 than students. They were more aware of the aforesaid opportunities and the results show that the teachers were also clearer of the implications of using web 2.0 for supplementing classroom teaching at graduate level. Many teachers strongly believed that such technologies, although beneficial for supplementing classroom teaching, have inhibited the creative thinking of students as students just *Google* everything before applying their minds. Thus, many teachers have shown concern about the vulnerability of the web 2.0 technology owing to its openness and user-modifiable data. However, both students and teachers are optimistic about the technology usage in classroom as most of them have been using web 2.0 formally or informally, and thus, were aware of the technicalities of this technology. Further attention and scholarly work is needed in the field to come up with better ideas to integrate web 2.0 in education in order to harness the opportunities that it provides.

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Sample Items of the Questionnaire:

S. No.	<u>Items</u>
1	I am aware of Web 2.0.

2	I feel Web 2.0 is a valuable tool for teachers.
3	I feel use of Web 2.0 would improve the effectiveness of my teaching.
4	I have awareness about web enabled teaching methods.
5	I think Web 2.0 encourages collaborative/blended learning.
6	I prefer online assessment and evaluation rather than manual checking.
7	I feel Web 2.0 is interactive.
8	According to me Web 2.0 is vital in higher education.
9	I feel education with the use of Web 2.0 becomes much interesting and effective.
10	I think Web 2.0 has improved teaching methodology.
11	I feel Web 2.0 has deteriorated the quality of education.
12	I think universities should necessitate the use of Web 2.0 in classroom teaching at graduate level.
13	I use Web 2.0 technology when teaching a course.
14	I do not like the idea of using Web 2.0 in teaching.
15	Web 2.0 helps me in improving my teaching.
16	I contribute content using Web 2.0.
17	I can teach without text book but not without Web 2.0.
18	I feel Web 2.0 is not helpful in teaching because it is difficult to use.
19	I prefer online study resources to text/reference books.
20	I think Web 2.0 should be used for supplementing classroom studies.
21	To clear my doubts, I prefer online experts and online resources.
22	I think teachers should use Web 2.0 technologies for supplementing teaching in higher education.
23	I think Web 2.0 technologies are reliable.
24	I feel Web 2.0 will positively affect the traditional pedagogy in colleges.
25	I believe students learn better using Web 2.0 tools than in classroom.
26	I feel that the introduction of technology at graduate level studies would make classroom management difficult.
27	I think Web 2.0 should not be used for supplementing classroom teaching because it often faces technical problems.
28	I am confident that Web 2.0 will improve the quality of teaching in future.
29	I feel I teach better using Web 2.0 technologies.
30	I feel Web 2.0 really improves one's personality.
31	I feel Web 2.0 ensures better job prospects in the long run.
32	I feel using Web 2.0 technologies will promote plagiarism.

Animation as an advertising tool

Rajesh Sharma and Deepali
Amity University, Rajasthan

Abstract:

This research paper unfolds the use of animation as an indispensable tool of advertising and how Indian advertising industry progressed over time. The study reveals that animation is at a nascent stage in Indian and there is a long way to go. This research uncovers the various animation techniques that are popular amongst the Indian audiences and which ones are discarded by them. The status of animation in ads in India determines how technologically advanced the Indian industry is. There are several examples that this research paper encompasses to study the proper transition of animation in the field of advertisement in India.

Keywords: Animation, advertising, visual impact, branding.

Introduction

The area of advertising is on the verge of progressing tremendously in India. The advertising industry has witnessed a steep rise in terms of the content generation with latest technology being animation. This research gives a bird's eye view of the techniques that are used in advertisement and not on the impact of those adverts. The ads produced within the animation category are so out of the league that animation has become the forerunner of the advertising industry. This research also takes a glance at the history of animation outbreak in India, America and Britain.

Research Problem

The problem this study deals with is that animation has suddenly become the most wanted material to be used in the ads. Also, the problem strengthens when the advertiser looks from the point of view of the audiences as well because the demand of animated ads is not just among the children, but also among the adults as per the previous searches done by the experts. Though this research does not properly focus on the selling propensity of the animated ads, but somehow it touches upon the traditional method and modern methods that are being utilized in the advertising industry nowadays. The problem it confronts is that the level of animation in India is not highly commendable, but still the progress is appreciable. So, the question rises how wide the animation industry in India has spread its wings and how the VFX have a long way to enter the Indian diaspora of advertisements?

Hypothesis

The assumption related to this study is that India lags behind in producing innovative animated commercials, and Indian ads lack out of the box trick that American and British ads possess. The advertising industry seems to have developed, but not so technically sound as that of the foreign countries. This research paper deals with the tentative thought that Indian animation has changed, and the celebrity endorsement on which advertiser spend heaps of money is not as effective as animated ads. Also, there is another notion that this research encounters that animated ads are not an alluring art for kids only, but also for the adults as adults no longer seem to connect with celebrities in the advertisement. Moreover, it is believed that animation is a wider weapon in the hands of the advertisers in comparison to other forms because animation allows the creative to mold the message of the ads as they want and break free the boundaries that are placed by the celebrity tantrums. The study is also based on the assumption that the rise of the use of animation in ad in India is also determined by the consumers' reaction/preference towards the ads. This is the hypotheses of this research and how far it proved to be true is revealed further in the study.

Purpose of research

This research paper undertakes the following objectives:

- To explore how animation industry has flourished over time
- To understand the effectiveness of animation in ads
- To study the significance of animation in advertisements
- To understand the relation between animated ads and creativity
- To examine how GIFs have come in trend.
- To learn how the level of adverts has risen with the advent of animation.
- To acquire knowledge about the diverse animation techniques used in ads.
- To study those brands which have always relied on animation for their promotion like Amul, Mortein, Duracell, etc.

This research solves all the queries that rise in the minds of advertisers and animators. The study looks at animation as a successful medium to connect to the viewers and also does not compel producers to loosen their purse strings to pay extra penny for it. It is an in-depth study of how animation has turned out to be a new venture for the new generation of talented and professional animators (mainly, the youth).

Research methodology

Use of secondary method: In order to get a deep knowledge of the animation ads, this research paper is based on the previous findings of the scholars who have done a hard core study on the evolution of animation in India and how the styles of Indian animation

differs from that of the foreign style. The result and the analysis of this research is the output of the existing articles written on the Indian ads incorporating different techniques of animation. The articles, journals, and researches read for the conduction of this research are written by animators themselves and advertisers as well.

Review of literature

A research titled “Effectiveness of Advertisements: A Study on Comparative Analysis of Celebrity-endorsed Advertisements versus Animated-character-endorsed Advertisements for Children” written by Solanki Sandip and Sheth Bhagyashree which was published in the Rupkatha Journal on Interdisciplinary Studies in Humanities has contributed towards strengthening the findings of this study. It was a research based on the survey conducted on 100 samples - children between the ages of 7-12 years who are the residents of Rajkot, Gujarat. The results were particularly based on the reactions of the respondents towards the brand – Kellogg Chocos – which has attempted for celebrity ads and animated ads as well. As per the results, the respondents responded positively to the latter as celebrities are not that appealing to the age group. This research journal helped in shaping up the analysis of this research.

The other research paper that this study has skimmed is Animated Television Commercials: Impact and Future by Tanu Bhargava. It was a wonderful research based on case studies where the scholar has given an overview of the animated ads and coined the term “Animercials” which is combination of both Animation and Commercials. A case study also proves that animated characters have become the face of the brands like Tata Sky, ICICI, etc. and how the advertisers realized that celebrities overpower the brand name which is called “dwarfing the brand” and thus, it is a lucrative option to go for animation instead of celebrities. The concept of cartoon mascots is a better way to hold the audiences to the TV screens. These case studies have established the fact that animation has won the race between cartoons and celebrities in ads.

A research essay named “Indian Advertising Industry has witnessed a Prominence Globalization Media Essay” published on ukessays.com on 23rd March 2015 discussed the viewer’s perceptions towards the different advertising strategies used in ads. It specially focuses on the unprecedented use of spokes characters, be it in the form of animated human figure, fairies, gnomes, or product personification, etc. It brings about the response of 100 viewers/ respondents of a questionnaire distributed across the sample spread in West Patel Nagar (Residential area). It was also a descriptive study considering the interests and preferences of the age group 18-24 which constitutes the most active population of the country. It helped in understanding the topic of this research from the aspect of the top professional ad agencies as companies like Ogilvy and Mather, McCann, etc. have taken hold over animated concepts in India.

Findings/Analysis

- **GIFs – A new marketing strategy**

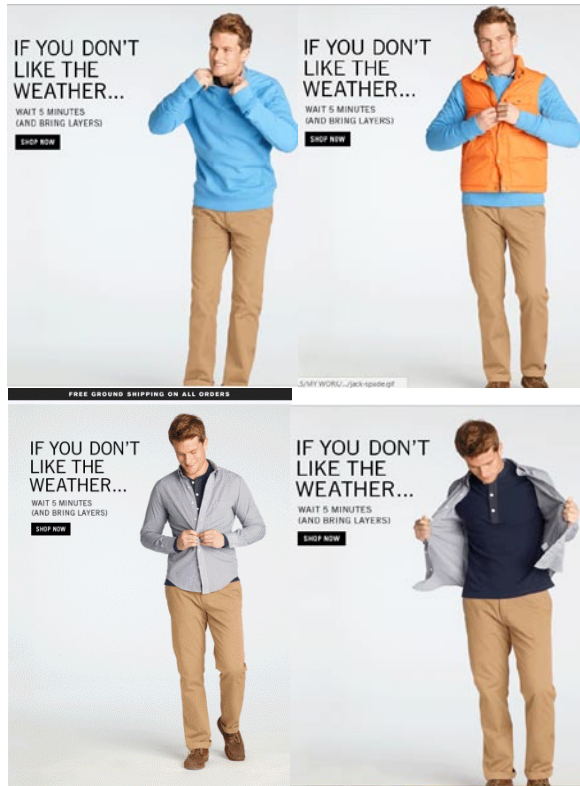
In this cut-throat competition, companies embark on a quest for new ways to make advertising more appealing such that the ads are not a heavy investment and also they are self-explanatory. Here are the examples of how GIFs have been used and sent via emails are as follows:



GIF made by West Elm

West Elm is a brand of modern furniture and home décor. It used this concept in email newsletter of making a GIF of flickering lights as shown in the pictures above. This was a great combination of absolute advertising and feasibility.

Here is another example of GIF marketing:



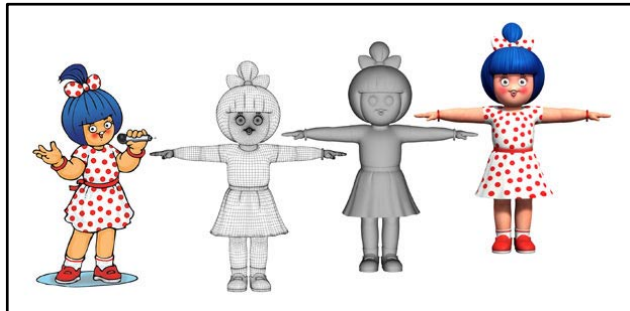
Jack Spade's Animated GIFs

Jack Spade used this strategy of introducing different cool looks for the winters, what could have been better than showing the model change the dresses at a friction of a second. GIFs are a sequence of images in motion and in this ad there is a proper condensation of time and instead of showing an extended ad where the model changes dresses frequently, it was a better to keep it short and quick.

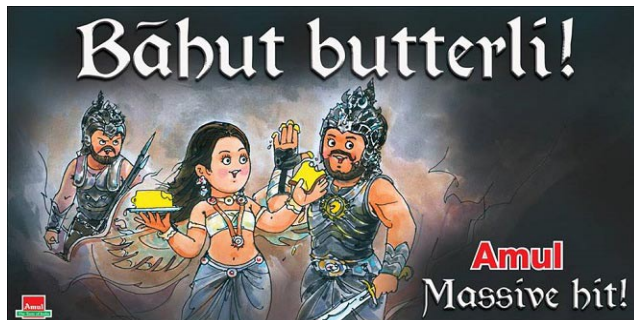
GIFs may be affordable for the advertiser, but introducing something refreshing and apt is not that easy. So, the designs of GIFs are decided with a lot of accuracy and need to be suitable for the brand being promoted.

