

# MEDIA, SOCIALIZATION AND THE FAMILY

A Sociological Analysis of the Role of the Media in the Invasion of  
the Family by Extra Familial Institutions and Agencies:  
Conceptual Issues and Emerging Patterns

Submitted in partial fulfillment of the requirements for the award of the  
degree of MASTER OF PHILOSOPHY

by

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1995

Center for the Study of Social Systems  
School of Social Sciences

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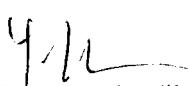
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CERTIFICATE

Certified that the dissertation titled "**MEDIA, SOCIALIZATION AND THE FAMILY: A Sociological Analysis of the Role of Media in the Invasion of the Family by Extra Familial Institutions and Agencies - Conceptual Issues and Emerging Patterns**", submitted by Sanjeev Kumar in partial fulfillment of the requirements for the award of the degree of **MASTER OF PHILOSOPHY**, has not been previously submitted for any other degree of this or any other university and is his original work.

We recommend that this dissertation may be placed before the examiners for evaluation and consideration.

  
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**Sanjeev Kumar**



"What is your name?"

"What do you want it to be?"

*Julia Roberts to Richard Gere in 'Pretty Woman'*

Call me Media.

## Acknowledgements

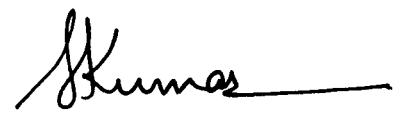
For me, it literally was 'Back to School'. After a stint of almost eight years in the media production world in Bombay, when I took a decision to come back to academics and pursue my M. Phil / Ph. D, it was a strange and incongruent step for many of my colleagues, friends and, of course, my family. Even the faculty and my 'co-students' were initially apprehensive and thought it was rather queer or at the best funny. For me too, I felt that internally when I sat down on the desk with blackboard in the front, it was an experience where I had to unlearn, learn and relearn altogether. I think , I did alright, so at first I thank the Almighty for that. After the coursework, came the dissertation and question of choosing a guide. I had taken advise and help from Dr. Anand Kumar and his course on 'Democracy, Mass, Media and Nation Building' was very useful, he suggested I take a senior professor as my guide. I had some discussions with Prof. T. K. Oomen and had developed a good rapport with him. He had the reputation of being methodological, makes you work hard. I liked that. So when the question of guide came, I opted to work with him.

But fate had something else in store for me. Prof. Oomen got a teaching assignment abroad for one academic session. Good for him, bad news for me. So he couldn't continue to be my guide. I was asked to shift. I decided to opt for Prof. Yogendra Singh. He was very magnanimous to accept me. Initially I was uncomfortable, uneasy, unsure with his style, perspective, orientation which is different. But one thing was for sure - he is accessible, friendly, supportive, encouraging, humble and

above all understanding. Also, it will almost be saying the obvious - a master in his field. I was lucky to be working with him.

I acknowledge my deep regard and gratitude for my guide, Prof. Yogendra Singh, for helping me clear doubts, put things in perspective, help me organize my thoughts and put coherence to cluttered ideas to result in this dissertation.

New Delhi, July 1995



Sanjeev Kumar

# MEDIA, SOCIALIZATION AND THE FAMILY

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## **CHAPTER 1**

### **WHAT IS IT ALL ABOUT ?**

One of the social scientists' job is to be able to see what is coming. The process of change is ongoing. It may be in the interpretations and the reinterpretations of the history, the process and formulation of the present, foreseeing and forecasting what is in store. The symptoms and the signs should tell him what is the likely trajectory and shape of things, events; the processes and dynamics of the interplay between individuals and institutions of the society. Sometimes it is an extremely costly affair if one fails to see, hear and sense the future and therefore being not prepared or ready either to take it or fight it out. That has been the case with media, its nature, role and effect on the family.

What prompted me to undertake this study was my experience of production in the media profession and direct exposure to the changing family paradigm in diverse socio-economic and cultural setups in urban, suburban and rural backgrounds.

The specific issues which I take up for examination and analysis in this study are:

1. Going by the signs and symptoms of these experiences and exposure I wanted to find out is there a cleavage in the family.
2. What is the nature and scale of this situation?
3. Is it a restrictive phenomenon or is a wide spread happening?
4. What are the causes, process and motives for this?
5. Who is the 'Agent' and why?
6. How is it being achieved?
7. What is the role of mass media in this?
8. Is there a pattern in this process which cuts across boundaries?
9. What are conceptual issues involved and what is in store for the Indian family?
10. What needs to / can be done about this? How?

With these objectives in mind I started to look at facts and figures of the world of media and the family. The family has been invaded by extra familial forces - the institutions and agencies of the modern societal systems. It is a pattern and the process has been observed in the west not so long ago. The effects, consequences and manifestations of that change is for everyone to see. Daniel Bell writing in the early fifties in the book "The End of Ideology" observed the sense of a radical dehumanization of life and connected it to the end of ideology. But he starts with theory of mass society. The theory of mass society had proponents ranging from Marx to the extent that the transformation of personal relations under capitalism into commodity values, to Freud with the role of the irrational and the unconsciousness. Critics of modern society like Ortega y Gasset, Paul Tillich, Karl Jaspers, Ivan Illich, Herbert Marcuse, Stuart Hall, Hannah Arendt, Adorno, Eric Fromm, Christopher Lasch, Herbert Schiller, Jürgen Habermas and post modernists like Lyotard, Derrida, Jean Baudrillard, Foucault and others have been concerned with general conditions of freedom in society as well as conditions the social in the mechanized society.

The concept of mass society has taken a beating in the west but its relevance to contemporaneity to the third world societies is very much there. In fact with the rise and growth developing nations of the third world, recurrent conditions of perils and dangerous fall outs of

development and modernity have reinforced the theory in new perspective with cracks and cleavages ruptures and fragmentation visible in the basic social fabric. The shaking of the foundations, the rumbling of the pillars, the eerie sounds of the muffled voices, are all indicators which should not be brushed aside as normal side effects or professional hazards of social transformation and changes.

Without getting paranoid or parochial one should be first, sensitive to the marginal voices; second, sensible enough to be able to distinguish between what is and what appears to be. To be able to distinguish between spurious authenticity and authenticated spuriousity is a difficult task. The anonymous structure, the fictitious forces of techno-info culture are churning out at a rapid fire speed, the products of mediated constructed and processed messages. A general note of mesmerized masses are addicted to the spellbinding nature of these consumables. There is an additional genuine problem of alternative interpretation whose authenticity is not fake. Realizing the legitimization and normalization of the inauthentic are we ready to discard the fatal attractions of the indecent proposals of the dangerous and the bad even if it happens to be (or appears to be ) as charming, as a desirable as exciting, as seductive as, say, Sharon Stone (Ayshwarya Rai, if you prefer).

The revolutions in transport and communication have brought men into closer contact with each other and bound them in new ways; the division of labor has made them more interdependent: tremors in one part of society affect all others. Despite this greater interdependence, however, individuals have grown more estranged from one another. The old primary group ties of family and local community have been shattered; ancient parochial faiths are questioned; few unifying values have taken their place. Most important, the critical standards of an educated elite no longer shape opinion or taste. As a result, mores and morals are in constant flux, relations between individuals are tangential or compartmentalized, rather than organic. At the same time, greater mobility, spatial and social, intensifies concern over status. Instead of a fixed or a known status, symbolized by dress or title, each person assumes a multiplicity of roles and constantly has to prove himself in a successions of new situations. There is no sense of belonging. Because of all this, the individual loses a coherent of self. His anxieties increase.

In a world of lonely crowds (David Reisman) seeking individual distinction, where values are constantly translated into economic calculabilities, where in extreme situations shame and conscience can no longer restrain the most dreadful excesses of terror, the theory of the mass society seems a forceful, realistic description of contemporary society, an accurate reflection of the quality and feeling of modern life.

To become part of the mass is to be divorced - or "alienated" - from oneself. And the instruments which project the dominant social values that men (and women and children) choose as their imago, or ideal image and desire - television, radio, and the movies - impose a mass response on their audience.

The Second chapter looks at the history of media technology its growth and rationale, theories of meaning construction, message production , media research and theories of media effects. Much work has been done in the west in this field ( Lasswell, Lazarsfeld, Shannon & Weaver, Schramm & Lerner, Defleur, McQuail, Fiske, Gurvitch, Hall, Benjamin, Williams, Macluhan, Gerbner, Rogers etc.). The perspective of the ideas in the formulations is to see an explanation of the growth of modern system from the shifts of structural components and their inherent compulsions to look for 'users' -citizens, clients or consumers. This manifestations is also rooted in technological forces and dreives which is often overlooked. The logic and rationale of progress through modernity mechnisms is rationalised and justified by demonstrating increasing /better standards of living. But it completely overlooks 'quality of life'. Is standard of living eqvivalent to quality of life? Not to forget the issue of for whom? and for how many?

Chapter three explores the socialisation process in the wider sense

of a whole life of ongoing learning in the contemporary times when the traditional agencies like religion, community, family, language, the 'land', are having declining influence.(Mead, Cooley, Skinner ,Whiting, Parsons), New socialisers like technology, transport, telecommunications, market forces, institutions and agencies of the state, mass media, international organisations like the UN, globalisation and trans national interaction, formal education, new occupations and professions and the changing position/status of women come into direct interplay with majority of populations. New domestic products have become essentials and are no longer considered luxuries.New interactive processes and group specific differential treatments to gender and age and rural-urban-suburban divisions also play significant part in socialisation.

Parasocial interactions, mechanical interactions have risen to a great extent and will necessarily have implications on the social and human interaction process. Large populations, small families, late marriages, divorces and remarriages, cohabitations, homosexuality, single parenthood will also provide avenues as available alternatives and have their effect on the relative significance and importance of the family as a stable and desirable unit. It also effects the process of internalisation of norms and values of what is acceptable and to what level?

Chapter four takes up media and its relationship with groups like

men, women, children and the aged. Members of age and gender groups have specific perceptions, need and therefore reception and interpretations of the media inputs and their interaction with media is also different from each although there is enough common ground. Message producers use these similarities as well as differences to their advantage. The socio-economic background and placements alongwith the level of consciousness also play a part. Also significant is how messages are specifically tailored to capture them by 'positioning' the prospect and not necessarily the product.