- **Brands that excel in producing animated ads**

AMUL – This is one brand that has set the trend of graphics and animation with the utterly butterfly Amul Girl wearing a polka dots frock and commenting on political and other national issues of utmost significance. The hand drawn **Amul girl** was sketched by the animator *Sylvester DaCuncart* director Eustace Fernandez in 1967 and this 2D creature is given new look by turning her into a 3D figure and making it part of the real children’s adventure trail. **Toonz Animation** studio has done this miracle by producing an animated ad film of 60 seconds where Amul Girl takes on a ride to space and fantasy world with some children. and then the post-production part was done Toonz Animation. There is a proper compositing of the live action input and VFX on the CG matte painting and the location is very well created with the procedure followed. The printed ads of Amul girl, where she would blatantly comment on the most controversial issues of the country, were already a big hit, but this TVC was the need of the hour because the print ads highlighted the “*issues more than the brand.*” This new TVC presents a story telling children to add delicious Amulbutter to other dishes like pasta, and noodles as well. So, the Amul girl will continue to grow and surprise the audiences in the upcoming years.



Transition from 2D to 3D – Amul Girl



Amul girl’s annotation on the apparent topic of discussion

FRESH LOOK OF AMUL -In the year 2012, Amul became the sponsor of Olympics contingent and started off an ad campaign where milk was portrayed as the natural original energy drink. The ad shows a “**Milk girl**” through **liquid animation** where right from the time milk is poured into the glass to the formation of different maneuvers made by the formations are depicted in the ad. The milk takes the form of a girl who does various moves like backstrokes and sprints to justify the Olympics spirit and also the fact that milk is the only drink that fulfills the nutrient requirement of the body. The creators of this animation were **Harish Murjani (Creative director of DraftFcb + Ulka) and Jayant Hadke (Director of Famous Studios)**. The post production work did wonders to this ad as the liquid stimulation of this ad was composed in a number of softwares like *Realflow, Autodesk Maya and Flame*. The ad was first released online and became a hit as people loved the concept of the Milk girl.



Liquid animation – Amul’s Milk girl

PILLSBURY DOUGHBOY –Pillsbury is a renowned brand in the field of bakery products and the dough boy adds up to the glory of the brand. Rudy Perz and Leo Burnett were the ones who came up with the idea of a dough creature named “Poppin Fresh,” an animated character that appears from the dough container. In 1965, the first commercial of Pillsbury was launched where a cute character resembling casper (a cuddly ghost from Hollywood film) was introduced with a signature look of blue eyes, white cravatand toque. Earlier, the dough boy was created with stop- motion animation and then Cascade studios in LA took over the responsibility and presented clay stop motion model of doughboy. In 1992, computer generated image of Poppin Fresh. The best thing about this ad is the usage of anthropomorphism i.e. inducing human characteristics in non-living beings which made the character even more interesting and interactive. The Pillsbury mascot won the hearts of people as in 3 years, 87% Americans could recognize the brand with its dough boy as Pillsbury doughboy got 1,500 requests for autographed photos and 200 fan letters every week.



The famous Dough boy of Pillsbury brand

MORTEIN -Louie, the famous fly of Mortein brand became so popular since 1957 that now it has remained the mascot of Mortein. Louie was the work of the computer graphics and the story where the housemates are troubled by the irritating mosquito which invades the house anytime. An animation student named Nitin Shekhar carried out a project “Mortein: Mosquitos Sing Carnatic” where he used the mosquito puppets. He made mosquito moppets were created using Stop- Motion Animation and Live Pixilation techniques. These puppet models of mosquito caught the eyes of the online audiences.



Louie, the Mosquito fly of Mortein

CHINTAMANI -The ICICI campaign with the Clay model named Chintamani who portrays the life of a common man dealing with the uncountable desires and expenses of life. This advertisement used the claymation technique which is a form of stop motion technique. Chintamani character was the brainchild of the animator named Nand kishor who later joined Famous Studios which is considered to be the growing empires in the field of animation in India. After this, claymation tactics were used by many brands. In fact, in order to compete with it, Bajaj Alliance used an animated character of the agent from Bajaj which acted as the solution to the problems of common man in contrast to what Chintamani depicted.



Chintamani's ICICI ad is the best example of Claymation

DURACELL BATTERIES – The pink colored furry bunnies which run with the supersonic speed with the power Duracell batteries are the wonder of stop-motion puppet or CGI characters. The Duracell has faced a tough competition from its rival “Energizer” which had already used stale concept of bunny just like Duracell did. Duracell bunnies are a product of digital 3D animation and it has proved its point of calling itself trustworthy as its ads depict that in adverse situations, Duracell batteries help the people escape the situation.



Pink Bunny of Duracell

Various techniques used in ads

There is motley of techniques that used by advertisers which includes hand drawn, stop-motion, animatronics, rotoscoping, Claymation (clay animation), and cut out animation, etc. Besides, 2D and 3D animation continues to be the foundation of the other animation tricks, but many brands have revived their old face with the new ones by the transformation from 2D to 3D. The best example is the latest ad of Amul where the

hand drawn sketch of notorious Amul girl has transmuted into 3D figure. This journey from sketches to three dimensional figures is very quick and adaptive.

Talking of the most popular techniques, stop-motion and Claymation techniques top the hit list. Using animation is not the only achievement that Industry has made, but also a slight inclination towards VFX in ads is also seen in few of the ads produced by some renowned brands. Innovation and Vodafone advertising are quite synonymous to each other because ZooZoo campaign led in 2009 stole the hearts of millions of people

Cartoon characters are preferred over celebrities in advertisements

On the basis of the scholars' view points and many articles, here are some of the points that have led to the conclusion that animation is profitable in comparison to celebrities:

1. When celebrities endorse a brand, their image overshadows the face of the brand and thus, it is not a good deal to spend millions of dollars on these celebs and not getting anything in return.
2. Nowadays celebrities endorse so many brands altogether and thus, it is not beneficial for a company to hire an actor as audiences can't connect with them. For instance, if ShahRukhKhan promotes Frooti, Belmonte, and Nerolac, etc. so what happens is one can't really recognize the brand with his face as they identify 7up with Fido character.
3. Animated characters are timeless and they do not age and the charm does not go away instantly. But in the case of celebrities, celebrities age and stardom matters, meaning the moment a celeb loses his/her fan following, he/she replaced by some other emerging star.
4. As far as time is concerned, production of animation takes less time than arranging a celeb for a shoot. It is so because VFX and animation come under post-production stage and thus, time consumption is relatively less. When celebrities are approached for the ad films, first it is difficult to get their dates, then their tantrums, then the heavy amount they are to be offered and cherry on the cake is when the celeb's stardom oppresses the brand image.
5. Animation widens the horizons of creativity as they allow the creative teams to be flexible. In the animated world, anything can happen and this creativity is hampered when the advertisers use real human figures.

So, be it cost efficiency, time saving property, or flexibility in terms of creativity, all of these factors lead to the choice of animation over celebrities in advertisements.

LIMITATION

This study does not take into account the other tools that are vigorously used in the marketing industry to endorse the brands. It does not highlight the consumers' behavior towards watching the cartoon ads, though it does throw a little light on how people react

to the animated and non-animated ads. It only deals with the technical aspect of advertisements as to how the technical and creative teams of ad making work together to pull off the ad in the best way possible. It has nothing to do with the social and psychological impact that these ads have on the viewers and thus, it does not enlist the benefits or losses of having animation as the advertising tool. It only illuminates the fact how animation techniques are passionately being opted by ad makers, but it does not tell about the popularity of those ads among the audiences. This study is not target specific, it does not concentrate on one brand campaign strategy and the results of this study encompass a generalized concept about the usage of animation in ads.

CONCLUSION

1. **Celebrities no longer exist** – Through an elaborate study on this topic, it can now be said with full assurance that animation has paved a way for itself while ruining the hey days of celebrities. It is not that animation has completely take over ad industry, but to a certain extent advertisers have come up some valid points that make animated ads a better deal for them to invest in. The recall value and the power of animated characters and other factors mentioned in details very well express the significance of animation.
2. **Claymation technique has been the favorite** – There are numerous ads that have used Claymation technique especially the ICICI's Chintamani, Amaron battery ads, Cadbury ads, etc. It is evident from it that clay models are appreciated by the audiences a lot in India. In fact, Mortein ads where the annoying mosquito Louie roams around the house was actually clay model in the initial days. There are water-based and oil based clay structures that are often taken into consideration for ads.



FIGURE: Claymation ads – Lalaji, Chintamani (ICICI) and Cadbury ads

3. **Usage of spokes characters as the brand mascot seems to be a successful idea**– The animated version of ads are also made with a special touch and that is, one lead character is a cartoon and rest of the actors are non-animated. This can be seen in ads of *Mamy Poco pants*, *Complan's Takatka Bhoot*, etc. So, instead of having an entire set up animated, the advertisers prefer to have one character that carries the brand's image on its shoulders.
4. **GIFs are certainly the most impeccable tool to be taken into practice** –GIFs are neither animated nor completely real, rather it is a combination of stop-motion instilled in the static pictures. GIFs sent via Email are observed as the most commonly used method for Email marketing. It is a short and interesting way of communicating with the audiences.
5. **There is a shift from graphics printed ads to animated TVC**- The inspiration of animercial came from the printed graphical ads especially of the utterly butterfly Amul girl and many other print ads like Bajaj Alliance. The animated TVCs are the extended version of the graphics shown in the printed ads. Just having published the ad in the newspaper and magazine did not ensure the coverage of all the audiences. So, TVC became a new source for disseminating advertising message to the masses.
6. **Political satire** – Animation had not only conquered the field of advertising, but also there is a new place that it has found for itself in the political arena. In simple words, in order to promote the political propagandas, there is new segment that news channels have proposed. So, a comedy animation is prepared for the display of political controversies, for instance, the show named “**SO SORRY!!!**” which is telecasted on **AajTak**. The expression of the cartoons resembling the politicians' captivates the audiences and emulating the concept of AajTak, other news channels like ABP and India News, have also come up with the similar concept.
7. **Use of VFX** - It is not just the animation techniques that are glorifying the ads in India, the advent of VFX in the country has also brought some great advertising experiments. Some of the spectacular examples are ZooZoo ad campaign of Vodafone, Dancing babies' ad of Kitkat, and Baby ad of MTS. The Zoo Zoos enraptured the audiences with their cuteness, but actually they were people modeled as white puppets and rest of the job was done using software for editing the chroma shoot and other post production tasks like lightening and color correction. In Kitkat ad, the babies were real, but the moves that they groove to were the miracle of computer generated technology. In MTS ad, where the baby interacts with the technology by taking a selfies, then doing a video chat and using

internet, it was all the creation of VFX as everything impossible can be produced out of it.

8. **Evolution of animation in India is gradual** –The conclusion drawn from this research is that the development of the animated is apparently positive and continues to be the same if it runs on a proper pace. The adaption of 3D animation and amazing visual effects is a stepping stone toward building a strong future of Indian animated ad films.

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Trend/Hashtag visualizations: Social trend and campaign as tracking tool; Reality!

Dr. Ruchi Singh Gaur
Amity University, Rajasthan

Abstract:

Hashtags- for social media campaigns can be crucial for marketers for it helps to discuss such things as brands, events, promotions and political parties. It has been observed that Hashtags allow business organizations to monitor work of things like #food #pizza or #pasta. They also let brands track the performance of promotions across social media. Instagram and Twitter allows users to include around 30 Hashtags while using only one image. But I have question for this Hashtag# word with the same question/ doubt that; does social trend and campaign as tracing tool? What is the real meaning of that particular most used Hashtag# do they have some kind of coding-decoding in it? Obama campaign, Modi campaign, Tramp campaign, Hillary campaign, Congress bomb fire and BJP bomb fire? What exact meaning of particular Hashtag#?

For the particular research I am going to use various social media sites specially twitter, Instagram, Facebook. Observation method will help me to finalize my data. As we know Hashtag# is an easy form of attracting public and promoting what a buyer wants too. Though the consumer is also very smart but somehow the people not related to concern product, party, place can easily get manipulated or get mislead? As per various campaigns of political parties we can find out that politicians are using similar terms in very specific way which elaborates a special message as code “which is not for general public”. In my research I will try to solve this code and I will be focused on real message and its effects.

Keywords: Hashtag#, Campaign, Facebook, Instagram, twitter, promotions.

Introduction

Hashtag the world is a creative, fun and easy way to communicate with people and to get connected with them for long time. We can use 30 Hashtag in one post like #Eating#pizza##Delhi#CP#friends# etc. Not a big breaking news but social media becomes a political party platform as well, Facebook, Instagram, Twitter now a days full of campaigning content. Radio, TV and print no longer dominate marketing activities. Much of their work has been replaced by social media. Which gives a reason to political parties to use social media & its reach and access is also huge. One can reduce marketing expenses greatly through use of Facebook, twitter, LinkedIn and Instagram. Since political parties got involve in social media the use of Facebook twitter and LinkedIn has grown explosively and blogging has become an inexpensive choice for communication

The importance of social networking sites in our life and the content we are getting is far better than traditional forms of media. As we know the use of social media is uncountable and unlimited. Here I am concern about the content and the real meaning of that content. During my study of social media there is some meaningful Hashtag by some political leaders. Gone through the Pizzagate conspiracy which is the most popular social media story during US election 2016, as per the Hashtag words the meaning of the content is different as it shows, but at same time some of the social advocates saying it's just a false rumor.

Among WikiLeaks documents was a claim that John Podesta's emails contained revelations that members of the Democratic party of United States were involved in some form of Child- sex abuse. This was apparently contained in messages that where encrypted and only understood by a few. This was termed as the #PizzaGate conspiracy Theory.

How the #PizzaGate conspiracy theory evolved

According to GregorAisch, Jon Huang and Cecilia Kang in their work "Dissecting the #PizzaGate Conspiracy Theories" mentioned that-

- 1) *"John Podesta was Hillary Cilnton's main campaigner and his account was allegedly hacked by WikiLeaks.*
- 2) *Social media users on the popular Reddit forum dedicated to Donald J. Trump and 4chan's far-right fringe message board searched the releaser for evidence of wrongdoing.*
- 3) *Within the emails were discussions that include the word pizza. The discussions were apparently between Mr. Podesta and brother Tony, who was the lobbyist.*
- 4) *A participant on 4chan connected the pharse "cheese pizza" to pedophiles, which on chat boards use the initial "c.p." to denote child pornography.*
- 5) *Following the use of "pizza", theorists focused on the Washington pizza restaurant Comet Ping Pong. The Wikileaksemails reveal that John Podesta corresponded with comet's owner, James Alefantis, who had connections to Democratic operatives.*
- 6) *The theory started snowballing, taking on the meme #PizzaGate#. Fake news articles emerged and were spread on Twitter and Facebook.*
- 7) *The false stories swept up neighboring businesses and bands that had played at comet. Theories about kill rooms, underground tunnels, Satanism and even cannibalism emerged in fabricate stories and on social media.*
- 8) *On Dec. 4, 2016, Edgar M. Welch, 28 year old from North Carolina, arrived at Comet with a military- style rifle and a handgun. The police said he fired the rifle inside the Pizzeria, hurting no one, and surrendered after finding no evidence to support claims of child slaves being held there."*(Gregor Aisch, 2016)

Claim: The emails contained coded messages about pedophilia

The term “cheese pizza” had previously been used on 4chan as code for “Child pornography”. An anonymous user speculated that other food-related terms could also have double meanings. The pizza parlor owner was swept into the rumormongering on message boards. Amateur online sleuths linked the pizzeria’s signage to satanic symbols. Fake stories emerged putting the restaurant in the center of a child-trafficking ring. In the mails and other social media platform its *very easy to get some double meaning message like*.

Hotdog’## = Boy, Pizza## = Girl, Cheese##= little girl, Pasta## = little boy

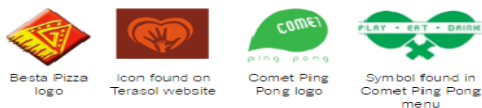
Ice cream## = Male prostitute, Walnut”## = Person of color, Map## = Semen, Sauce”## = Orgy” (Genie, 2016)

Claim: Comet Ping Pong and other nearby businesses use pedophile symbols in logos

According to an FBI file “released by WikiLeaks” the following signs are used by child abusers to indicate their sexual choice.



Conspiracy theorists claimed that other design elements used by businesses near the Comet Ping Pong restaurant also resembled pedophile symbols.



However, countless other major American brand logos contain similar shapes. Hearts, triangles and spirals are widely used symbols in business logos.



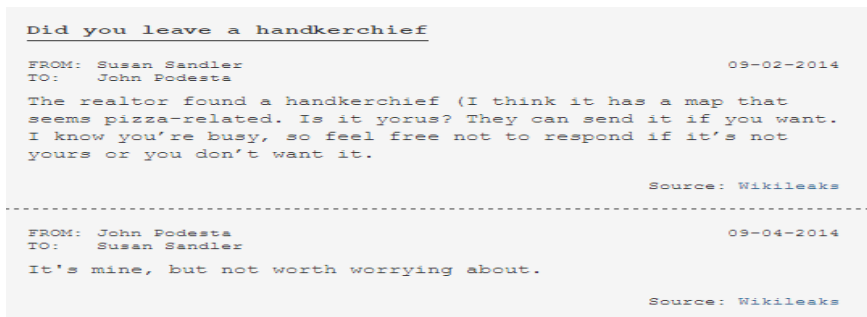
These symbols raise doubts about this conspiracy

Social media messaging now becomes a platform to manipulate the information too. As per the research, some of the data has been erased from the internet. Some of the sites are totally out of access now. Which means the information is somehow bad for the image of the people involved.

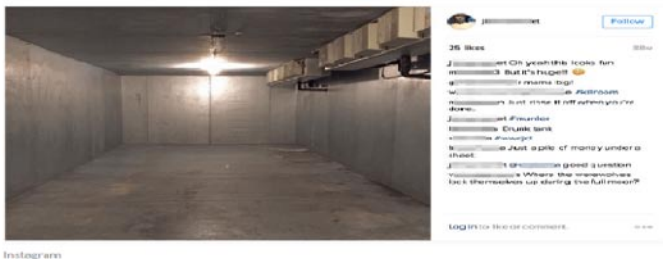
Why Use a Hashtag? “As Campaigning tool”

Hashtags make things easier in a way; people understood the meaning with small content. Branding of any product, promotional activities of political parties have become so easier due to this social platform. We can track the performance of brand and campaign as well. We can easily find out the businesses using Hashtags like #Chololate#food#fun#NicePlace. It's an easy way to inform people about our activities, which helps a lot in product promotions.

Somehow, Hashtag world is very complicated, during my research I found social media is not always what it says or shows. In the Pizzagate issue, the FBI has disclosed some of the emails which give information of some important people: look below -



Claim: Comet Ping Pong had a secret kill room and posted a picture of it on Instagram. Fake stories claimed underground tunnels and child trafficking in the basement.



As above- these are some samples of social media content which shows that the way these people using social media #Hashtag words are totally different to what they are presenting. In Pizzagate Hashtag world seems to pass information in-between the communicators without passing proper information in public.

Conclusion

Hashtag world is now days very impressive, effective and powerful medium to pass information. As we all knows the fact that we can use 30 words at same time to communicate, which gives clear cut information what we wants. But while searching my search topic I found somehow social media is not passing the same content as it should be or there are some code massages either by politicians or during campaigning by followers. Like during my study of Pizzagate: though some of sites are blocked now or manipulating the information, but some sites are still on that this kind of case were there; **Pizzagate** is a conspiracy theory that emerged during the 2016 United States presidential election cycle and claimed that John Podesta's emails, which were leaked by WikiLeaks, contained coded messages referring to human trafficking and connecting a number of restaurants in the United States and members of the Democratic Party with a fabricated child-sex ring. The data shows that well known political parties and persons were involve in child abuse ring.(Wikipedia, 2016)

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ICTs access and usage patterns among rural people in Tirunelveli, Tamilnadu.

S. Shridevi and Dr.P.Govindaraju

Manonmaniam Sundaranar University, Tirunelveli

Abstract:

Information Communication Technology plays a vital role in disseminating information to the society. ICT consists of all forms of technologies which supports for accessing, storing and transferring information from one place to another. An ITU study (2005) describes ICTs as potentially powerful “development enablers”. The evolution of ICTs creates the concept of Digital

Divide among the people who know how to access the ICTs and the people who are not aware of the access of ICTs. So this creates a gap between the people in terms of knowledge and development.

The International Telecommunication Union, in its “Measuring the Information Society” Report of 2013, places India in the category of the world’s least connected countries based on a composite measure of ICTs access, ICTs use, and ICTs skills. ICTs in rural areas in a country like India is essential and an important process for achieving national goals. It is essential to understand the issues relating to digital divide especially in rural areas. The paper aims to examine the access and usage patterns of ICTs by rural people in a select village of Tirunelveli district, Tamilnadu. It tries to explore the level of ICT knowledge within the village people selected for the study and examine the barriers in accessing ICTs by the village people. The preliminary findings from the study shows that today rural people have less access to new media like smart phones and Internet. There is also a gap between the ICTs usages from a gender perspective. So in this study, it aims to understand the access and usage patterns among the rural people in Tirunelveli district Tamilnadu.

Keywords: *ICT, rural India, development communication, gender.*

Introduction

“India is a country of grand contradictions. While it is a global leader in the knowledge economy, it is also home to more than half of the world’s poor and illiterate people, most of them are women.” (Ressi & Sinha, 2004). Today the information communication technologies (ICTs) is playing a major role in our society. It is almost changing our lives in many ways. Many of our gadgets which we once used are shrunk in our mobile phone. Many of our favorite books are in our tablet in portable document format forms. The digital age saw many digital gadgets which foster digitalization and minimize manual works. Today there are many digital gadgets like smart phones,

tablets, Note book, ipad, phablet etc. which makes our life easier. The usage of these digital media in the current period is not well balanced. As one sector of the people have the proper access and vice versa. There is a huge gap in the access and usage patterns on the major information communication technologies.

According to Curtis Kularski “the digital divide is composed of a skill gap and a gap of physical access to Information Technology and the two gaps often contribute to each other in circular causation. Without access to technology, it is difficult to develop technical skill and it is redundant to have access to technology without first having the skill to utilize it. Earlier the term “Access” had a different meaning which denotes when they have the gadget and uses them then we can say that they have “Access”. Now it’s changed a bit. When they have a gadget itself determines their access of that particular gadget. Because it is assumed that when they have a gadget then it means that at least they will access in sometime. But still we cannot surely say that, when they have all the access then they too possess knowledge about its access. However, research shows that the digital divide is more than just an access issue and cannot be alleviated merely by providing the necessary equipment. There are at least three factors at play: information accessibility, information utilization and information receptiveness. More than just accessibility, individuals need to know how to make use of the information and communication tools once they exist within a community. Information professionals have the ability to help bridge the gap by providing reference and information services to help individuals learn and utilize the technologies to which they do have access, regardless of the economic status of the individual seeking help. Especially in rural areas, many initiatives should be introduced to inform the rural masses to make them aware of the potentials of digital knowledge in order to eliminate the gap of digital divide.

According to Jorge 2002, ICTs are not only limited to internet technologies, it is the convergence of various communication mediums. Access to ICTs is highly dependent on telecommunications infrastructure, particularly if it is focusing on television services, faxes, e-mail and the internet. However, the use of ICTs is not only based on these services. Radio, for example, provides great sources of information dissemination in many areas of the world, and so does television.

Van Dijk and Hacker discuss the idea that access to digital resources is a multi-faceted phenomenon consisting of four factors that work to regulate access; psychological, material, skills and usage. In this case a developing, or less developed, country is a nation with a lower living standard and a low Human Development Index (HDI) relative to other countries. In contrast to developed or industrial nations, where women’s internet access and usage often exceeds that of men’s, there is a prevailing gender digital divide in developing countries that warrants further exploration. In a developing country like India, where we can see more digital gender divide especially in rural areas.

There is a huge gap in the men's and women's access of various digital gadgets in many rural areas in India.

Role definition underlies many of the reasons why women do not make ample use of technology. In Southern India, according to Vinitha Johnson a woman's existence is defined as a source of support for her family and the wellbeing of the family unit. Culture, the media and society define the roles of women and they are not generally encouraged to fulfill their individual needs, or pursue self-growth, even in educated families. Melhem, Morrell and Tandon claim that "women and girls are poorly placed to benefit from the knowledge society because they have less access to scientific and technical education specifically and to education in general.

Mona F. Badran 2010, explores the role of ICTs in empowering Egyptian women. As per the study, ICTs ownership is dependent on factors like gender, education, socio-economic status. Any development through ICT should overcome this aspect first.

Sonia Nunes Jorge opines 2002 expressed that the challenge here is that we need to work towards universal access to ICTs, while actively devising creative solutions to provide alternative access to information to those who need the most and that can immediately benefit from the exchange of information, increased knowledge and diminished isolation. This case is very much evident here as there is a lot of dependence on television and radio and very less accessibility to internet. Though it is an era of social media, unless the rural women are brought into the main stream, the impact of traditional mediums cannot be looked down at. Convergence can be one of the most effective medium of development and social change.