Chapter five is the crux of the analysis. It explores the family along a traditional, transitional and transformational path in the west and then traces the contemporary situation in the Indian context. There have been many studies of the family ( Goode, lynd,) (Ghurye, Deasi, Karve, Dube, Srinivas, Kapadia, Madan, Mukherjee, Singh etc.) Taking a historical account from agricultural to industrial to service to informational stages and the processes of modernisation - urbanisation, the family is seen as the single most important unit which is required by everyone but favoured and supported by few. The institutions and agencies of the modern system all thrive on the functionality of the family. But they require a new kind of and many types of families. Offloading their goods and services in the family space these institutions and agencies made firm inroads and positions with the help of 'the facilitator', sat prettly and

operated rather quietly like the trojan horse till the time was ready to attack. **The invasion model** is developed to explain this movement/change of family from a self sustaining, self sufficient, self regulatory and self preserving participatory, mutually growing unit in the community is transformed into 'individual' units of 'families'. How the extra familial forces 'move in' is facilitated by mass media. Media roles in this diffusion is analysed as a double role - the pimp and the prostitute. It negotiates with audiences by offering them infotainments and surreptitiously sells them to extra familial forces - the market, by the process of persuasion, positioning, and prompting by substituting spurious authenticities. It turns itself into an object of desire prostituting itself by taking various forms, shapes, personalities, object, news, views, and engages itself with the body of the mind. There is effective reciprocity and authority for validation of the interactive processes discourses which the audiences locks itself with the media products.

The invasion model clearly model indicates the dubious role of media as a trojan horse (or is it the pied piper) causing rupture and fragmentation of the family. 'the family will "not" die or end but will become "families". This is very useful for the consumption and contraception. There will be "individual families" and "family individuals" who are more susceptible and vulnerable to market and state forces and are willing victims of extra familial and "fictitious forces" experiencing

forced freedom.

Finally, this journey comes to an end before posing few questions and taking to new directions, new paths to test, confirm and refine the invasion model and the theory of prompting. In the larger context what is proposed is that the process and definition of socialization be reexamined. This term was coined for the traditional agencies like religion, community, family, and school. Today we have many other influential conditional and learning forces which act as socializers. The whole meaning and context of social has also changed. What we understood as social is perhaps equivalent to societal with an technological interface. Could the process be different and distinct enough to deserve a completely new analysis? And what are the consequences of such changes in the basic inputs accumulated over a period of time to a couple of generations and increasing its base from urban to more wider section of the pyramid of social hierarchy.

The methodologies adopted for such an analysis are restricted to use material from libraries, periodicals and journals, research and documentation centers, previous researches on similar areas, memories of personal and professional experience in the actual media production field. Some Ethnographic studies (James Lull etc.) have suggested the connection. Such analysis and preliminary model making to explain and

correlate factors and variables from diverse fields and approaches does not have possibilities of generalization. This obviously requires empirical study at cross cultural levels and in a longitudinal perspective.

## **CHAPTER 2**

# **HISTORY AND THEORIES OF MEDIA**

We live in fear and awe of science and technology. And with good reason: they come at a price. Sometimes, that price seems unbearably high. Two events in the twentieth century alone remind us of the consequences of trying to defy or control nature. The Holocaust and Hiroshima are hubris to scientific pride. And these are examples of science and technology working efficiently. When they go wrong, we witness Bhopal and Chernobyl.

A case could be made for seeing television as a return to primitive forms of communication. It communicates its messages through oral and visual means, sight and sound. It presupposes no literary skills or ability, apart from being able to see and understand a language. It shows pictures and tells stories and asks nothing more of an audience but that they watch and listen and, even then, only intermittently. This is basically how people communicated prior to the advent of widespread literacy. For most of human history, information and ideas have been exchanged primarily through oral means, sometimes with pictorial embellishments. The human ability to memorize large quantities of data

would be barely conceivable today.

## HISTORY OF MEDIA TECHNOLOGY

Even when written language was used, few would have had the inclination or encouragement to understand it and the high cost of producing written documents would have made them inaccessible to most. Written material would be laboriously drafted and painstakingly copied by hand. Medieval Bibles were hand-written in English by monks and scribes over a period of months or even years. Ramayana, Mahabharata, The Gita were later, by memory transcribed on 'patras' by devotees and saints. So word-of-mouth remained the principal method of instruction until the arrival of printing.

For 450 years, print was the promotion form of mass communication. But, in 1844 Samuel Morse proclaimed a device to transmit combinations of encoded words and letters through electrical pulses along wires. Telegraph communication using Morse code was expensive and inelegant compared with print; but it was quick. It also served to reorient thoughts about communicating through air, by using the natural atmospheres instead of the costly wires required for telegraphing. Wireless communication had been tested by Heinrich Hertz, who, in the mid-nineteenth century produced an oscillator device for

generating electrical pulses which could be "sent" along airwaves at the speed of light. Guglielmo Marconi's achievement was to transmit morse-coded signals along "Hertzian waves", as they were called, across several hundred yards to a "coherer", the forerunner of what were to become radios. Though there were others whose contributions were as substantial as Marconi's, the Italian migrant to Britain is conventionally hailed as the "inventor" of radio.

Radio prepared a surface for television by developing a fast national and international system of mass communications: whole populations embraced the idea of involving themselves with a medium which was anonymous, remote, yet simultaneously personal and near.

Rozing's two cathode ray receiver patents demonstrated theoretically that electronically scanned television was possible. Zworykin made it possible. Between Rozing's conceptual breakthrough and Zworykin's hands-on application, a British patent official opened a new file under the heading "Television". Yet, it did not become the basis for a mass medium until the mid-1950's. Sheer technological advance was not enough: an external catalyst was needed. The "supervening necessity", as Brian Winston terms it, was the "spare capacity of the electronics industry in 1945/6" (1986: 52).

Winston in his book *Misunderstanding Media*, argued that defense spending during the Second World War had expanded the US radio industry by between 1,200 and 1,500 per cent. More than 300,000 workers were employed.

Demand for radio during peacetime would not keep them busy and only television, by then a demonstrably effective medium, offered any promise.

Before the war, in 1939, RCA had begun regular broadcast of television to a few thousand receiving sets with five-inch screens that produced dim images and only in New York. Three years before this the British government had inaugurated an experimental service but with only 2,000 sets sold by 1939, public take-up was slow. The BBC for years operated a system without either a viewing audience or a manufacturing base. The latter was created out of the necessities of war. An efficient communications system had been developed through radio broadcasts prior to the outbreak of war and the research, development and production stimulated by war itself yielded a vast electronics industry.

The complementary forms of technology in the manufacture of radio, and established medium, and television, a promising tool but without a tested market, meant that wartime investments need not be

wasted if a demand could be found.

Remember: the diffusion of television had been checked in the 1930s and 1940s, even when the technology was available. Not until 1952, when supervening necessity of spare electronic industry capacity came into play, did television begin to take off. By this time, the BBC had completed a network of major transmitters to reach 78 percent of the British population; its monopoly was protected from commercial competitors until 1955 when Independent Broadcasting was able to frame its programmes with advertising.

The FCC's authority to fix standards and grant licenses was instrumental in the growth of the medium, but it was legally unable to assume a quality control function and it was quite possible for it to criticize the very corporations it licensed. In 1961, for example, the FCC chair described US television as "a vast wasteland". At the time, 90 percent of US homes had at least one set. Such comments obviously did nothing to interrupt the astonishing growth of television. After trudging wearily from a depression and a world war, populations looked for some affordable light entertainment.

In 1949, only two percent of US homes had television sets, then priced by Sears, Roebuck at \$149.95. A year later, 10 percent had sets

and, a year after that, 13 percent. By 1955, this had leapt astoundingly to 67 percent and the growth continued: 1963, 90 percent; 1968, 95 percent; 1977, 97 percent. By 1985, 99 percent of the population had television, over half owning more than one set. In Britain, the growth pattern has been very similar, except staggered.

Lord Reith, the first Director General of the BBC, whose attitudes shaped British broadcasting at least until the mid-1950s when commercial television arrived, pronounced that: "To have exploited so great a scientific invention for the purpose and pursuit of 'entertainment' alone would have been a prostitution of its powers and an insult to the character and intelligence of its people" (quoted in Skornia, 1965:47). And, in its 1933 yearbook, the BBC vowed to "set its face absolutely against devoting its programmes entirely to amusement".

The heads of US television, on the other hand, had no compunction about insulting their people. Their mission was to protect their positions of power and maintain high profits and, if this meant providing "entertainment", then entertainment it would be. No attempt was made to define taste, or act as a patron of culture.

US programmes were not made for their aesthetic value; only for how much value they had for advertisers. The formula pioneered by

radio had been adopted whole by US television and the advertisers' money rolled in, making the production of programmes something of a conveyor belt. Cheaply made westerns became worldwide phenomena. Dragnet was the first international cop thriller. Such series had the Hollywood touch, but it was a Hollywood that had long since lost the zest of Casablanca or Gone with the Wind.

This brief overview of television's technological history began with the observation that we live in fear of science and technology. Television is not greatly feared, of course; certainly not by the millions who watch it night after night. Yet that could be the danger: the fact that we do not recognize that television is threatening. *An intelligent audience being insulted, to use Lord Reith's term, is one thing. An intelligent audience that does not know it is being insulted is another.* The fact, like helpless yet amused victims, we do not realize the dire condition we are in makes television a sinister presence in the living room, a technological gift we welcomed with open arms and taken to our hearts, where it keeps us under its influence.

## MEDIA, MESSAGES AND MEANINGS

The study of mass communication as a separate discipline has barely begun. While the public is often eager to have answers as to what

some specific form of content is doing to them, research on mass communication has yet to develop a favorable image among the community of scholars.

A search for timeless principles of communication that are relevant today-in an age of cable television, satellite transmissions, and computerized newspaper systems-must be conducted with a full realization of how far human beings have come from their earliest attempts to exchange meanings.