Few of the 67 principles adopted at the World Summit on the Information Society convened by the United Nations in Geneva in 2003, refer the unevenly distributed benefits of the ICTs in both developing and developed countries. The task of filling the gap of the digital divide with digital opportunity is undergoing with effective force in order to eliminate the risk of digital marginalization. It is said that there are many opportunities and developments involved in the use and access of the ICTs. It ensures the women participation the digital age have significant impact in the society. It suggest that ICTs are the major tool to eliminate the gender inequality that persists in our society.

Review of Literature

The paper "Women and gender in ICT statistics and indicators for development" by Nancy Hafkin, Sophia Huyer 2007, reveals that about how ICT has different impact on men and women. Invariably it summates that, women have many disadvantages that result in their having less access to the technology and therefore less use of it. The lack of statistical data on the inclusion of gender issues in ICT policies, plans and strategies

to policymakers, particularly those in developing countries makes this kind of study difficult.

Few studies that have sought to address Internet use specifically, most have found that women in developing countries are significantly less likely to use the Internet than men.

Women are estimated to constitute 25% or less of Internet users in Africa, 22% in Asia, 38% in Latin America, and a mere 6% in the Middle East. Less than 10% of Internet users in Guinea and Djibouti are women, less than 20% in Nepal and less than 25% in India.

Gil et al. identify four barriers that hinder women's access to and use of ICTs: Exclusion from technology education and design; limited free time; social norms favoring men; and financial and/or institutional constraints. Existing research on the gender digital divide invariably fits within these categories, which are thus used as the basis for analysis in this review. One of the most pernicious aspects of the global digital divide is the digital gender gap and unfortunately, new data reveals that this digital gender gap is growing wider.

According to the ITU's recently released 2016 Facts & Figures: "The global Internet user gender gap grew from 11% in 2013 to 12% in 2016. The gap remains large in the world's Least Developed Countries (LDCs) — at 31%. In 2016, the regional gender gap is largest in Africa (23%) and smallest in the Americas (2%)."

The report of "The Mobile Consumer 2013", states that 81% Indians use mobile phones. 18% of Indians use smart phones of which 14% of the users are urban youth aged 16-24 years. The younger consumers are driving the smart phone adoption.

Singh 2008, 85% women own a feature phone while 7% own a smart phone. The age group 16-24 own more smart phones 14% when compare to other age groups. It is predicted that mobile density in India would increase to 71 in 2015-16 as against 36.5 in 2010-2011.

According to 2015 report India@Digital.Bharat by the Boston Consulting Group (BCG) and Internet and Mobile Marketing Association of India (IAMAI), In 2001, there were about seven million Internet users in India. That number could go across 550 million in 2018 in the best case scenario, making it the second largest online population in the world. But without proper enabling condition, the user base could only be 400 million in 2018.

According to Dr.P.Bharathi 2016, India constitutes the second largest market in the world for Facebook and LinkedIn. However, the projected penetration of the Internet in 2015 is just 19% in India compared to 50% in China and 61% in Brazil.

According to, Telecom Regulatory Authority of India (TRAI), India has some 976 million mobile subscribers by the end of May 2016. In a country of 1.29 billion people, this annual growth of 48% means 43% tele-density in rural India.

The Global Information and Communication Technology report 2015, maintains that it strives to achieve inclusive growth. Inclusive growth, however is possible only when diversified sections of the society comprising women, minorities and ethnically and religiously underrepresented groups find a place to participate and reap the benefits that ICTs could generate. As per the report, economic and cultural reasons are preventing girls and women from having access to mobile phones and the Internet technology.

Global Internet use has increased significantly over the past 10 years — from 20.6% of the world online in 2007, to an estimated 47.1% in 2016. Though this growth is impressive and represents a positive trend overall, the reality is that growth in Internet uptake and use has been uneven — both between and within countries. There is an urban-rural divide related to the gender gap in Internet use. In rural areas, the gender gap is higher in high-income countries (9.4%, compared to 7.5% in low-and middle-income countries). This trend is somewhat reversed in urban areas, where the gap is slightly higher (at 6.6%) in low- and middle-income countries, than in high-income countries (6.3%). While this data on urban-rural Internet use is only available for 16 out of the 69 countries covered in the ITU's dataset, these findings on the urban gap are consistent with other research. The digital gender gap increases as age increases, and is more significant in low- and middle-income countries. Among 15-24 year olds, the gender gap is 2.9% in low- and middle-income countries. However, there is a negative gap for this age group in high-income countries, where Internet use among women is slightly higher (by 0.5%) than men. The gender gap in Internet use grows among the 25-74 age group across all countries, but is higher again for low- and middle-income countries (7.7%) compared to high-income countries (3.5%). When we look at the age group 75 and above, the gender gap becomes significantly larger, with an average gap of 45.8% across all countries. Again, these findings are supported by the Women's Rights Online research which also shows the gender gap increasing with age in urban poor communities.

Stone (2001) details the complexity of the digital divide, in relation to it being location and situation specific. In contrast Rooksby, Weckert and Lucas (2002) suggest there is no digital divide, but rather a continuum, or perhaps a multitude of divides and that the digital divide is not solely about access but also accessibility to information, relevance of information and information literacy (Rooksby et al. 2002).

Access to ICT (ACT Government 2003; Beamish 1995; KPMG Consulting LP 2000; Leigh & Atkinson 2001; Rooksby et al. 2002a) has been defined by a number of authors. In one study (ACT Government 2003), access was divided into three components; access, ability and affordability. Access is described as technical access from home, community or public access points. 'Ability' is explained as the provisions of training and support, including culturally appropriate training, and 'affordability' is referred to as the cost of access to appropriate technologies. Rooksby et al. (2002a) use similar terminology in defining access, however they also identified a number of other factors such as access to knowledge, access to technology, access to communications, access to control, access to goods and commodities and access to participation. By identifying these additional factors, Rooksby et al. (2002a) highlight the barriers of access to ICT services.

According to Rosemary Black and John Atkinson found from their study which was on "Addressing Digital Divide in Rural Australia" that, The past few decades has seen a steady increase in individual's reliance and use of computers in communities around the world. However, these technologies are not equally or universally available to all individuals and communities and disparities in ICT access exist. This gap has been coined the digital divide and a number of factors have been indicated in its existence.

In a study conducted by G.Rama Sudha named "ICT for Women's Empowerment" in rural district of Andra Pradesh with 30 women samples found that, 30% of the samples use internet for information gathering, 23.33% of the samples use internet for online chatting, 16.66% samples use internet to look for job opportunities, 13.33% of the samples use internet for any online registrations, 10% of the samples use internet for e-learning and 2.66% samples use internet for e-banking. When checking the status of mobile usage among the rural women, it is found that, 33.33% samples use mobile for calls, 26.66% samples use phone for chatting, 16.66% of the samples use phone for e-banking, 13.33% of the samples use phone for any online registrations and 10% samples use phone for e-learning.

Huyer S. and Sikoska T. (2003), In their study, "Overcoming the Gender Digital Divide: Understanding ICT's and their potential for the empowerment of Women" explores the leading approaches to maximizing the potential of ICTs for women empowerment, examines the social context of technology, and identifies the main structural barriers and empower women through ICTs. Information and communication technologies have so far been predominantly designed and created within male dominated environments and that the policies are usually formulated by male policy makers has contributed to the gender digital divide. Yet it is maintained that information technology hold great potential for women's empowerment on an individual level (Better self esteem, increased confidence, and more carrier opportunities) as well as on a collective level (Improving their advocacy, lobbying and networking activities).

The Global Information and Communication Technology report (2015) strives to achieve inclusive growth. Inclusive growth, however is possible only when diversified sections of the society comprising women, minorities and ethnically, and religiously underrepresented groups find a place to participate and ripe the benefits that ICTs could generate. According to IMF's 2009 report (PEPPER et al, 2015), glaring inequalities persists among the population in at least 51 nations and ICT's contribution is significant in this regard. The above given reviews were on the uses, access patterns of various ICTs which include – Radio, Television, mobile phones, smart phones, and computers. Some studies indicate the barriers for the ICTs usage between developing and developed countries, gender gap in the ICTs usage and the global internet usage. So based on the above reviews, few objectives were framed in order to study the major uses, access patterns, and the barriers of ICTs which prevent from its potentials for the rural development.

Objectives of the Study

- To study the nature of ICTs access among rural people
- To identify the patterns of ICTs usage among rural people.
- To find the factors to overcome the digital divide among rural people

Methodology

The study employed descriptive method of research. Two villages were randomly selected from the Tirunelveli district. i.e Abisekapatti and Radhapuram taluk. The population of the study is the total number of the rural people in the district. Total 75 male and female respondents were chosen for the study. These samples were chosen through available sampling method. The data is collected through a semi structured questionnaire. Few variables like the access and demographic variables were analyzed through frequency distribution. The qualitative data were recorded based on the concepts and factors revealed by the respondents.

Data Analysis

Table. 1. Profile of the Respondents

Variables	Category	N	%
Age	18-25	16	21.3
	26-30	16	21.3
	31-35	10	13.3
	36-40	6	8.0

	Above 40	27	36.0
Sex	Male	35	46.7
	Female	40	53.3
Education	Illiterate	2	2.7
	Primary Education	26	34.7
	Secondary Education	24	32.0
	Higher Secondary	12	16.0
	Education	11	14.7
	UG/PG		
Monthly income	Below 5000	2	2.7
	5001-10,000	26	34.7
	10001-15000	24	32.0
	15001-20000	12	16.0
	Above 20000	11	14.7

The above table shows the socio economic details of the respondents. In the age group of 18-25, there are 16 respondents which comprise 21.3% of the total samples. In the age group of 26-30, there are 16 respondents which comprise 21.3% of the total samples. In the age group of 31-35, there are 10 respondents which comprise 13.3% of the total samples. In the age group of 36-40, there are 6 respondents which comprise 8.0% of the total samples. In the age group of above 40, there are 27 respondents which comprise 36% of the total samples. There are 35 male respondents which comprise 46.7% of the total samples and 40 female respondents which comprise 53.3% of the total samples. There are 2 illiterates which comprise 2.7% of the samples. 26 respondents completed their primary education which comprises 34.7%. 24 respondents completed their secondary education which comprises 32% of the total samples. 12 respondents completed their higher secondary education which comprises 16%. 11 respondents completed their UG/PG which comprises 14.7% of the total samples. 24

Respondents come under below 5000 income group which comprise 32% of the total samples. 41 respondents come under 5001-10,000 income group which comprise 54.7% of the total samples. 5 respondents come under 10001-15000 income group which comprise 6.7% of the total samples. 2 respondents come under 15001-20000 income group which comprise 2.7% of the total samples. 3 respondents earn above 20000 comprise 4.0% of the total samples.

Table .2.The Access to ICTs Devices

ICT	Access		No Access	
	Frequency	Percentage	Frequency	Percentage
Radio	55	73.3	20	26.7
Television	64	85.3	11	14.7
Mobile	39	52.0	36	48.0
Smartphone	21	28.0	54	72.0
Computer	9	12.0	66	88.0
Laptop	9	12.0	66	88.0
Tablet	7	9.3	68	90.7
Internet	25	33.3	50	66.7
Smartphone Apps	18	24.0	57	76.0
Mail Id	16	21.3	59	78.7
SNS Account	15	20.0	60	80.0

In table 2, it is shown that 73.3% of the respondents have the access to the radio and 26.7% of the respondents don't have the access to the radio. 85.3% of the respondents have the access to the television and 14.7% of the respondents don't have the access to

the television. 52% of the respondents have the access to mobile phone (Basic model), and 48% of the samples don't have the access to the mobile phone. 28% of the respondents have the access to Smartphone and 72% of the respondents don't have the access to smartphone. 12% of the respondents have the access to the computer and 88% of the respondents don't have the access to the computer. 12% of the respondents have the access to the laptop and 88% of the respondents don't have the access to the laptop. 9.3% of the respondents have the access to the tablet and 90.7% of the samples don't have the access to the tablet. 33.3% of the respondents have the access to the internet and 66.7% of the respondents don't have the access to the internet. 24% of the respondents are aware of the Smartphone apps and 76% of the respondents are not aware of the Smartphone apps. 21.3% of the respondents have mail id and 78.7% of the respondents don't have a mail id. 20% of the respondents have an SNS account and 80% of the respondents don't have an SNS account.

Findings of study

Factors for lack of access

- **Access**

In this study, the "Access" refers to the availability of the certain digital media among the rural people. But it doesn't mean that certain media is used by the respective respondent and aware of its potentials. Here access simply denotes that the certain digital media is present in the respondent's family. It is seen that in many rural homes, they have at least one smart phone in their family. It may be either their own, spouse's, or children. So from that, we can know that they have the access. It is found from the study that major number of the samples has the access to the radio. As many of the samples are beedi rollers, farmers, house wives, small scale business etc. they listen to the radio for many purposes. Maximum all the households have the access to the television. In this study, it is seen that major number of the people has the basic model mobile phone with keypad. Only few people have the access to Smartphone but that too they are not aware much about the Smartphone. It is seen that most of the women respondents are not aware of the basic operation of the computer even though they have it in the house hold. As their spouse are well versed on it. Mostly women are not aware of the Internet apart from basic message apps and you tube. Other than this they are not aware of anything. Many women are not aware of the Smartphone applications. They don't know the purpose and its uses of a certain app. They are aware of only whatsapp and few news apps and other fun apps. Many women don't have a mail id. As they are not aware of the importance of possessing a mail id. Only few women and men have an account in SNS, in facebook. Samples those are doing graduation have an account in twitter and linked in as well.

- **Socio-economic factor:**

The Socio economic factor influences the access to the digital media in many ways. The socio economic status decides which type of digital gadget the respondent possesses so it is very important to look over their socio economic factor. Since many of the rural people are in medium level of economic background it is not certain that they are aware of today's modern communication technologies. Many samples are farmers, petty shop owners, mill worker, small scale business people etc. It is seen that only few respondents have a radio set in their home and most of the respondents listen to the radio through their phone. Major number of the family's has the television which is provided from the Govt. Many women and men have the basic model phone. Only few people have the access to the Smartphone. That too they are not aware of its major uses and gratifications. Very few families have computer that are very cost effective which is used for their business purposes. Major number of the samples have the access to television which they received as a part of the Govt. scheme. Other have the basic model television in their home. Few samples who are pursuing their UG have the access to laptop received from the Govt. as a part of Govt. scheme. Many women and men are not aware of the internet, mail id and SNS account as they are not aware of it. Samples who are aware of the internet are those who have the access to Smartphone, and computer.

- **Literacy level:**

The literacy level of the samples determines the use and access of the digital media. Major number of the rural samples is qualified with primary and secondary education. This is also one of the major problems faced by the rural people as they could not understand the various operations of the various digital media. The samples who completed their higher secondary and pursuing their UG have the knowledge to access and aware of the basic operation in digital media. Samples who are involved in any small scale business or in private sectors like billing in a company have the knowledge about the computer and laptop. They are the ones who have an account in SNS and possess mail id which is mainly used for communication and business purpose.

- **Individual Opinion:**

It is found from the study that few women had smart phones with them later it is avoided by them due to other's bad opinion about the digital media. So here it is seen that peer influence indicated the access and usage of the digital media among the rural masses. Women who had an facebook account earlier revealed that, they had to delete the account as they come to know from the peer that it would bring problem for their family without analyzing how's and why's. So it is seen as an

important factor while considering among the rural masses. It is found from the study that men are exposed to digital media for major professional reasons. While women are exposed to digital media through their peers, children, family and friends. So they tend to perceive about the certain media from the person whom they are aware of the digital media. So Individual opinion is very much considered among the rural folks in access the digital media especially among women.

- **Gender and Culture:**

It is found from the study that, today there is a differences in the access level and usage pattern of the digital media from a gender perspective. Since available samples are taken for the study, the number of men samples are relatively low in compare to the women samples due to various reasons. So from a gender perspective it's known that today gender and culture plays a major role in the access of digital media. Culture is predominantly influences the level of access in digital media among rural women. Women tend to involve more in household chores and other agricultural activities which is also one of the reasons for their level of access of digital media. There is certain familial regulation which is required for a woman to be bound by and due to this they have very limited access to the digital world. It can also be linked to the cultural set up where the samples are raised in a society. It is seen that men are required to empower themselves by the digital knowledge about the information communication technologies, where as women are required to fulfill their domestic roles which deliberately prevent them from empowering themselves from acquiring knowledge of the digital communication technologies.

Conclusion

Today there is a rapid growth in the field of information and communication technology. The study focused on ICT access, level of male and female usage of the ICT access, factors for digital and gender access of digital media. Various issues and problems faced by rural folks in the access of digital media. The study recommends that proper initiatives should be taken to overcome the barrier to digital access of rural women. NGOs and SHG's should come forward to take some action to empower women and men in digital world. As there are many rural men and women who are keenly interested to learn about the digital media. They seek opportunities to empower themselves with digital knowledge. The needs of the rural women folks should be considered by various organizations and institutions to develop the rural masses with digital knowledge which directly achieve the national development goals.

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Impact of celebrity endorsement on effectiveness of social advertising

Vaishali Kapoor

Manipal University Jaipur

Abstract:

Celebrity endorsement is a powerful tool to add credibility and popularity to the commercial advertising campaigns. The consumers emotionally and psychologically connect with the products endorsed by the celebrities. This study explores how 'celebrity' is harnessed in social advertising campaigns, and how valuable 'the celebrity' is as a catalyst for social change. The study will focus on how the audience receive and associate with the celebrity social advertising campaigns. This paper will serve as a help to social organizations and NGO's to understand the utility of celebrity endorsement in social advertising as well as suggest the best ways to use celebrity advertising for dissemination of development messages to reach their target audience. The methodology of data collection for this paper will be through secondary research. Literatures such as research journals, articles, texts, printed material, social media and electronic media in the area of study will be reviewed. Qualitative data will be analysed for the study.

Keywords: *Celebrity endorsement, social advertising, advertising appeals and advertising effectiveness*

Introduction

Advertising is omnipresent in our lives. It has a persuasive, pervasive and powerful influence on society. Leiss et al (1986) believe advertising to be the most important socio-economic and cultural institution in society- 'a communication activity through which change is mediated.' Social Advertisements are designed to inform and educate the target group or audience. The goal of a social advertisement is to change public opinion and raise awareness for a problem. Garbett defined Public Social Advertising as, government or association sponsored advertising, which promotes desirable causes and activities. The nature of public service advertising is usually non-controversial... it may be paid or sometimes presented by the media without charge. Most importantly, it is associated with "good works" about which there is consensus."¹

By social ads, advertisers want to influence target markets to accept a desirable behaviour, reject a potentially undesirable behaviour (e.g. smoking or drinking), change current behaviour and/or abandon an old, undesirable behavior.² The roots of Social Advertising lie in this approach as they concern with the dissemination of information,

aimed at a particular target audience and directed at bringing about a voluntary change in the attitudes and beliefs of the population of that segment. Many scholars and experts believe that if commercial advertising can increase the sale of brands and products and make them successful among the masses, advertising can also play an effective role in the dissemination of social messages. Modern society faces a number of complex problems such as AIDS, increasing population, drug abuse, violence against women, female foeticide etc. Advertising can work wonders in reducing the problem if not solving it.³

Social advertising and celebrities

A celebrity endorser is (McCracken (1989), "any individual who enjoys public recognition and who uses this recognition on behalf of a consumer good by appearing with it in an advertisement."⁴Friedman and Friedman (1979) give empirical evidences that, the promotion of products with high psychological and/or social risk, celebrity endorsement would lead to greater believability and amore favorable evaluation of the product and advertisement. Even the purchase intention would also increase.Ogilvy highlights the ability of a testimonial in an advertisement to change brand preferences.⁵However, the use of celebrities and actors does not promise to increase the sale of a product or the success of a commercial, as the people know that they don't really use these products. But as far as social advertising is concerned, celebrities can bring a positive change in the scenario. The actors and socially famous people are role models of a common man and if they are shown in a social advertisement, people get attached to the cause easily and they understand the message behind the advertisement. Celebrities have the popularity and likeability which not only attracts the consumers towards the product but also help to create high recall rates for advertising in today's competitive environments. The motives for using a celebrity for advertising mainly include instant brand awareness and recall, improved credibility and convincing the target group. Celebrity endorsements are used in forms of testimonials, endorsement, actor and spokesperson.

Advertising effectiveness and celebrity endorsement

Advertisers are increasingly getting aware of the need for their celebrities to have relevance, credibility and shared values with the causes being raised in the social ads. Several studies show that if a celebrity has a genuine connection with the social issue being raised in the campaign, it has greater chance of reception by the target group. A study represents celebrities as an "ingredient of the most effective solicitations"⁸(Bekkers and Wiepking 2007)."The most successful social appeals and best celebrity-charity relationships happen when the celebrity in the ad campaign has a personal affinity orgenuine understanding of the charity they are supporting. There should be a moral authority in celebrity while speaking on the issues being raised in the social advertisement."⁹

According to Kelman, the process of social influence include Compliance, Identification and Internalization. It results in an individual adopting the attitude advocated by the communicator. Celebrity-endorsed advertising causes the viewers to adopt the attitudes or characteristics of the celebrity, simply because they aspire to be like that person. Effectiveness of celebrity advertising can be related to Identification process. Another process is Internalization where social influence occurs when individuals adopt the attitude or behaviour of another honest and sincere person because that behaviour relates to the social value system. The effectiveness of celebrity advertising can be directly linked to the financial issues. Strategy development for Celebrity Advertising is necessary to enhance their credibility as spokespersons for the causes.

Advantages of a celebrity endorsement for a brand

1. **Establishing credibility:** Approval of a brand by a star fosters the trust among the target audience for that brand. Especially the of new products can be popularized by use of celebrity.

2. **Increased Attention:** Celebrities ensure attention of the audience by breaking the clutter of other advertisements and make the consumer notice a new product.

3. **Higher recall rate:** The star appearance helps in remembering the brand and products associated with it. In the case of social advertisements, the charity by a star influences the people go for the same cause.

4 **Image associated with the celebrity:** the social image of a celebrity endorser effects the sale of the product or promotion of a cause. Consumers feel if the celebrity is benefitting from a product, the product would be really useful. This persuasion increases the sale.

The use of celebrities in a social advertisement is a proven formula for success, as they have a public image and face value. The masses treat them like their role models and when a star tells them about a social cause, people tend to find attachment and attraction towards the social message. The celebrities who joined social advertising not only include film and telestars, but also the sports personalities and renowned social activists. One major reason to take these celebrities in social advertising is their effective social image. The masses feel emotional attachment to them. Their image from silver and small screen also helps them to make a persuasive appeal to the people to eradicate a social evil. Madhuri Dixit in loss prevention ad campaign during Diwali, Aishwarya Rai in eye-donation campaign, Amitabh Bachchan in pulse polio campaign and Amir Khan in 'incredible India' campaign are some of the powerful social ad appearances of filmstars. A famous advertisement, featuring Shabana Azmi, is most effective for its warmth and directness, it shows the actress embracing an AIDS-afflicted child and assuring that the disease does not spread through non-sexual contact. Product advertising in films is very rampant. Some of the films are also seen giving a social

message, e.g. Raveena tondon's powerful role in 'daman', Salman's AIDS awareness film 'phir milenge', Madhuri Dixit in 'Mrityudand' etc. are some of the Indian films which create awareness against social evils. These films also make a social image of the actors which helps them to affect the mindsets of people about any social issue.

Television has an enormous reach and penetration. Social advertisements could ride on some successful serials also. One dialogue mouthed by the lead heroine of a TV series would do the trick while talking to their friends. Considering the pregnancy boom in serials today, family planning should be aptly capitalized on. In fact experts believe that the extent to which housewives take them seriously, this could be the chance to put the pill in. TV serials like 'udaan', 'balika vadhu', 'na aana iss des lado', 'agle janam mohe bitiya hi kijo', etc are some examples which have created awareness against child marriage, girl education, female foeticide, child labour, literacy etc. The actors of these TV serials appeared in many social ads and made the masses aware against social evils.

Using a sports icon, like Sachin Tendulkar, Rahul Dravid, Kapil Dev etc. to spread the social messages is also relevant because the youth of our country is highly influenced by these personalities. If they talk about paying tax, saving a girl child, anti-tobacco campaign or protection of consumer rights, the message will directly reach the audience. Success of social advertising with celebrity endorsement lies within this fact that a testimonial by a celebrity reaches the target group and they accept the message psychologically and emotionally. Recently the trend of sports personalities endorsing advertisements has increased. We see Rahul Dravid in DOTS campaign, Kapil Dev and Sania Mirza in 'save girl child', Sushil Yadav in income tax department advertisements.