Many of the ideas that are being addressed today had their beginnings long ago. There certainly were no newspapers or television sets in previous centuries, any more than there were antibiotics or space vehicles, but that is not the point. It is not the technology of the media themselves that need to be traced back in this manner; what is important is that certain aspects of human communication, and particularly mediated communication, need to be examined in the perspective of intellectual history. It is the identification of principles of the human condition that can help us understand how mediated communication today is a process that is both similar to and distinct from the interpersonal communication of the earliest human societies. Without their that effort, the field will continue to engage in rediscoveries of intellectual wheels.

## MEDIATED COMMUNICATION

Since communication is still the central process by which people obtain subjective understandings of objective reality, that process remains a timeless topic of study whose principles are yet to be fully revealed. The part played by mediated communication in that process becomes increasingly important as contemporary human beings make increasing use of the mass media. For that reason, message production and processing understandings of the relationship between external reality and internal constructions and manifestation of that interaction requires special attention. It seems likely, then, that the consequences of our current transition will not be fully understood until future generations can look back on our time and see how mass communications changed human life.

What may be helpful is to take just such a backward perspective and look at the slow development of certain principles of communication that have come forward from antiquity. We may not now be able to look backward at our contemporary communications systems to see precisely how they operate or exactly how they are changing our lives. However, we can sort out more timeless principles of communication that have been uncovered in the past and see if these can be of help in understanding the consequences of communication in an age of mass media.

One area in which this approach may be of particular help is with regard to the way in which human beings develop understandings of the physical and social world around them. Conceptualization, conventions, and behavioral consequences--have long been central to the analysis of human knowledge and the human social condition.

## **PLATO'S ALLEGORY OF CAVE SHADOWS**

The importance of conventions of meaning namely, that the subjective interpretation of reality is a social as well as an individual matter--was well understood at the time of Plato. Knowledge of the world in which we live, he maintained, depended upon not only what we personally perceived with our senses, but what we agreed upon with not fellows as the shared meanings for the world out there. Modern scholars have come to refer to this idea as the social construction of reality, but a better term might be "social agreement on meanings." Plato's insights into the role of conventions in structuring meanings are revealed by his well known Allegory of the Cave.(Republic:Plato)

"Imagine," said Plato, "the condition of men who had always lived deep within a sort of cavernous chamber underground, with an entrance open only to the light and a long passage all down the cave." He then asked the reader further to imagine that the men had since childhood been chained in such a way that they could see only straight ahead.

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Behind them is a wall, with a parapet built along it. The men cannot see it because they are facing the other way. Just behind the parapet is a parallel road or track along which people move carrying above the top of the wall. Behind that is a fire burning very brightly so that it glows strongly against the opposite wall of the cave. Such an arrangement will cast shadows of the objects held up by the people as they move along, producing a kind of phantasmagoria, like a puppet show of shadows that can be observed by the chained men. They can talk about the shadows, but they cannot see the actual figurines or the people who are responsible for moving them.

Plato added sound to his shadow show. Suppose, he said, that the people carrying the objects talked freely and that the prison had an echo from the wall on which the shadows were cast, so that the chained men could only suppose that the voices they heard came directly from the shadow images.

The lesson he was posing was this: How would such men construct meanings for the shadows that they perceived with their senses? In every way, Plato maintained, such prisoners would believe that the shadows were reality. He believed that they would build their lives around shared rules for interpreting those meanings. They would have names for the different kinds of shadows. They would honor and commend the man with the keenest eye for the passing shapes and the best memory for the order in which they passed. They might give prizes

for the one who could best predict what shadows would appear next.

Now, suggested Plato, suppose that one of them was suddenly set free, and he was allowed to see the wall, the walkway, the people, the objects, the fire--the whole of objective reality from which the shadows had been created. He could be told that what he formerly had seen was but an illusion and what he was now experiencing was the true meaning of his former world. In time, of course, he could be retrained and would come to recognize and understand that the new world to which he was now exposed was indeed the objective nature of reality.

But try to predict what would happen if the man were now taken back to the cave, to be seated again in his former place. Try also, Plato asked, to predict what would happen when he tried to explain to his former companions that what they were all seeing was not reality at all, but mere shadows of the real world. How would the others react? Plato was convinced that they would reject his explanations as the ravings of a madman, they would laugh at him, and, if he attempted to set them see to experience the new reality he had found, they would kill him.

Transporting ourselves to the world of today, are we the counterparts of those men in the cave? Does the information shown to us by our television sets or in the movie theater where we view projected

shadows on the screen (or even receive in print) lead us to construct shared meanings for the world of reality that have no actual counterparts in that world? It is an ancient idea with a startlingly clear contemporary application. Furthermore, there are ample grounds for predicting that we do indeed construct conventionalized meanings for reality on the basis of what our media present!

Modern discussions of the nature of communication continue to stress the importance of linking labels and meanings through social agreements. In contemporary times use have somewhat broadened the ideas of named concepts is conventions by noting that we develop convention of meanings not only for orally produced words but for many other kinds of symbols. One modern problem is that concepts and conventions need have little to do with truth, correctness or being authentic or accurate. Imagine the consequences if a few generations were to built life around such concepts and conventions processed?

## **SEARCH FOR THE PRINCIPLES OF KNOWLEDGE**

In earlier times there were three ways in which knowledge could be obtained. One was through revelation and faith. Another was authority. (There was no science to uncover the nature and workings of the physical universe). The third was through the application of metaphysical reasoning logic that was not dependent upon physical

premises, considerations, or limitations. Metaphysical reasoning and the conclusions reached by that method, coupled with the revelations of truth that ancient men already had through their faith, would be their route to valid knowledge.

## **CONDUCT: THE CONSEQUENCES OF KNOWING REALITY**

Another great principle that was well established in early times was that knowledge shapes action. That is, one of the most significant consequences of knowledge is the choice between alternatives in behavior. It was through considering how knowledge shapes behavior that philosophers came to be concerned with the nature of the virtuous life and with justice in human relationships. This concern led to the problem of what kind of a social order would maximize those qualities for the majority of citizens. Codes of law, such as that of Hammurabi, Justinian, and others, sought to make the rules specific.

The issue of the relationship between knowledge and behavior remains central in understanding contemporary life. Common sense tells us that our beliefs about the nature of reality set the stage for our decisions regarding action.

The principle here is that in shaping our overt behavior as well as our thoughts it is our shared convictions that count--our subjective knowledge shaped by the conventions of meaning that we maintain with others--and not the nature of reality itself. If some words have no

counterparts in the objective world, but we believe that they do, we can still use them to think and communicate. Those beliefs take on a truly compelling significance when we know that others believe as we do, e.g. a V for a victory sign.

## **SYMBOLIC INTERACTION**

The idea of society as a set of understandings based on symbolic interaction brings together the ancient principle of knowledge as concepts, the principle of language as a social construction of conventions of words and meaning,

One of the great debates that was pursued between the sixteenth and eighteenth centuries was the value of rational versus empirical knowledge--that is, whether true understanding of objective reality could be obtained only through the exercise of reason, or whether it was obtainable through sensory contact with objective reality. Some held that the senses were not a reliable guide to knowledge and that the resulting impressions that were made on the mind were untrustworthy and misleading. It was a very important debate during the time when science was being vigorously developed. What kind of knowledge was this that these new kinds of philosophers were producing? They insisted on observation and experiments to make those observations more systematic.

Slowly, however, the interpretations of the empiricists came to

dominate philosophy. The world, they said, was perceived through the senses, and internal images and understandings were developed in the human mind. That mind, they believed, was clearly separate from the objective world out there, but it could construct representations of reality and it was necessary to assume that the meanings of one person were more or less the same as those of other. In other words, internal subjective realities were similar from one person to another, making possible interpersonal exchange of meanings through language. That was a very important consensus.

Eventually the more modern conclusion was advanced that knowledge is based on empirical contact with objective reality. The critical link between the human mind and the meanings it derives are the senses. Therefore, our images, ideas, and interpretations--our meanings--are subjectively constructed from sensory impressions. That view became especially important to those who wanted to gain knowledge about the nature of the physical world through experiments and controlled observations. As science matured, complex criteria based on probability considerations were invented for deciding whether knowledge reached by the means was trustworthy.

## SOCIAL CONSTRUCTION THEORIES

Each of the social sciences broke way from the central body of philosophy during the nineteenth century. They carried the ancient question of how human beings develop knowledge of reality into their specialized disciplines. Each developed its own concepts, assumptions, theories, and methods of investigation. Starting in the early part of the century the science of **linguistics** was established. Today linguists probe the structure and semantics of language. During the last half of the century the broad and inclusive field of **anthropology** emerged. studying everything from ancient bones and the ruins of great civilization to the cultures of primitive contemporaries. One branch of the field was devoted to understanding how the languages of various people uniquely shape their subjective experiences of the physical and social environment. After initially resisting such subject matter, **psychologists** also came to study how people acquire meanings and how language influences perception, memory, and social behavior. **Sociology** broke from philosophy early in the century to focus on broad patterns of social organization and change in society. By the beginning of the present century branches of sociology undertook the study of the way that meanings and knowledge emerge from social interaction based on language, and how this process shapes personal and social life.

## **SYMBOLIC INTERACTION AND CONCEPTIONS OF REALITY**

There are two somewhat separate threads that developed around

the idea of social interaction and shared meanings as a basis for individual interpretations of the objective world. One came from early social psychology at the beginning of the century. Charles Horton Cooley became convinced that people are able to relate to each other not on the basis of their objective characteristics as they truly exist in reality, but only through the impressions that they create of each other through their interactions. He called these sets of impressions "personal ideas." We develop a personal idea for each individual we know, and more general ones for people in different categories taken as collectivities. The personal ideas, then, is a construction of meaning, a set of imagined attributes that we project on each of our friends and acquaintances as interpretations of their actual personae.