If we talk about the filmstars endorsing social advertisements, Amitabh Bachchan tops the list by the most successful pulse Polio Campaign, AIDS campaign, People for Ethical Treatment of Animals (PETA), UNICEF, DOTS campaign, National Leprosy Eradication Mission, hepatitis B ad campaign and clean India drive (swachha bharat abhiyan). Amitabh's image of 'the star of the millennium' also makes him the most promising face for social advertising.

Advertising appeals in social advertisements

Thomas Hine (1947) stated that "Shoppers don't just purchase products; they buy personalities, attitudes, perhaps even a set of beliefs". Advertising message should appeal directly or indirectly the consumer's needs to influence behaviour response. The advertisers has to say about their product/service to the target audience that will produce the desired response. Social advertisements usually carry social, emotional and rational appeals, which strike the minds of the target audiences. The celebrities are effectively incorporated to reach out to target audiences for social advertising in regional markets. The ad campaign of Ranchi tourism features MS Dhoni as a celebrity endorser as he is a popular celebrity for India and could promote Ranchi as a tourist destination and investment capital. The 'swachha bharat mission' advertisements portray Vidya Balan

as a village dwelling woman, her strong image and acting makes her best choice for this campaign. The audience find her promising in this character. The level of popularity of celebrities in India is higher than the global average. Eventually celebrity endorsement remains a powerful marketing tool for advertising in India. Significantly, Indians are more likely to want to interact with celebrity content online, this phenomenon clearly depicts the opportunity for social advertisers to extend the effectiveness of communication.⁷

Conclusion

Celebrity endorsements are beneficial for social advertising in Indian scenario. Several studies have shown that most endorsements for social ads have a favourable impact. The level and the magnitude of the effect may vary with the celebrity. Social image of the endorser is directly linked to the success of the campaign. However the issue being raised in the social campaign also matters but credibility and positive image of the celebrity is very crucial for effective social advertising. Multiple endorsements may confuse the consumers and also leave a negative impact. When one celebrity endorses many brands, then the recall of the endorsement depends entirely on the message of the social ad. There are definitely some social ad campaigns that go unnoticed and making an effective marketing strategy is necessary for the success of such social campaigns. However, social campaigns against social taboos like female foeticide, dowry and corruption need more sensitivity from the society and the Government. More research and dynamic social marketing tactics remain essential for the success of any social advertisement.

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Effect of media trial on judicial neutrality : A study in reference to impact of media trial in pronouncement of verdict in criminal cases

Dr. Rahul Tripathi
Amity University Rajasthan

Abstract:

The India Judiciary, by and large, is based on the concept of providing fair and quality justice to everyone, irrespective of any prejudice or external biasness. The Judicial system, be it of Trial court or of any appellate court emphasizes on providing justice in all Civil as well as Criminal Cases. The pronouncement of verdict, especially in criminal cases, although may take time but has a strong foundation of relevant and applicable Laws as well as Precedence. Right from the stage of filing of charge sheet, framing of charges and passing through routine trial, till the final Judgment, the Facts and Findings play an important role.

However, in recent past, with the development of Media and Communication, it has been observed that a parallel trial or Media Trial begins since the initial stage of any crime. Various debates, views of experts on T.V and Radio directly or indirectly influence the mindset of public during the course of regular trial in Court. This especially happens in High-Profile cases or of cases involving Political connections.

The paper aims to throw light on aspects of Media Trial, whereby, it is felt that Justice might has been influenced by the indirect interference of Media in Judicial system. The paper will also study in reference to few such cases which have undergone Media Trial and whose Judgments would have been different had the cases were not made open for public opinion.

Keywords: *Public Opinion, media trail, media law, fact.*

Introduction

The Indian Judiciary, by and large, is based on the concept of providing fair and quality justice to everyone, irrespective of any prejudice or external biasness. The Judicial system, be it of Trial court or of any appellate court emphasizes on providing justice in all Civil as well as Criminal Cases. The pronouncement of verdict, especially in criminal cases, although may take time but has a strong foundation of relevant and applicable Laws as well as Precedence. Right from the stage of filing of charge sheet, framing of charges and passing through routine trial, till the final Judgment, the Facts and Findings play an important role.

However, in recent past, with the development of Media and Communication, it has been observed that a parallel trial or Media Trial begins since the initial stage of any crime. Various debates, views of experts on T.V and Radio directly or indirectly influence the mindset of public during the course of regular trial in Court. This especially happens in High-Profile cases or of cases involving Political connections.

Pronouncement of Verdict in Criminal Cases: General Procedure

The Indian Judicial System, clearly reflects its intentions on providing quality and neutral justice for all the citizens. In offences of criminal nature, the complaint can be filed by any individual in a local police station or statements may be submitted in front of the Magistrate, who, in turn may initiate investigation through he concerned police station. Alternatively, in cases of serious nature, the court may take cognizance and initiate action suo-moto also. This is followed by the submission of police report, FR, in case if the complaint is found to be wrong or submission of chargesheet, if the person/group of person is found to be convicted. The trial, then goes through a series of legal events viz. framing of charges, evidences, examination of witness and cross-examination and finally pronouncement of verdict, whereby, the case may be of acquittal or of pronouncing punishment.

Media, Society and Information Technology

The traditional print media or the press as well as the electronic media of recent past, have emerged as a strongest tool in highlighting the social issues. Many of the problems in the court/press issue, and indeed many of the solutions, magnate from rapid communication technology change. The immense flow of information has created a situation in which courts, with their limited jurisdictional arenas, have had to face a variety of new challenges in protecting their processes. Also, the society is more literate than ever before and is exposed to an ever-expanding quantity of information. Whether or not this has resulted in a better-informed citizenry may be debatable -- nevertheless more information about the court process is transmitted to more recipients than ever before. Admittedly, much of this information is sensational and devoid of meaningful commentary, not least because of the highly competitive environment in which both local and international market-driven media now operate.

New computer related technological advances will also have some effect on the dissemination of information. For example, increasingly inexpensive publishing and printing methods are opening an era of small independent publishing. Perhaps some level of inhouse publishing of information will not be beyond the courts of the Twenty-First Century! Individual citizens have also gone from being passive recipients to being producers of information with the increased use of the Internet. The result is that courts are under an increasing level of public scrutiny and are also confronted with new means whereby the fair trial guarantee can be challenged and the privacy of participants in the judicial process can be invaded.

Media and Judiciary: Overlapping

Clashes occurs sometimes, when there are media inputs on the judicial process, and they try to influence the proceedings. An accused's right to a fair trial and the media's right to freedom of expression are in frequent tension. The principle agents of these rights, the media and the judiciary are interdependent proponents of constitutional rights, often in conflict as to where the priority and emphases should be placed in the free press v. fair trial dichotomy.

Response of Judiciary

Courts appear to be increasingly reluctant to resort to the use of their contempt sanction powers, which in this context usually involves punishing journalists for revealing proscribed criminal trial information or for refusing to reveal the source of such information. The court use of contempt powers against the media is most often controversial, and courts are reluctant to use this power, perhaps in part because of the media's greater ability to influence public opinion. This may cause the reputations of the administration of justice to suffer as a result of the courts' very attempt to protect the fair trial right. Courts have a responsibility to safeguard their process from unfairness, and hence, at the same time, they must also recognize that the press has an important role to play in ensuring that fairness through its analysis of judicial action. We can confidently predict that, in a democracy, courts and media will never agree on where to draw the line between fair reportage and reportage which taints the trial process.

However, the history of this necessary tension between the freedom of the press and the right to a fair trial also suggests that some measure of the conflicting interaction is due to the failure of the judiciary and the press to understand the role of the other and to attempt to reduce the tension between them.

Judges Vs Journalists

The tension between the media and the courts is inevitable given that either party will place the boundary between the two spheres in a different place. Media and courts have different standards of allowable criticism which create friction between them. What a reporter thinks to be perfectly fair comment may strike a judge as indecorous in the extreme. What the press believes is interesting information about a person charged with a crime may be criminal record information which a judge is concerned might improperly affect the potential jury panel. Judges and journalists are not expert in each others' fields, and few fully understand the needs and priorities of the other. Where the reporters seek to get the information as widely as possible, the judiciary seek to limit the flow of information by the application of principles calculated to ensure fair trials. The introduction of technological innovations only exacerbates the problem by simplifying information flow world-wide over the Internet. To protect the right of fair trial, justice

systems in every jurisdiction will have to become more knowledgeable concerning the information revolution.

These two institutions should be continuously focused on the task of seeking out the best possible relationship between them, a relationship that would allow the fundamental purpose of each to be fulfilled without undue interference from the other. At the same time, neither can fully submit to the imperatives of the other and still perform its constitutional function.

Recent Trends

In recent years, it has been observed that in various cases, be they of social interest or merely related to some celebrities, media trial begins as soon the crime is committed. Cases like that of Salman Khan, Asaram Bapu etc. have been technically tried in media before the actual proceeding began. Similar was in the cases of Nirbhaya , whereby the accused were declared guilty before the beginning of trial. It is not that the accused in such cases are all innocent, yet the fact that has to be kept in mind is that, Indian Judiciary considers every accused as innocent and not guilty till the pronouncement of verdict. The courts which generally are full of advocates, become full of cameras and reporters on the day of trial. In some cases, even weeks before, the media debates and the newspaper reporting highlights the details of the cases which are based on reporting and not on investigation. The Hon'ble Judges, who are also humans, directly or indirectly go through these reporting, thereby, in some cases, creating a prejudice in their mind before the actual cases is presented before them. Thus, Media trial, actually influences and indirectly effects the proceedings of any criminal cases.

Conclusion

The modern Indian judiciary must look to a knowledgeable and interested media to communicate the important principles of judicial independence and the fair trial right to the public. The courts, more so than any other part of the governmental process, remain substantially isolated from the majority of citizens in too many jurisdictions -- and, more significantly, many of the court processes are incomprehensible to the public, and, regrettably, also to most of the media.

The courts are obliged to respect the freedom of the press because of the essential societal interests this principle serves: the enhancement of democracy, the vigour of the marketplace of ideas, self-expression and the public scrutiny of the administration of justice. However, by doing so, the courts do not endorse those aspects of the media which tend towards the commercial, the sensational, the shallow or the prurient.

The media must also understand that although the courts support it out of respect for the societal interests it promotes, the support it receives is conditional and sometimes secondary. Just as the courts must accept all manner of fair criticism, the media must

accept and act on criticism. It is therefore in the interests of both sides of the issue to seek to develop greater mutual understanding and respect. This will not occur unless these parties have the resolve to devote substantial time, goodwill and resources to understanding and minimizing the court-media dilemma.

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Media: An important tool for women's empowerment

Prof (Dr) Radha Gupta

Amity University Rajasthan

Abstract:

Women empowerment is a concept exhibiting many diverse characteristics. It is multitier, stratified and versatile process in which women gain greater share of control over their assets like human, substantial, mental, fiscal etc. In fact, e-media is a developmental tool to empower the women as well as society. In modern era, the empowerment of women is being regarded as a very important and vital aspect for the development of the country. No doubt, image of women in India is significant by the means of media. It is necessary to utilize the e-media for improving status of women in India and communicating its role in the development of the country. Women empowerment led to the development of the family, community, society, state and the nation. Research shows that e-media and women's empowerment are closely related with each other. it is positive perception and use of e-media as a developmental tool to empower the women.

Keywords: *e-Media, Empowerment, Co-relative, Tool.*

Introduction

Women are the backbone of the family, gatekeeper of the home, builder and the molder of the nation's destiny. After every great man we find a woman behind him whether it is mother of Abraham Lincoln, Mahatma Gandhi, beloved Napoleon Bonapart or any other great man in the History. It is a woman only who gives birth to a child and also rites. In the recent years, e-Media and Women Empowerment are the breaking news of the media. Media is the purgation of normal life.

In modern time media is considered to be the most important tool of the society. Communication is extremely important for women development and also for women empowerment. This vital role is played by e-Media education. Role of media is a vein of thinking of the society. Advertisements, entertainments and news are the different modes of media for providing information to the masses i.e. through e-Media, and through Print Media etc. Media is playing a basic role in changing attitudes of women. Women empowerment is a process having many aspects. It is multilevel, superimposed, all round process in which women gain greater share of control over their resources like human, actual, rational, monetary etc. In fact, e-media is a developmental tool to empower the women as well as society. In modern era, the empowerment of women is

being regarded as a very important and vital aspect for the development of the country. E-media and women empowerment are correlated aspects. They are closely related with each other. No doubt, image of women in India is significant by the means of media. Therefore, it is necessary to utilize the e-media for improving status of women in India and communicating its role in the development of the country. Women empowerment led to the development of the family, community, society, state and the nation.

The media is an important fountain of information and exposure for doing new things and new thinking. Also radio listening, television viewing, and reading newspapers or magazines are important leisure activities. Research shows that it is positive perception and use of e-media as a developmental tool to empower the women. Both of these characteristics of the media make access to media an important barometer of women's empowerment by providing information and exposure towards outside the home, media exposure has the potential for enabling empowerment; further, time spent enjoying the media reflects access to leisure time, typically available to the more empowered who have greater control over their own time use. Now-a-days, women are not empowered in most of fields. Socially the majorities of Indian Women are still tradition bound to obey her husband and are in disadvantageous and crucial position. They depend on male members in a number of ways whether educated or uneducated. Media can play vital role to promote awareness to empower women in society. Majority of women rarely or never used media. The women who use media feel that they got positive impact on their status as media can highlight the women violence cases, give awareness to women to adopt impressive and luxurious life styles. Role of media in women empowerment is the most important tool.

‘To awaken the people, it is women who must be awoken; once she is on the move, the family moves, the village moves and the nation moves.’- Pandit Jawaharlal Nehru.

Education is the most powerful weapon for changing scenario of the world. Implementation of Information and communication Technology (ICT) related projects are most important powerful tool to empower a woman in various areas like social, political, educational, psychological etc. In the existing world, the social, political and cultural course of the society is highly influenced by the information and communication. Media is a powerful agent of communication. It just takes merely seconds for new ideas to reach any corner of the globe. In true sense, media should be an exact reflection of the entire nation. It should participate as an important character in our present-day society. Media should perpetually reflect the contribution of women for their overall development.

‘The role of media in development of women is two folds -

- (a) Development through exposure to media by way of programs and printed material. This is a consumer-oriented function, and by the consumer, we mean women.
- (b) Development through the active participation of women in the production of media message by participating in the decision-making process regarding program content policies and the projection of a balanced image of women.

The impact of media can have two major functions. One is to make the society aware of the contribution of women to national development and second is to make the women aware of their share of benefits in population control, literacy and employment. Women empowerment is an important tool to bring about the required social changes in the society and the attitude of the people. To empower any woman of a society it is appropriate to first make her aware of her rights and duties. It is a well recognized fact that the media has played an enthusiastic role in highlighting women's problem and thereby compelling the policy makers to devise ways and means for women development.

Conclusion

Media is encouraging women from so many decades but after entering electronic and social media, women participation in various fields has been increased tremendously. Women have entered in those areas which were almost reserved for men only. On the one hand Miss Kalpna Chawala entered in the Space and touched the land of Moon, whereas on the other hand women in Earth looking towards Business, whether it is a small shop of a city or a multinational company. Media is highlighting the works and successful stories of inspiring women, working in various fields. Previously women were seems to be in house premises, farmyards, unskilled laborers but by inspiring through media now we see the women working in Petrol Pumps, Driving as Auto Rickshaw's Driver, Conductor, Offices, Judge, Doctor, and Engineers in field, CA. etc. We all know the politicians women in World Wide History Bil Klintan and in Indian perspective from Vijay Laxmi Pandit, Indira Gandhi, Prabha Patil as President, First lady Judge Mrs. Lalita Seth etc. Now- a -days, some states are being headed by women Chief Minister.

Today, Information Technology has changed the communication paradigm. Information and Communication Technology played a significant and pivotal role in the empowerment of women. Now-a-days, use of internet is a passion. Both men and women in India are now use the internet and now online to manage their day to day life. Cyber cafes, Offices, Smart Phones, Computer, e-Mitra are the various means to use internet easily for variety of things.

Development of e- Media has enabled the women section to participate in the daily affairs of the state, which range from the household work to education, health,

governance and so on. e-Media is emerging as a powerful tool for gender empowerment in a developing country

like India. The use of internet as a form of new media or e-media., the creation of different websites that focus on women empowerment in terms of education , literacy, health , knowledge, lifestyle and many more areas have been proliferated. Today it is possible, to find anything related to empowerment by typing keyword searches using a reliable internet browser. e- Media have a huge potential for the empowerment of women. It has played an important role in empowering the women. In sum, we can say that Now-a-days, e-media and women's empowerment are closely related with each other. No doubt, image of women in India is significant by the means of media. Therefore, it is necessary to utilize the e-media for improving status of women in India and communicating its role in the development of the country. Women empowerment led to the development of the family, community, society, state and the nation. Research shows that it is positive perception and use of new media as a developmental tool to empower the women. e-Media is certainly an important tool for women's empowerment.

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Media displacement and alternative media consumption

Dr Anushka A. Kulkarni
Amity University Mumbai

Abstract:

The displacement theory by Maxwell McCombs states that the evolution of new mediums affects the traditional media. Theoretically, media consumers spend less time on the older medium as compared to the new. However, the empirical data (TAM Ratings) shows that the traditional mediums are also rising along with the new media. This study examines the phenomenon of media displacement and explores the reasons why increasing media options have less effect on the existing media choices. 'Alternative media consumption' is on the rise with media companies like Zee and Star India coming up with alternate media options like Ditto TV and Hotstar respectively. Using qualitative and quantitative methodology, this paper analyses the media consumption records of last three years. Interviews of media professionals will be conducted to study this phenomenon. The research concludes with an analysis on the theoretical implications of displacement and empirical evidence on the tactics used by media companies as an alternative media consumption to avoid saturation.

Keywords: *Displacement Theory, Alternative Media Consumption, Media Saturation, Traditional media, New Media.*

Introduction

The evolution and growth of the internet and the new media along with the rising use and access to modern communication technology in recent times has given a way for discussion, debates and discourse on the changes in media consumption pattern of audience and the effect it has on conventional media (Siddhesh Thadeshwal, March 2016). One of the significant issues amongst these debates is the issue of displacement or saturation of traditional mediums. Reports mention that the internet today is a major source of news provision and consumption.

When a new medium of communication is introduced it directly as well as indirectly affects the existing mediums. Few research studies claim a dip in the usage of conventional media among the audience group be it educated, affluent or the youth (J. Kayany, 2000). This evidently portrays the influence of new mediums on these audience groups. On one hand there are research studies that mention that the internet reduces the time spent on traditional mediums (A. Nquyen, 2006), whereas on the other hand there are also studies that specify the both these mediums complement of

supplement each other. While both the arguments are true there is also a theoretical approach that talks about the displacement effect.

Digitisation has brought in convergence of mediums. The use of new media by the digital immigrants in the developing countries is still relatively low leaving a critical gap in terms of new media discourses and displacement effect argument (Ifeoma Vivian Dunu, 2000). In the developing countries the scenario is slightly different. Statistical data shows a pervasive increase in the use of new media among audience (Young, January 2016). The purpose and actual percentage of use by different categories of audiences in developing countries have not yet been statistically determined. Research has shown an increased usage of new media by youth population to engage in social activities and entertainment in developing countries (Zenith, 2016).

There has been a constant debate amongst communication scholars regarding this paradigm shift in media consumption pattern of audience from traditional to new media technology and also the way in which the media companies cope up with this change to avoid saturation. This study gives an analysis of the media displacement phenomenon and the reasons why the in media options have less effect on the existing media choices. 'Alternative media consumption' is on the rise with media companies coming up with alternate media options. The study thus deals with the theoretical implications of displacement and empirical evidence on the tactics used by media companies as an alternative media consumption to avoid saturation.

Specifically, the researcher probed to:

- a) Analyse the changes in the media consumption patterns of people
- b) Determine the preferred medium used by people according to their needs and usage.
- c) To identify the impact of new media on the traditional mediums with reference to time spent by people on a specific medium.
- d) Examine the tactics like 'Alternative media' used by media companies to avoid saturation.

Literature review

Displacement

The concept of Displacement originally emerges from Freudian psychology. According to Sigmund Freud, the process of displacement involves an unconscious effort of keeping or disposing information according to the needs and preferences. This process is similar to the concept of dream distortion where a new thought is replaced by the information which is considered unimportant. Psychology claims that the human mind undertakes this process to relieve stress and tensions.

According to Maxwell McCombs, the idea of media displacement states that people have limited amount of time and they access specific mediums according to their choices and convenience. Thus in this process the traditional media is replaced by the new mediums. In the course of time people start spending more time on the new mediums and less time on the traditional mediums. (McCombs, 1992)

The concept of Displacement can be divided into two types: Time and Functional Displacement

Time Displacement

Robinson (1981) mentions that the people who spent more time watching television spent less time listening to the radio and for doing other non-media activities. (J. Kayany, 2000) reported that when people went online, television viewing experienced the most time displacement, followed by telephone use and newspaper reading.

Functional Displacement

The concept of functional displacement mentions that the new media will displace the traditional media only when it can fulfill the functions of the existing traditional medium in a more better effective way. The theoretical perspective with relevance to this concept is the Uses and Gratification and the medium theory. Mediums which are functionally similar can only displace each other. Television displaced radio, movie going and comic reading because they all had a functional similarity of “escape or entertainment” function. (Lin S. Salwen, 2005)

A research study mentions a third type of displacement called ‘Platform displacement’ which means shifting from one platform to another. Convergence has made possible platform transfer. In this type of displacement, the consumers/ subscribers stop using the existing platform as the new platform provides a better service. This could also be just termed as ‘platform transfer’. (Assessing the Displacement Effects of the Internet, 2016)

Displacement considers two approaches: ‘User Centric’ and ‘Medium Centric’ approach. Angela Lee, 2010 mentioned ‘user centric’ and ‘medium centric’ as the two approaches of displacement. The ‘user centric’ approach is related to the concept of uses and gratifications. A media consumer prefers or shifts to a new media only when his needs are satisfied by the new medium as well. The ‘medium centric’ approach mentions that people spend more time on new medium as compared to the old medium. This is due to the features that the new medium is offering.

Media Displacement in a Global Context

Research studies say that the new media may not always compete or displace the traditional media; it can also supplement the existing media. It depends on the usage and

the need of the media user. It is the ‘content loyalty’ that demands the use of new and traditional media.

Theorists mention that to a wider extent new media is seen as a supplement to the traditional media but there are witnesses to the trend of complete shift from one medium to another. These trends are also not common across the globe. Not always a digital immigrant who is a avid newspaper reader will prefer to shift to a digital media even though he/ she is comfortable using it. Also there are studies that mention that it is also not always true that long exposure to online medium reduces the time a person spends on traditional media. There are instances that state the excess use of internet as well as television. (G. Stempel, 2000).

Trends in Alternative Media consumption/ Second Screen in India

The traditional media in India still continues to grow (Refer Chart 1). The print media, even though it looks saturated is increasing. A lot of regional players are coming in the media scene. As the media companies are increasing their focus on tier II and tier III cities, and the rural areas, the theme of hyperlocalisation is increasing among the print media players. The consumer base there is increasing. (Harper, 2010).

The Indian Media and Entertainment Industry: Projections

Overall industry size (INR billion) (For calendar years)	2016P	2017P	2018P	2019P	2020P	CAGR (2015-2020)
TV	617.0	709.6	823.3	956.8	1097.6	15.1%
Print	305.2	329.6	355.9	383.6	412.5	7.8%
Films	158.7	174.1	190.0	207.8	227.3	10.5%
Radio	23.4	28.4	32.7	37.8	43.3	16.9%
Music	12.1	14.0	16.1	18.4	20.6	13.8%
OOH	28.3	31.6	35.4	40.0	45.2	13.1%
Animation and VFX	58.3	67.1	78.1	91.3	108.0	16.1%
Gaming	30.8	34.4	39.0	45.4	50.7	13.9%
Digital Advertising	81.1	113.6	153.3	199.3	255.2	33.5%
Total	1,315	1,502	1,724	1,980	2,260	14.3%

Source: KPMG in India Analysis, 2016

Developments in differences hardware and devices are in trend which is a major component that affects content consumption. Data shows an increase in the use of smartphones and tablets among Indian users. Video On Demand (VOD) is increasingly becoming popular among people. With an increase in the penetration of smartphones and internet speed, this mode of content consumption is expected to increase. Nielson in a global survey report on second screen content consumption mentions that 67% of users switch the channel when advertising commercials comes on TV. The survey also

mentions that 48% of the people, while watching live TV shows, engage with social media, while 58% browse internet. Thus the trend of consuming content across different platforms at the same time is in trend. FICCI report 2016 states that even though the technological innovations do not have a major impact on media consumption habits today, it will result in changes in the media consumption needs, preferences and patterns of media users in near future. (KPMG, 2016)

Theoretical Framework

The major theoretical base of this study is the Media Displacement theory as stated by Maxwell McCombs. Other theories related to the study are: Media Richness theory, Media Saturation theory and the Uses and Gratification theory.