Cooley was convinced that it is only because we can develop these counterparts of actual people in our own minds that we can engage in social interaction with them. We use the personal idea that we entertain for each as a basis of predicting their behavior. We also use such impressions to predict the behavior of others who seem to be like them. Needless to say, they do the same with us :

*So far as the study of immediate social relations is concerned the personal idea is the real person. That is to say it is in this alone that one man exists for another, and directly upon his mind... The immediate social reality is the personal idea nothing it would seem could be much*

*more obvious than this...*

*Society, then, in its immediate aspect, is a relation among personal ideas, In order to have society it is evidently necessary that persons should get together somewhere; and they get together only as personal ideas in the mind.*

What is not included in the above quotation is one additional element that Cooley discussed as an essential ingredient of social interaction: We must also have a detailed "personal idea" of ourselves. This provides us with important knowledge that helps define how we should act in relationship with other people. The knowledge that we are male or female, fat or thin, dull or bright, handsome or ugly, old or young, is critical in forming our responses to others about whom we have personal ideas. Knowledge of ourselves is also obtained in social interaction based on language.

Cooley called our knowledge of ourselves by the colorful name of "looking glass self," because he maintained that we obtain the impression of what we personally are like as a human being by watching the actions of others. There is a kind of social mirror in which we see people accept or reject us, admire or dislike us, and approve or disapprove of the actions we take. It is from these data that we form conclusions of our self nature.

Each to each a looking glass

Reflects the other that doth pass.

The theory of the personal and social consequences of symbolic interaction was greatly elaborated and systemized during the early part of the century by George Herbert Mead.

Mead used the term **mind** to refer not to some ethereal entity but to the human capacity to learn and use symbols whose meanings are shared with others. He held that only because of that capacity can people communicate through language based on conventionalized meanings. Mead pointed out that in order to relate to other people we have to "take their role." That is, we have to learn the requirements of playing all of the specific parts in a group and then use these conceptions to anticipate how other people in particular roles will respond to our actions. At first we do that in our immediate family as children. Later we expand our conceptions to include the larger society around us in a more general sense. This construction is what Mead called the "generalized other." Mind, self, and society, then, are all construction personal assessments and role definitions that we obtain through symbolic interaction.

## SOCIOLOGY OF KNOWLEDGE

A somewhat independent construction theory that developed in sociology addressed the broader problem of knowledge in general.

Of particular concern to sociologists are those forms of knowledge

that shape the nature of society. These come in the form of ideologies, religions, scientific explanations, and of course magic and superstition. Each of these at one time or another has been shared by large populations as the only truth to be tolerated about the nature of the social world. The treatment of people within social orders is shaped by such knowledge and can have a profound effect on the quality of human life.

## SOCIAL - PSYCHOLOGICAL APPROACH

The foundation idea around which most social-psychological research on social cognition is organized is the concept of schemata. Unfortunately, the term has dozens of definitions today, but it generally refers to the way in which human memory is psychologically structured and how this structure makes possible perception, communication, and social behavior.

Consistent with much previous thinking about the nature of meanings and behavior is the idea that schemata are constructions acquired in a social process of learning. Obviously, people are not born with such internal processing structures; they come to the individual as a result of what other disciplines refer to as **socialization**, within a particular society that has its unique rules for the structuring of meaning. In brief, then, emerging from the experiments of the social psychologists

is additional confirmation of the deeply established principles that remembered meanings are the basis of knowledge; that such meanings, along with their labels and conventions, are the basis of communication; and that communication, in turn, is the foundation of the social order.

## **Mass Society**

"Mass Society" is best understood as a term denoting a model of certain kinds of relationships that may come to dominate a society or a part of society. Terms like "mass production" and "mass communication" refer to activities that are intended to affect very large numbers of people who are seen, for these purposes, as more or less undifferentiated units of an aggregate or mass. Similarly the major institutions are organized to deal with people in the aggregate and in which many or most of the people in the aggregate and in which similarities between the attitudes and behavior of individuals tend to be viewed as more important than differences. Societies or institutions organized in this way are said to have a "mass character," and the life of individuals in such societies is said to be governed primarily by "mass relations".

## **Mass Society Versus Community**

This controversy pits ideas about the audiences as undifferentiated mass against those of the audience as highly differentiated set of small

groups or communities. In this case of the former, audiences are viewed as a large population to be molded by the media. In the case of the latter, audiences are viewed as discriminating members of small groups who are influenced mostly by their peers.

The theory of mass society is a concept growing out of the large, complex, bureaucratic nature of the modern state. The theory envisions a malleable mass of people in which small groupings, community life, and ethnic identity are replaced by societywide depersonalized relations. As William Kornhauser says, "All members of mass society are equally valued as voters, buyers, and spectators. Numerical superiority therefore comes to those who can effectively manipulate the mass .

This conception of society has led to widespread criticism of modern life. Critics of the mass society have suggested several propositions, summarized by Daniel Bell, as follows. First, rapid developments in transportation and communication have increased human contact, and economic considerations have made people more and more interdependent. Thus, like a giant system, imbalance in one part effects everybody. The catch that we area all more interdependent but have become increasingly estranged from one another. Community and family ties are broken, and old values are questioned. Second, because society is no longer believed to be led by the elites, morals, tastes, and

values decline. Rapid changes in society hurl men and women into multiple - role situations, causing a loss of the sense of self. People become more anxious, and a charismatic leader ultimately may be required to lift society out of the abyss.

This dismal view has several implications for the mass media of communication. critics of mass society fear that minds will be pounded and altered by propagandists forces behind the media. Paul Lazarsfeld and Robert Merton express this fear" there is an danger that these technically advanced instruments of mass communication constitute a major a major avenue for deterioration of aesthetic tastes and popular cultural standards.

## **MASS COMMUNICATIONS AND THE INFLUENCE OF MEDIATED REALITY**

Scholars and researchers who study the process and effects of mass communication have developed several formulations that are founded on the principle that meanings and interpretations of reality are socially constructed. With the massive growth of Mass Media it is becoming clear that, like the men in Plato's cave, we are increasingly

experiencing a mediated world rather than reality itself. Unlike Plato's shadow show, however, our current media expand rather than reduce what comes to our eyes and ears. Still, what we perceive are representations and not reality, and that fact must surely have some impact on us. One of the major features of our current transition into the Age of Mass Communications, then, is that increasingly we are in contact with mediated representations of a complex physical and social world rather than with the objective features of our narrow personal surroundings. Communication researchers and theorists have tried to develop lines of research and explanation that probe the implications of our current transition into a media society. At least four can be identified that address the issue of how the media shape meanings, and the implications that this has for conduct:

(1) The meaning-construction function of the press, as outlined initially by Walter Lippmann in the 1920s; (2) cultivation theory, which grew out of George Gerbner's analyses of television's influence on public fears about violence; (3) the agenda-setting function of the press, developed by Donald L. Shaw and Maxwell McCombs as a means of understanding how the public ranks the importance of political issues covered in the news; and (4) language-shaping function of the media, which was initially formulated by Melvin Defleur and Timothy Plax.

## THE MEANING CONSTRUCTION FUNCTION OF THE PRESS

Walter Lippmann's classic work, *Public Opinion*, first published in 1922, compiled many examples of how the factual features of the world often have little relationship to the beliefs that people entertain about that world. It also discussed how the press's interpretations of events can radically alter people's interpretations of reality and their consequent patterns of action.

## CULTIVATION THEORY

Another recent construction theory discussing the influence of mediated reality is the work of George Gerbner and his associates. The formulation grew out of the national concern with the effects of violence that characterized the 1960s and 1970s. The study of televised violence became almost an obsession, perhaps as a result of two major federal efforts to understand the issues. One was the appointment by President Johnson of a Commission on the Causes and Prevention of Violence. The second was the authorization by Congress of a largescale research effort, the well-known Surgeon General's report. Each included an elaborate inventory of the amounts and forms of violence portrayed on television during the period. The content analyses, conducted by George Gerbner, were not intended to be theoretical; they were numerical accountings of

how much of several kinds of violence were being shown on the television screen. The conclusions were that it was a lot. Widespread public interest in the violence issue continued, so Gerbner and his associates did an annual assessment during the 1970s and 1980s, reporting the amount of violence shown on television in terms of a yearly Violence shown on television in terms of a yearly Violence Profile.

In recent years Gerbner and others have developed both a theoretical framework and an empirical strategy for studying the impact of televised violence on people's beliefs. They extended the scope of their interest to include not only the portrayal of violence but other forms of behavior shown on television. Their central proposition is a time honored one namely that such portrayals influence behavior by shaping people's beliefs.

The Gerbner group has coined new terms to refer to the idea -- that mediated reality can influence beliefs and thereby conduct. They call it "mainstreaming." In terms of television, they suggest that its content " cultivates" people's beliefs. It is not clear that the introduction of new terms has added much. Their formulation lies squarely within the ancient traditions of the meaning paradigm and social construction theories discussed earlier.

## THE AGENDA-SETTING FUNCTION OF THE PRESS

An additional effort to understand the implications of mediated reality is the hypothesis of the agenda-setting function of the press. The basic idea is that there is a close relationship between the manner in which the news media (the press in a broad sense) present issues during a political campaign and the order of importance assigned to those issues by those exposed to the news. This construction theory is specifically focused on political news as opposed to the broad spectrum of media content in general. In addition, it is focused on one type of internal meaning or set of beliefs that result from media portrayals--the rank order of importance attributed to a set of political issues that are discussed in the press. Nevertheless, it is consistent with the broader meaning paradigm, and it is a social construction issue relating mediated reality, the development of subjective meanings, and their influence on conduct. The basic hypothesis was put together in researchable form by Maxwell E. McCombs and Donald L. Shaw during the late 1960s. It became the central formulation for a small-scale study of the news about the presidential campaign of 1968 and how people perceived the importance of the issues. A content analysis was made of how television, newspapers, and news magazines presented political news about the candidates and the issues over an extended period, and a small survey was conducted to assess the beliefs of respondents about the differential importance of the issues that had been covered by the media.

## THE SPEECH AND LANGUAGE FUNCTIONS OF THE MEDIA

As the transition to the media society continues, a larger and larger proportion of the ordinary citizen's daily communicating is still, and probably always will be, talking face to face. Yet the amount of time that people spend with media has increased dramatically over the last several decades. By 1985 the television set in the typical household in the United States was turned on some seven hours and ten minutes every day, a substantial increase from four hours and fifty-one minutes in 1955. Radio set ownership during the same period increased from three sets per household to nearly six. The use of print in the form of magazines, books, and newspapers has also increased.