As per the media richness theory, the media users use media according to the attributes the medium provides like channel variety, social presence and richness of language. The theory is applied by the media users while selecting a particular medium over another. Amount of richness of the medium determines its level of preference by media users.

Media Saturation theory states that people can evaluate and select media best suited for their needs and wants. Researchers suggested that it occurs when the newer medium is more functionally desirable than the older media (Lin, 1994, 2001). Therefore, in other words, when newer forms of communication are introduced to people to evaluate the functional similarity and decide whether they are going to spend more time with the new media.

The theory of Uses and Gratification states how and why a person uses a particular media. It is a audience centric theory which categorizes the needs of people and how media satisfies these needs. According to the theory, media is classified into Cognitive, Affective, Personal Integration and Entertainment needs. The needs and preferences of the media users have to be analysed before a media company plans for alternative mediums. In the year 1974, Katz proposed some basic tenants which form the support upon which the foundation of uses and gratifications theory is based. The basic tenets proposed by him are as follows:

1. Media users are goal directed in their behaviour.
2. They are active.
3. They are aware of their needs and selected the media to gratify their needs.(E. Katz, 1974)

Although the uses and gratification theory has been largely criticized for being too individualistic by the scholars, but, despite of the perceived theoretical and methodological imperfections of the uses and gratification theory. Today's topographies of the new media are endangered by factors such as interactivity, demassification, asynchronicity, hypertextuality, collaborative communication, digitalization, virtuality,

dispersion, hype media, new abundances, automation, modularity, variability and transcending which have granted this perspective a renewed relevance in the age of digitalisation. This reality finds echo in Ruggeiro's observation (2000) that:

“Technology and choices go hand in hand. As technology emerges the choices increase. Motivation and satisfaction become even more crucial components of audience analysis. As per demand, researchers have been applying the uses and gratification theory to wide range of newly popularised video media technologies.”

Another study put forth an argument where it was stated that the users are now very free to pick from a large selection of media with the help of the modern technologies. The author also put light on how internet provides tailor made information to users according to their needs. Using the uses of gratification theory each of the new media concepts- interactivity, abundance, demassification, asynchronicity offers a whirlpool of communication behaviours to examine. Media scholars have put forth a suggestion that the traditional models of uses and gratification would provide a useful framework from which we can begin the study of audience analysis of internet and new media communication.(Roy, 2008)

Literature Gap

There are a number of studies that deal with the phenomenon of displacement at a global level. In India, the second screen is in its nascent stage. Media companies have been using second screen as an alternative and a supplement to traditional media. In spite of these developments in the media scene in India, not much research work has been conducted to study the phenomenon. The gap in literature is seen in the analysis of media preference of audience and on how the Indian media companies are coping to update and upgrade themselves to avoid saturation. The current research tries to fill this literature gap.

Research design

Aim

A study on the contradiction between theoretical and empirical evidence of Media Displacement

Objectives

1. To study the concept of Media Displacement and its theoretical & empirical relevance.
2. To understand the changing media consumption habits & patterns of media users and its effect on media displacement

3. To analyse the time and functional displacement and its implications in the Indian context.
4. To study the alternative mediums/ Second Screen options used by media companies to avoid saturation.

Hypothesis

H0: There is no visible change in media consumption habits of media users.

H1: The more time a media user spends on new media the less will be the time they spend on traditional media.

H2: The more time a media user spends on news/ entertainment/ information, the more time they will spend on functionally similar traditional media.

Methodology: The research uses a qualitative as well as quantitative methodology.

Method

Under quantitative methodology a survey is conducted with 100 respondents. These respondents are questioned on their media consumption needs, preferences and patterns.

Under qualitative methodology in depth interviews are conducted of media professionals. The interviewers are questioned on the changes in the media scenario and the current trends in media industry. The use of second screen by the media companies as a medium to avoid saturation of their traditional mediums is emphasized in these in depth interviews.

Sampling Stratified random sampling is used for the survey. The population includes Digital Immigrants and Digital Natives residing in Mumbai. After stratification of the population into two categories random samples are collected from each stratum. The sample size selected for the survey is 100. 50 Digital Immigrants and 50 Digital Migrants are interviewed. In-depth interviews are conducted of 10 media professionals. These respondents are selected according to the purposive sampling method.

Variables Media consumption is Independent variable and Media displacement, media saturation and use of alternative mediums are dependent variables.

Limitations

1. The study is limited to Mumbai region.
2. This research specifically deals with television, newspapers, radio and internet as mediums used by people. Research is conducted on only the Above the Line mediums. Other mediums, especially the Below the Line mediums are not used for the study.

Data Analysis Data collected through surveys is analysed statistically through Statistical Package for Social Sciences (SPSS) and the interview transcripts of the data collected through in depth interviews is analysed manually.

Findings and interpretation

Quantitative Data Findings

Data was collected through a survey on 50 Digital Immigrants and 50 Digital Migrants from Mumbai. Information regarding their media use and preference across a time span of three years was asked to the respondents.

Table 1: Traditional and new media use by Digital immigrants and Digital Natives.

Media	% Of Digital Immigrants	% Of Digital Natives
Newspaper	42	12
Television	30	23
Radio	5	2
Internet (on computer)	11	25
Internet (on mobile)	12	38
TOTAL	100	100

Table 2: Frequency of using the following mediums by Digital Immigrants

	Newspaper	Television	Radio	Internet (on desktop)	Internet (on mobile)
Everyday	29	20	03	07	10
5-6 days a week	34	24	00	04	03
3-4 days a week	25	26	00	05	07
1-2 days a week	06	19	10	00	00
Once in 15 days	00	00	00	09	11
Once a month	00	00	00	00	09
Sometimes	00	05	08	30	40

Never	06	06	79	45	20
Total	100%	100%	100%	100%	100%

Table 3: Frequency of using the following mediums by Digital Natives

	Newspaper	Television	Radio	Internet (on desktop)	Internet (on mobile)
Everyday	11	51	2	32	86
5-6 days a week	23	29	13	51	9
3-4 days a week	19	7	16	14	0
1-2 days a week	12	7	9	3	0
Once in 15 days	16	2	6	0	0
Once a month	2	0	1	0	0
Sometimes	7	4	40	0	5
Never	10	0	13	0	0
Total	100%	100%	100%	100%	100%

Most of the digital immigrants prefer newspapers to read about news and current affairs. The second preferred medium is television which is used to satisfy cognitive as well as entertainment needs. Internet through mobile phones is basically used to gratify the affective needs. Special time is devoted by most of the digital immigrants for media consumption. Media consumers use internet too for news consumption/ to satisfy their cognitive needs but the percentage differs according to the age of the person. Digital Natives on the other hand use mobile phones more to satisfy cognitive, entertainment as well as affective needs. Mobile Applications are mostly used for satisfying the cognitive needs. Newspapers are read online as well as offline. Television is also preferred as a medium for entertainment and information gathering. Not many Digital Natives use the second screen on a regular basis to view television programmes. Radio is used minimal by the digital natives. Private FM channels are preferred by them for entertainment.

Qualitative Data Findings

There have been developments seen in the media industry since 2007. Different media players have realized the importance of going digital to either stand out from other media players to win the competition or to avoid saturation. (Refer: Chart 4 in annexure section on Digital Developments in news and information)

The traditional medium of Television is seen growing over years. Also there is a prediction on the increase in revenue through television over the years. Concepts like Geo targeting is on rise where a same advertiser can screen different advertisements at different locations on the same channel at the same time. The traditional television mediums are upgrading themselves to be in the competition by providing live as well as on-demand television. On one hand the private players in the TV media business are trying to attract the viewership of urban and the semi urban populace, Prasar Bharti is providing DD FreeDish, a free-to-air DTH service. Their target areas are the rural, remote and the media dark areas.

Chart 2: Size of Print Industry in India

INR billion	2011	2012	2013	2014	2015	Growth in 2015	2016P	2017P	2018P	2019P	2020P	CAGR (2015-2020P)
Total advertising	139	150	163	176	189	7.3%	204	222	242	263	286	8.6%
Total circulation	69	75	81	87	94	6.2%	101	108	114	121	127	6.1%
Total print market	209	224	243	263	283	7.6%	305	330	356	384	412	7.8%
Newspaper revenue	197	211	230	249	269	8.0%	291	316	343	371	399	8.2%
Magazine revenue	12	13	14	14	14	1.6%	14	13	13	13	13	-1.8%
Total print market	209	224	243	263	283	7.6%	305	330	356	384	412	7.8%

Source: KPMG in India's analysis, 2016. Industry discussions conducted by KPMG in India.

In midst of the media scene across globe where the newspaper industry is witnessing downsizing and decline in the newspaper market, the Indian newspaper industry is seen growing. Newspapers still are preferred as a medium and have an impact on household readership. The digital immigrants still prefer newspaper in its physical form. The reasons for this are affordability, door-to-door delivery of newspapers, comfort, habit etc.

Whereas, on the other hand the magazine industry is facing challenges due to the new mediums. There has been a dropping demand for magazines seen due to the new media.

The phenomenon of displacement is applicable in case of magazines in India as researched and analytical content like magazine content is easily available on web at almost no cost.

To avoid saturation many traditional media players have their brands. Combined news supply is the trend in media to increase the reach of the media through different platforms.

Traditional Media House	Digital Brands
HT Media	• Business and Politics: Livemint • Job Portal Shine • Entertainment: Desimartni • Education: HT Campus
The Times of India Group	• Daily News: Indiatimes • Cricket news: Cricbuzz • Matrimony portal: Simply marry • Real Estate Portal: Magicbricks • Classifieds portal: TCNext • Job Portal: Timesjobs • Professional networking website: Peerpower • E-commerce platform: Indiatimes Shopping
Jagran Prakashan	• Daily news: Jagran • Education: Jagranjosh • Health Portal: Onlymyhealth • Blogging platform: Jagranjunction • Reverse auction service website: Jeetle.in • Shopping Portal: dthshop.com
The Hindu	• Daily news: The Hindu • Classifieds portal: thehinduclassifieds.in • Real Estate portal: Roofandfloor

Conclusion

In the present media scenario, the traditional mediums, mainly print and television are competing. There are just few major players. In the coming years when the digital media

will gain prominence the players from digital media will also compete with the existing traditional mediums.

Alternative media consumption has began its way with media companies like Zee and Star India coming up with alternate media options like Ditto TV and Hotstar respectively. But these mediums are still not dominating the traditional mediums. The major reasons for that are internet is not available across the country and the cost of internet consumption is high.

Though the theory of Media Displacement states that when a new medium comes the traditional medium loses its importance, this theory is not applicable to the current media scene in India. Empirical evidence mentions a growth in print, television as well as digital mediums in India. People consume media according to their needs and preferences. The concept of functional displacement holds true to some extent in Indian context. Alternative options like the second and third screen mediums have to be provided by the media companies.

H0: There is no visible change in media consumption habits of media users.

Change is seen in the media consumption habits. This change is clearly visible in digital natives who prefer using internet on desktop (Second Screen) and Mobile Phones (Third Screen) for collecting information. Whereas the media immigrants have adapted to the new technology but prefer reading newspapers, magazines and watching television to fulfill their cognitive and entertainment needs. This hypothesis is thus proven incorrect.

H1: The more time a media user spends on new media the less will be the time they spend on traditional media.

This hypothesis is correct in case of digital natives, although it depends on individual preferences. There are instances when a media user spends time watching television as well as watching videos or playing games on mobile phones. Consuming content across platform is seen as a growing tendency in the digital natives.

H2: The more time a media user spends on news/ entertainment/ information, the more time they will spend on functionally similar traditional media.

This alternative hypothesis states correct in the Indian context in case of mostly the digital natives. People who prefer reading newspapers now read them online or the ones who want to watch television do view it on Hotstar of similar platforms.

Thus in the Indian context there is a contradiction seen in the theoretical and empirical evidence of media displacement.

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**AMITY
UNIVERSITY**

**Amity Education Valley, Kant Kalwar, NH-11C,
Jaipur Delhi Highway, Jaipur, Rajasthan 303007**

**Amity University Jaipur City Office. Amity House,
14, Gopal Bari.**