As the proportion of our total communication activities that are devoted to attending to mass communications grows, media presentations can be expected to have an increasing influence on the ways people speak, the words they use, and the meanings conventionally associated with their symbols. Such influences are referred to as the speech and language functions of the mass media.

There are two ways in which the media modify our entire range of communication activities. One is through their influence on our patterns of speech--our pronunciation, grammar, and syntax. The other is on language more generally through vocabulary expansion and modification. By so doing, the media serve as a kind of marketplace of competing forms for influencing our communication. Those influences tend to

change and stabilize speech, language, and meanings.

Overall, the contribution of mass communications to our system of shared meanings is both complex and profound. In this sense, the functions of the media in modifying the behavior of their audiences are long range, subtle, and accumulative. In addition, the media are so interwoven with all other forms of communication our society that their effects are almost impossible to isolate and examine.

## **MARXIST BASED CRITICAL THEORIES**

Perhaps the most important line of theory to address media as institution includes various Marxist-based critical theories. Marxist-based critical theories are concerned with the distribution of power in society and the domination of certain interests over others. Clearly, the media are seen as a major player in this sociological struggle. Dominant ideologies are perpetuated by the media. Most Marxist communication theories are concerned with mass media primarily because of their role in disseminating the dominant ideology and their potential for expression of alternative and oppositional ideas. For critical theories, media are part of a culture industry that literally creates symbols and images that can oppress marginalized groups.

According to McQuail there are five major branches of Marxist media theory. The **first** is classical Marxism. Here, the media are seen as instruments of the dominant class and as means by which capitalists promote their profit-making interests. They disseminate the ideology of the ruling classes in society and thereby oppress other groups.

The **second** is political-economic media theory. It is close to classical Marxism in that it blames the structure of ownership in society ills. In this school of thought, media content is commodity to be sold in the market place, and the information disseminated is controlled by what the market will bear. This system leads to a conservative, non-risk-taking operation, making certain kinds of programming and certain media outlets dominant and others marginalized.

The **third** line of theory is the Frankfurt School. This school of thought places more emphasis on ideas than or material goods. It sees the media as a means of constructing culture, which leads to the domination of the ideology of the elite. This outcome is accomplished by media manipulation of images and symbols to benefit the interests of the dominant class.

The **fourth** school is the hegemonic theory. Hegemony is the domination of a false ideology or way of thinking over other ways of

understanding. Ideology is not caused by economic system alone but is deeply embedded in all activities of society. Thus, ideology is not forced by one group on another but is pervasive and unconscious. The dominant ideology perpetuates the interests of certain classes over others, and the media obviously take a major role in this process.

The final approach to Marxist media studies is socio-cultural approach. Relying in large measure on semiotic, this group of scholars is interested in cultural meaning of media products. They look at the ways in which media content are interpreted, including both dominant and oppositional interpretations. Cultural studies sees society as a field of competing ideas in a struggle of meanings.

## **STRUCTURING MESSAGES: PERSUASION AND POSITIONING**

For centuries of human existence, knowledge - that is meanings for the world of objective reality - was shaped for individuals through processes of socialization based solely on oral transmission. People learned the accepted meanings for symbols, for the events in nature, and for their complexities of their social order. Later, writing brought new avenues to the acquisition of meanings. Print expanded those enormously. Now, in an "*Age of Mass Communication*", the media

provide ready channels to huge populations for the purpose of deliberate structuring of meanings. These channels are obviously used by overwhelming number of competing sources of information that want to mould, monitor, or modify the meanings that people experience for everything from commercial products to political policies. An important consideration of these deliberate efforts is unintended consequences and influences too. Sometimes these can cause more problems than add to solution. But the fact remains that learning principles of behavior processes and patterns one can effectively use it for desired results.

Vance Packard in his "*The Hidden Persuaders*" has documented the effort and schemes of the advertising industry to use motivational research to uncover motives and motors for change of behavior and action by change of knowledge. In recent times the concept and application both have refined to use it more strategically. With more and more players entering into the market the question is - How to be seen and heard in the overcrowded market place? Al Ries and Jack Trout in their little book "*Positioning - the battle for your mind*" elaborate on the concept. Positioning starts with a product. A piece of merchandise, a service, an idea, a company, an institution, or even a person, perhaps yourself. But positioning is not what you do to the mind of the prospect. That is, you position the product in the

mind of the prospect. So it is incorrect to call the concept "product positioning'. You are not really doing something to the product itself. Not that positioning doesn't involve change. It often does. But changes made in the name, the price, and the package are really not changes in the product at all. They are basically cosmetic changes done for the purpose of securing a worthwhile position in the prospect's mind. And advertising people who write/design the positioning slogans and strategies spend their time and research money looking for positions, or holes, in the market place. Anyone can use positioning strategy to get ahead in the game of life. 'And look at it all this way: if you don't understand and use the principles, your competitors undoubtedly will,' that is the ethic and logic of market !

Daniel Boorstin in his book "*The Image*", explains a similar thing without the label of positioning. "Think of an image. Multiply by ten. Square the product, Add prestige. Take away the thing that made you think of it. Sell it. Print it. Film it. Broadcast it ..... And the answer is UNREALITY". Boorstein documents the ways in which newsmen create non-existent news, film companies fabricates stars, travel agents offer adventure without risk, advertising agents inflate nothing into something, and nonentities are turned into heroes by celebrity and celluloid. He closely analyses of the mentality of

technological society, which is forever seeking to deceive itself with shams and images in order to evade the realities of the world.

What happens when one is desensitized beyond a critical level and then is no longer receptive to the calling of the social. If the level of living with shadows becomes the norms, what will be the reality of the "the real"? If a sizable number of population over an extended period of time takes to this time out, does this result in normalization of 'shadows' as authentic? This deliberate structuring of messages may have scholars divided into no impact, weak to strong for society, but can be say the same for the individuals? And ultimately when individuals get affected it is not too far when a threshold volume become a group who have a shared message base and act as a common interests lobby. If strategically used by the vested interests, this phenomenon has the capacity to change basics ethos of societies. At least two such recent examples, Nazi Germany and the sixties, are in front of us. Are we going to witness one of them soon. Is there a pattern there somewhere?

## **INDIAN EXPERIENCE WITH THE NEW MEDIA**

We are becoming a nation of couch potatoes, an American TV commentator had written in despair, as he watched a whole

generation of young people become addicted to television. Others lamented the loss of family and social life as it was before TV, and the death of the reading habit.

As the US slowly recovers from the entertainment overdose, it seems Indians are being felled by the Potato Syndrome. For years, Indian TV viewers cursorily watched Chhayeet and the weakened movie: there was not much else to hold their attention. Film producers had still not started wailing about their disappearing audiences, and people could walk into the homes of their friends without enquiring if their visit clashed with the hosts' favourite programme.

When dull, bureaucracy-ridden Doordarshan decided to go commercial, it was Hum Log, that shoddily produced, low-budget soap about the misfortunes of a middle-class Janata Colony family that held the nation in thrall. Actors from the serial were elevated to the level of demi-gods. In the early '80's India discovered the terrific entertainment value of soaps and sitcoms. Those were the good old days of serials like Hum Log, Yeh Jo Hai Zindagi, Khandann, Buniyaad and Rajani.

So closely did the Indian masses identify with the characters on television, that conversation invariably veered round to what Badki,

Majhli and Chhutki (from Hum Log) should do next, the latest disguise Satish Shah took on in Yeh Jo Hai Zindagi, the domestic problems of Masterji and Lajoji (from Buniyaad). They wrote impassioned letter to Rajaindidi to come and solve their problems like she did on TV.

The real extent of the power of the medium on the masses was demonstrated when the religious epics Ramayan and Mahabharat came on. Arun Govil who played Ram, Deepika who played Sita and Nitish Bharadwaj who played Krishna were venerated by millions of TV viewers who believed they were gods come to earth to give them darshan. Traffic and normal routine came to a stop when these serials were beamed. People bathed, performed aarti in front of their TV sets and then watched the gods on their TV screens.

Arun Govil was used by the Congress party to campaign for its candidates during the elections. When he went out in costume, people thronged to political meetings and fell at his feet for blessings. Deepika a political novice, won the election on a BJP ticket using her Sita maiya incarnation. Arvind Trivedi the Ravan of Ramayan, won the elections against an opponent as formidable as Rajmohan Gandhi, the Mahatma's grandson.

TV was the conquering medium with a helplessly captive

audience. Just when a corrupt Mandi House and its greedy bureaucrats started losing their hold on the audiences with a repertoire of mediocre serials, cable TV struck. STAR TV entered the drawing rooms of India and changed the entertainment scene drastically.

Urban viewers, starved of decent programming on Doordarshan, eagerly switched over to STAR TV with its four 24-hour channels - STAR Plus, MTV, BBC, Prime Sports - and the Indian channel in Hindi, Zee TV. CNN made its presence felt very strongly during the Gulf War. Indian viewers were taken where the action was, whether it was the war, the high-profile Robert Kennedy, Clarence Thomas and Mike Tyson trials or the presidential elections.

Suddenly, Doordarshan was a shabby homespun channel watched only by small-town hicks who didn't tune in to STAR, BBC and CNN were the reliable sources of news, while STAR Plus and Zee provided the entertainment. The young generation of urban Indians was captivated by MTV, which got the biggest and best on the international music scene closer home. The immense popularity of MTV in India, brought the veejays Danny McGill, Nonie and Sophiya to Bombay's discos where a hysterical response awaited them.

These days in homes and offices, buses and trains, the

characters from The Bold and The Beautiful and Santa Barbara are discussed with a zeal that would have earlier been reserved for Prema bhenji or Kusum and Suman from Humraahi. Cable TV reaches the remote parts of India, where Doordarshan has not yet made its appearance.

The viewer has a choice between four CNN and STAR channels, Zee TV and the smaller channel ATN, in addition to local cable operators, who show three or four films plus cartoons, songs and video magazines each day. Viewers can switch channels at any time of the day or night and find something that would interest them.

Doordarshan was smug in the belief that at least non-English-speaking viewers would be loyal to it, but Zee TV has been stealing Doordarshan's viewers and to Santa Barbara and The Bold and The Beautiful, the rest to popular Zee shows like Chakravyuh, Gulmohar West, Saanp Seedhi and Dillagi. The topic of conversation now is The Kiss; when Dilip Dhawan and Neena Gupta went into a clinch on Zee, the nation held its breath.

Doordarshan was shown up as the dowdy, prissy old creature that it was, hopelessly out of tune with viewers tastes.

As more and more new entrants in the audio-visual business look upon India as a potential goldmine, an information and home entertainment-starved country is slowly being transformed by the unfettered audio-visual attack. As a handful of people - behind the scenes and in front of the ubiquitous TV cameras, control the time and the attention of millions of TV viewers, we are slowly but surely turning into couch potatoes.

The men and women who at the flick of a button, enter the lives of millions of people all over the country, have a strange kind of power over them. They may be producers, presenters, directors, writers, anchorpersons, or just the faceless ones who stay behind the camera in executive positions, but are responsible for what so many people are watching and being influenced by. Every day.

## **DD "95**

### **TRANSMISSION HOURS**

The experimental service of Doordarshan was started with a transmission of one hour a week which was increased gradually to reach about 35 hours a week by 1982. Now people in the country have access to 110 hours of programmes in a week on the primary service. In addition those who can receive Metro Channel terrestrially have a second

option of a like amount of programmes. those with access to INSAT-2B transponders through dish or through cable operators have other options of ten channels of Regional programmes, each channel having upto 95 hours of programmes in a week.

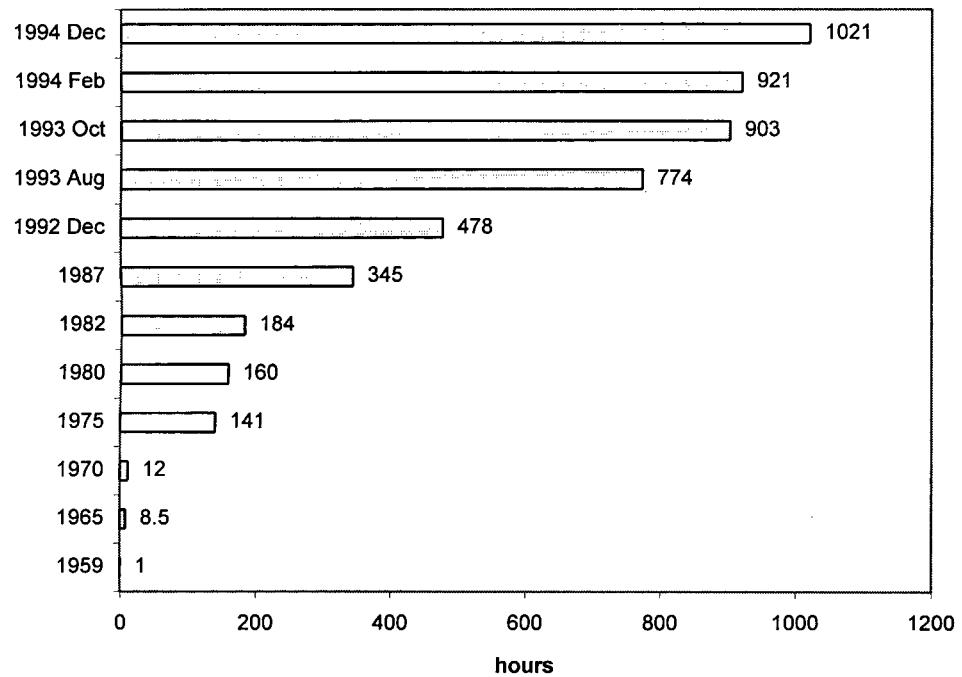
## **PROGRAMME OUTPUT**

On the National Network 70 hours of DD programmes and 13 hours of ETV programmes are originated every week. Each regional Kendra puts out 18-24 hours of programmes each week, and each local kendra telecasts 2-4 hours of its own programmes. On the primary service itself about 500 hours of programmes are originated every week. Including the other channels the total output of Doordarshan exceeds a thousand hours of programmes in a week.

## **VIEWERSHIP**

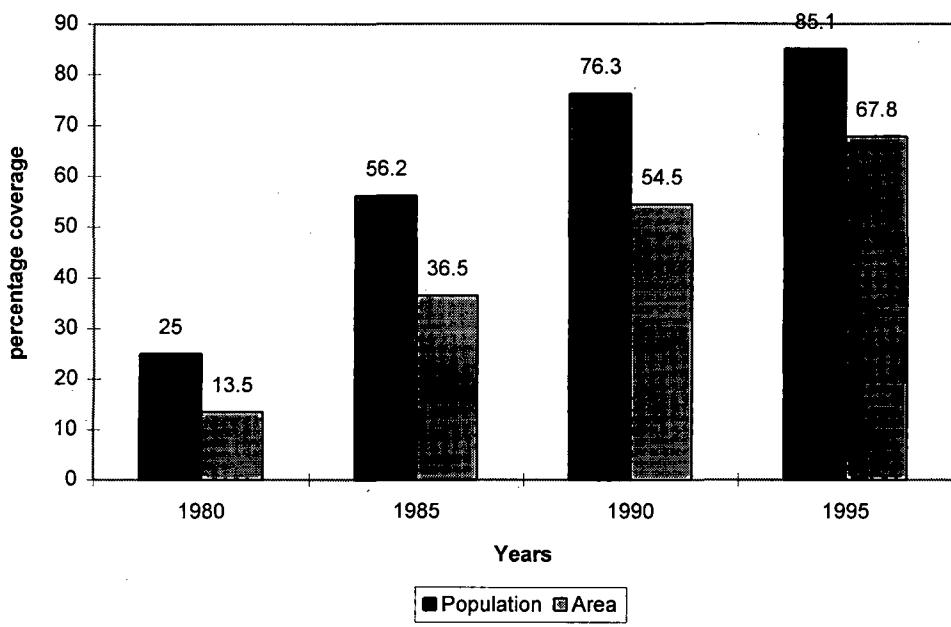
During the years Doordarshan viewership has increased phenomenonly and now an estimated 46 million homes have TV sets, which amount to 250 million primary viewers. Community TV sets have been established under various schemes operated by the Central and State Governments. In rural areas most of the privately owned sets also act as community sets attracting a number of viewers from non-TV homes, providing a large secondary viewership making Doordarshan one of the largest network in the world, in respect of the audiences.

**DOORDARSHAN PROGRAMME OUTPUT**  
**hours per week**



Source: Audience Research Unit, Directorate General Doordarshan, 1995, New Delhi

**Doordarshan coverage by population and area**



Source: Audience Research Unit, Directorate General Doordarshan, 1995, New Delhi

**DD NETWORK**

Transmitters	698
Programme Production Centres	34
Programme Output (Hrs per week)	1021
Satellite Linked Networks	17
Regional (State) Networks	14
Commercial Revenue (Rs. m)	3980

**DD-1**

Transmitters	672
Population Covered (%)	85.1
Area Covered (%)	67.8
TV Homes (million)	45.7
Primary Viewers (million)	247
Programme Output	492

**DD-2**

Transmitters (No.)	24
Population Reached (million)	125
TV Homes (million)	13.9
Primary Viewers (million)	74

**OTHER CHANNELS**

Enrichment Channel (to be launched)	DD 3
Regional Language Satellite Channels	DD 4 - DD 13
Regional State Networks	DD14 - DD 17
DD India International Service	

**TRANSMITTERS**

	HPT	LPT	VLPT	TRANS.	TOTAL
DD1	74	478	100	20	267
DD2	6	17	1	-	242

# DOORDARSHAN 1995

## THE PROGRESS OVER THE YEARS

	1982	1987	1992	1993	1994
Programme Production Centres	9	18	24	31	34
Transmitters	19	197	531	533	656
Population Covered (percent)	26	70	81	84	85
Regional Networks	Nil	2	8	12	14
Satellite Channels	-	-	-	5	10
Transmission (hrs/week)					
- Channel I	35	64	87	101	110
- Channel II	-	14	21	107	108
Programme Production (hrs/week)					
- Primary Service	184	282	401	428	492
- Metro	-	64	77	160	152
- Satellite Channels	-	-	-	314	377
Primary Viewers	17	74	195	226	247
Personnel	4918	10714	19975	20201	20873
Commercial Earnings (Rs.m)	159	1363	3006	3602	3980
Budget (Rs.m)	776	3740	6439	7671	9083

Source: Doordarshan Audience Research Unit, Directorate General  
Doordarshan, 1995

## CHAPTER 3

# SOCIALIZATION AND SOCIAL INTERACTION

"Socialisation" gained currency in the 1930s as a term denoting the process by which culture is transmitted from one generation to the next. Dollard described the process as "an account of how a new person is added to the group and becomes an adult capable of meeting the traditional expectations of his society for a person of his sex and age".

Margaret Mead, setting sail for Samoa in 1925, was the first anthropologist to engage in field work with the avowed intention of studying an aspect of socialisation. In this first study, she was not strongly influenced by psychoanalytic theory. In her report on the life of adolescent girls (1928) she did not talk of Oedipal complexes or oral fixations but rather about the everyday life of these girls, paying particular attention to the ways in which their lives contrasted with those of American girls of the same age. Her description of growing up in New Guinea (1930) was also more anthropological than psychoanalytic in its conception, but her later study of three contrasting cultures in New Guinea (1935) clearly showed Freudian influence.

Every society is faced with the task of socialising its children into the basic culture and to varying degrees, of providing further socialization of these persons as they move into different statuses at different stages in the life cycle. In the simplest terms one can say that through socialisation the individual acquires the culture of this group or groups. This includes two main divisions of culture: the traditional positions, or statuses, in the society and the role behaviours associated with them.

The socialisation that an individual receives in childhood cannot be fully adequate preparation for the tasks demanded of him in later years. As an individual matures, he moves through a sequence of statuses corresponding to different stages in the life cycle. In addition, his interpersonal environment may change because of geographic or social mobility, with consequent demands for new kinds of behaviour. Even though some of the expectations of society are relatively stable through the life cycle, many others change from one position to the next.

It would seem desirable from society's point of view to be able to socialise an individual in childhood so that he could successfully handle all of the roles he would confront in the future. Perhaps this is possible in a relatively unchanging society with little mobility, where one could have foresight about an individual's path through the whole life cycle.

But this orderly state of affairs usually can not be achieved; it can only be approximated to varying degrees, from one society to the next. Society can do no more than lay the groundwork for the necessary learning in later life, when the child will be confronted with the as yet only dimly seen adult roles.

Most work in the study of personality development has told us little about how an individual develops his reciprocal, socially regulated interactions with other human beings or how he comes to understand role prescriptions and to distinguish between the important statuses in his society.

## NATURE OF PARA SOCIAL INTERACTION

Have you ever wondered why you can't talk to Karamchand, Mr. Yogi, Rajani or Tipu Sultan, Chanakya or for that matter to Amitabh Bacchan, Sharukh Khan, Madhuri Dixit or even Shri Krishna? Of course, you could write a letter to Pankaj Kapur, et. al. or to the producer/director of 'Karamchand', or Director, Doordarshan and to the Editor , 'The Indian Express', TV & Video World, but can you 'talk to' or 'meet' Karamchand!! Donald Horton and R. Richard Wohl explored this nature of interaction as early as 1956 writing in Psychiatry, Vol.19, No.3

(August 1956) in their paper "Mass Communication and Para-Social Interaction: Observation on Intimacy at a Distance".

Horton & Wohl look at media and media performers create an illusion of interpersonal face to face relationship. The conditions of response, they say, to the performer are analogous to those in a primary group. The most remote and illustrious men, beautiful and glamorous women are met as if they were in the circle of one's peers; the same is true of a character in a story who comes to life in these media in an especially vivid and arresting way. These are no dearth of real life experiences and examples when you laugh and cry with the characters, smile and feel amused, be angry or get excited by the situation on the TV screen, Cinema Hall or with the radio play or with a press story. Horton & Wohl proposed to call this type of seemingly face-to-face relationship between spectator and performer a para social relationship.

In television as well as in films, the image which is presented (because of zoom in or close up formats) makes available nuances of appearances and gestures to which ordinary social perception is attentive and to which interaction is cued. The actor, sometimes, whether she/he is playing himself or performing in a fictional role - is seen talking or reacting to others; but often he faces the viewer, uses the mode of direct

address, talks as if he were conversing personally and privately. Remember Ashok Kumar's direct address to audience at the of *Hum log* episodes or more recently *Rajani*. The audience, for its' part, responds with something more than were running observation; it is, as it were, subtly induced into the programme's action and internal social relationships and, by means of this kind of staging, is ambiguously transformed into a group which observes and participates in the show by turns. What it means it that for a while you are in the show by being directly engaged and otherwise you are observing as a viewer. The more the performer seems to adjust his performance to the supposed response of the audience, the more the audience tends to make the response anticipated. This simulation of conversational give and take may be called, Horton & Wohl suggest, para-social interaction.

They elaborate on the nature of this interaction by observing that para-social relations may be governed by little or no sense of obligation, effort or responsibility on the part of the spectator or from the performer. In fact, the performer, by virtue of the physical conditions of such a situation is not even aware of the engagement. Though the viewer is free to withdraw at any moment from this interaction. If he remains involved, there para-social relations provide a framework within which much may be added by fantasy. The crucial difference in experience

obviously lies in the lack of effective reciprocity, and this the audience can not normally counsel from itself. To be sure, the audience is free to choose among the relationships offered, but it cannot create new ones. This interaction, characteristically, is one-sided, non-dialectical, controlled by the performer, and not susceptible of mutual development. There are, of course, ways in which the spectators can make their feelings known to the performers and the technicians who design, develop and direct the programmes but these lie outside the para-social interaction itself.

Television (and radio too) alternately become public platforms and theaters, extending the para-social relationship now to leading people of the world of affairs (News/current affairs, discussion etc.), now to fictional characters (soaps, sit-coms, comedy, etc.), sometimes even puppets and animated characters, anthropomorphically transformed into 'personalities'.

Needless to mention film stars who appear in their capacities as real celebrities. Also the media is constantly shaping ordinary people into achievers and bringing 'unsung heros' into limelight too. Horton & Wohl also elaborate on a particular brand of media performers whose only claim to celebrity status is media itself. There are a new type of performers:

quiz-masters, announcers, interviewers, moderators, talk show hosts, e.g. Vinod Dua, (Janwani) Rajat Sharma (Aap ki Adalat), Pronnoy Roy (The World This Week/Tonight), Oprah Winfrey, Phalguni Parikh (Zee), Krutika Desai (Dhamaka), Sophia, Angella, Nonie, McGill (MTV).

These are a special category of 'personalities' usually famous for and because of the shows themselves. They exist for their audience only in the para-social relation.

Let's closely look at this mediated interaction and its nature from the perspective of socialization process. There are a few more dimension to this relationship and mode of interaction for human communication and interpersonal relations.

Films was an experience of a couple of hours. It was outside home. It was in an artificial, synthetic environment - the movie hall. It was an isolated event. It was physically unreal. It was larger than life. There was an apparent and real distance between viewer and screen. The whole cinema experience was intimate without being real. It was magic, relief, fantasy, entertainment. But still the possibility of engaging in a long and continuing interaction and relationship was not viable. The results and impact were washed away in majority of viewers but at the

lowest common denominator or at high society culture depending on the films genre, content and quality.

Television offered different possibilities with easy accessibility, 'touch me' distance, more intimate pictures (close-ups) and variety of characters which were more near to home and heart, it generated a new forms of relationships. Long running soaps offered continuity of characters appearance and a rapport of a developing and ongoing relationship. The regularity of time scheduling, even if was shifted because of programme rating, was reassuring for the viewer. The fact that these soaps and sit-coms and dramas brought a set of familiar characters, situations, locations, though new characters sometimes joined and some left the scene, looked natural and a home and family set-up. This recurrence of episodes substituted somewhat for real family people and interactions and viewers, quite a large number in women and children, took to them as 'family'. The part of the missing family members desired for was fulfilled in this para-social interaction. This is different than fantasy where you project yourself or the character into a dream slot.

Advertising people used it to their advantage. They have additional edge in using this connection because of extremely short

duration of concentrated visual time. The models representing ideal, perfect, better role players appear as 'wish' visuals who are supposed to be real people - more real than the actor/performer - rarely the models are identified by their real names, personalities. They are just about 'you'; of course, you are really 'him/her'.

Another aspect of para-social interaction is self internal dialogue. The viewer prefers to debate internal rather than share the experience and the reaction. In situation where a character or performer is doing a substitution role for you fulfilling an unmet need for stroking you will slowly distance yourself from the 'real' person who gets distanced because of this internal dialogue which cannot be shared. The enacted role may be idealized version of an everyday performance - a successful para-social approximation of an ideal patterned never achieved in real life. Here the contribution of the 'role and character' is to hold a magic mirror to his follower, playing his part more skillfully and ideally than do the partners of the real world. In addition to this possibility the media present opportunities for the playing the roles to which the viewer has or he feels he has a legitimate claim but for which he finds no opportunities in his social environments.

Horton & Wohl explain this facet of extreme para-sociability which

media players recognize and use to their advantage. Such programmes, the suggest, is particularly favourable to the formation of compensatory attachments by the socially isolated, the socially inept, the aged and invalid, the timid and rejected and to add, the underdogs. The actor presented himself/herself is readily available as an object of love and admiration especially when he succeeds in cultivating and projecting a quality of genuineness and 'heart'. It comes as a natural liking to a group or people who seek sociability and love wherever they think they can find it. The programme are structured and designed to cash on insecurity, instability, frustration of the viewer and provide not only escape from an unsatisfactory and drab reality, but try to prop up the sagging self-esteem of their unhappy audience by the most blatant reassurances. Sometimes sensing the loneliness and being going nowhere with no one around is lack of sexual outlet and non-sanction of society/parents through programmes tend to be targeting one sex or the other and endow the actor/presenter with an erotic suggestions of 'absentee' partner. The roles and characters are enactment and embodiment of the viewer himself/herself.

It is interesting to note that the performer/actor become public property - take the case of Sushmita Sen or Aiswrya Rai. But public craze for these images - heroes, heroines and performers in real life is

amazing going by the circulation of 'film' magazines and the regularity by which the other regular or even serious magazines and papers carry features and stories about them. Sheer appreciation and understanding of their performance as actors, singers, or entertainers does not depend upon information about them as persons. And undoubtedly many members of the audience do enjoy them without knowing or caring to know about their affairs, romances, homes, children (or who is the father? as in Neena Gupta's case), cars, favourite food, or keeping tracks of the ins and outs of their boy friends/girl friends marriages and divorces. It has often been said that the Bollywood or Hollywood stars (or even social, business or political bigwigs) are modern 'heroes' in whom are embodied, popular cultural values, and that the interest in them as a form of hero-worship and vicarious experience through identification. Both of interpersonal relations may be true, but Horton & Wohl offer a third explanation, namely - the confirmation and enrichment of the para social relationship with them. It may precisely be because this is basically an illusion that such an effort is required to confirm it. It seems likely that those to whom para-social relationships are serving/and are important, must constantly strive to overcome the inherent limitations of these relationships either by elaborating the image of the other, or by attempting to transcend the illusion by making some kind of actual contact with them.

How does this affect the individual and his/her internalization of norms, values, beliefs, practices, terrostorial areas and culture? The new mass media are obviously distinguished by this ability to confront a member of an audience with an apparently intimate, face-to-face association. Seen from this point of view, it seems to follow that there is no such discontinuity between everyday and para-social experience. Everyday experiences seem to be tending towards para-social with mediated interaction wedging the relationship between members of family. The interlocking of viewer with media characters is blocking the social interaction between family members and resulting in their increasing vulnerability to designed and processed messages leading to more isolated, individualistic and high expectancy persons with low adjustability.

## **CHAPTER 4**

### **MEDIA AND GROUPS**

The on going Communication Revolution in India represents the extension of the scientific and technological revolution to the sphere of communication. Neither the scientists nor the planners have yet appraised the full implications of this revolution in terms of possibilities and dangers for women's emancipation. First of all, it is necessary to take account the fact that every leap in the field of communication in the past has represented a radical change in the relationship between man and nature on the one hand and between man and man (and man and women) on the other.

### **MEDIA AND WOMEN**

Since researchers first identified the quintessential consumer as female and between the ages of 18 and 35, television has pandered to women promoting a vision of the good life in which they play a key part and feeding an obsession with youth, affluence, beauty and glamour Yet, in another way, the position of women has similarities with that of other minority groups - and I use the word once more to refer to power rather than numbers. Historically, women on both sides of the Atlantic and, indeed, in most parts of the world, have been regarded as bearers and

rearers of children, oriented to domestic work and having no significant role to play in society's major institutions, such as politics, commerce and education. The family has been seen as the woman's domain: here she is in her element, nurturing, caring, comforting. All important interpersonal functions. But not ones which, conventional wisdom dictates, change the direction of society.

The 1960s were a decade of release from postwar austerity. Television was both symbolic of and a conduit for this. As a relatively inexpensive electrical appliance available to all classes and all age groups, it became a virtual domestic icon. And, if the public doubted that the days of affluence had arrived, they needed only to look at the screen, filled with images of food mixers, washing machines, refrigerators, cars and other luxury commodities soon to become essentials. For the most part, women were conventionally typed as gentle, affectionate, an anchor for the home; though females possessed of extraordinary powers became a commercially successful theme in Bewitched, I Dream of Jeannie, The Flying Nun and others. "The trend coincided with a wave of magic characters in commercials, dramatizing the occult powers of detergents and cleansers, and made drama and commercials highly compatible", Erick Barnouw noted in his *Tube of Plenty* (1990). To the present day, women in advertisements are deliberately made virtually indistinguishable

from dramatic characters.

It was rare to find a woman outside the family home in the 1950s and early 1960s. The nuclear family encased women in all sorts of series even in spoofs like *The Adams Family* and cartoons such as *The Flintstones*. But one character demonstrates the transition of women from homemakers to workers as the 1960s turned. *The Dick Van Dyke! Show* his stereotypes like tripwires as it raced to the top of ratings in both the USA and Britain: successful male ably supported and often assisted by his perfect wife who took care of domestic duties, including child-rearing (they had a son) and always managed an aesthetically pleasing appearance.

The women's movement urged women to reconsider their traditional subservience and strike out for what was then called "women's liberation". The freer availability of the contraceptive pill and legal abortion revolutionized the control women had over their fertility, giving them, for the first time in history, a genuine independence. The ability to determine their own reproductive functions was critical in the shaping of women's status from the early 1970s; and this was reflected in the decreasing significance of maternity in television.

While idealized family was still the framing device for many series,

allowing women more open career opportunities, were seen. A British comedy, *Many About the House*, later Americanized into *Three's Company*, had two young single working women living with a single man; and while the humor was often prurient, its premise was unusual enough to be seen as having "relevance". This buzzword was attached to any US series regarded as addressing social issues in the 1970s. As women's issues were high on most agendas, they featured in a glut of dramas.

No-non-sense cops, learned mystery writers and the like convey impressions of women as "doers", active individuals far removed from the relative house slave types. Television has monitored changes in women's status as so many characters have spurned the option of a family or revised their role within one in order to pursue a career. Those also crept up the hierarchies so that they are no longer seen as factotums. This has linked the rise of the fictional action woman with the purchasing power of real women since the late 1960s. But, there is another story to tell, this one also marked by movement but at a pace so slow it could be mistaken for inertia. The reference, of course, is to the story of women in that most enduring of all television genres, the soap.

Women are cast very prominently in all soaps, though not always

in the glamorous positions of tycoons, or tycoon's wives. More often they suffer brick-like, supporting others and unflinchingly accepting their duties. It has been argued that the phenomenon's international popularity stems from the relentlessly matrifocal perspectives: events in the public sphere are filtered through individual women, their perceptions, thoughts and feelings. There is an almost shameless honesty about the women characters disclosing their innermost feelings to each other - and, so , to millions of viewers. Self-revelation is obviously engaging.

In terms of their characterizations, their interconnecting plots and their inherent repetitiveness, soaps are the most "realistic" of all television forms. Independence, breaking free, subordination, affairs, abortion, marital disaccordancy , rape and unemployment are grist to the mill that crushes the debates of the day into personal crises. But so too are Versace clothes, personal Lear Jets, multimillion dollar takeovers and gifts that cost as much as an average manual worker's yearly wage. Soaps are able to construct artificial worlds, but ones with which all viewers can easily identify. Why? Because the contexts are not important; the human relations are. Take Khandan or Junoon , Tara for instance.

Some feminists laud soaps for being the only genre to show

women in strong active roles. Others decry them for perpetuating the sexist stereotype of women-as-stalwart, always there in times of trouble. Whatever the political line, there is no doubt that central roles in all soaps have been reserved for women; this is an absolutely vital convention that will never be subverted. Clearly, it has something to do with the amazing success of soaps among female viewers, the majority under the age of 45. Students of demographics love them: soaps are watched habitually by precisely the kind of person likely to hold the reins to the family budget. Better still, people watch them in an "active mode", totally involving themselves in the narratives and encoding the commercials that punctuate them in the same way. This is a bonus for advertisers, but, then again, a glance back into recent history tells us that the first soap operas were quite blatantly showcases for commercial products, usually household cleansers. Hence the name- Soap.

US networks' early efforts were daytime advertising vehicles masquerading as entertainment. But they were low-budget affairs and filled airtime. Life on soaps was just one featureless day after another, the serials were distinguishable from drama by their endless deferment and postponement of incident and action. This was the whole point: to follow themes rhythmically so as to tow viewers along day after day; to ensure, as Christine Geraghty put it in her Women and Soap Opera, that

"the audience is more concerned with continuance than resolution"  
(1992:12).

The social changes of the late 1960s and 1970s were, as we have seen, re-processed by television, which gave women new roles. Women were not simply judged by their physical attractiveness or their steadiness in times of crisis. At least, not in much mainstream television: in soaps, the song remained the same. Women might have become temporarily disaffected from their homemaking role, but reassuringly, they always returned.

The show's women were fussy, attractive, dependent and strictly service. In a way, Dallas's great rival, Dynasty, came much closer to subverting the genre's gender convention, when it cast Joan Collins as the scheming, high-powered she-devil, Alexis, who seduced and sequestered men in roughly even amounts. Quite the antithesis of the homemakers of many other soaps, Alexis was rich and independent enough to have men depending on her. Forever attaching and detaching herself from relationships, she hovered on the brink of remarriage, veering away as if reneging on a business decision. Viewers reacted to her in much the same way as children hiss at an evil queen in a pantomime.

Soaps' relationships are a critique of the alienating corporate world; beleaguered female characters are knocking patriarchy; their men are hideous caricatures of a world gone mad on power. Why do more women watch than men? Perhaps because they "see connectedness in their interpersonal relationships and view issues more personally", if Randall Scott's research is to be believed (1990: 440).

The modern capitalist economy is built on the principles of mass production and, as importantly planned obsolescence. Consumer items have continually to be replaced and upgraded; so too do consumer tastes. The imperative to want newer, better, improved versions of everything suffuses the media in its every dimension, no less so in its entertainment than in its commercials.

There was no secret to the success of the overwrought advertisement called soap opera. It simply titillated the viewers' senses with a cavalcade of stimulants. The characters were greedy, malicious, corrupt, adulterous and, occasionally, gentle; they had the same fads and foibles as their viewers. This made some element of identification possible. They were also so stinking rich that they had everything the consumers were supposed to long for. The mesmeric appeal was not significantly different from that which guides a child to toy store, not to buy, but to press against the front window and wish.

The logic of consumerism seemed to have a hand in the fate of the prime-time soaps. Like the products they hawked, they too had built-in obsolescence.

Women especially young women, are the most sought after group by programmers. As they have most control over disposable income and watch most television, they interest advertisers and, by extension, programmers, who need advertisers' business. In this sense, women are the opposite of ethnic minorities, about whom advertisers have been indifferent, up till recent years at least. The logic is irresistible. But the results have hardly helped dispel the kinds of stereotypes both sets of minorities have grumbled about for decades. Despite major modifications over the years, women and ethnic minorities continue to insist that no amount of rehashing can adequately compensate for the injuries.

Audiences are more effectively persuaded to part with their money than mugged for it. Television's marketing brains have already realized this, as the significant elaborations on old stereotypes have indicated. If women keep a tight rein on the household budget and ethnic minorities hold or improve their market positions, their status in television programmes, especially drama, will grow. All of this makes television's content seem reducible to the imperatives of the market and the

advertisers who coolly seek to manipulate it.

## MEDIA AND THE NEW GENERATION

Media spokesmen are fond of saying that they merely reflect social changes, and are not responsible for causing any moral transformations. In truth, they do both. It is often difficult to determine which is the chicken and which is the egg, but it is not at all hard to discern which societal forces have atleast some impact. That the media play a role in shaping public attitudes toward sexuality is something every producer will admit, albeit some prefer to do so in private. Titillation is their speciality, though each new round of sexual badgering makes it harder just to tease. The more the audience gets, the more it wants. Drawing the line is no longer the censor's nightmare: deciding whether to draw it at all is.

If freedom is measured by the absence of constraints, then no segment of the population is more free than adolescents. They are the least burdened with responsibilities and the least encumbered by social strictures. Today more than ever before, young people enjoy fewer restrictions on their behavior and less abridgement of their rights, making them ideal candidates for measuring the impact of the new freedom.

Unfortunately, a record number of young people miss out on the opportunity to experience their liberties: adolescent mortality rates are at all-time high as the level of homicide, suicide, and accidents continues to mount. Add to this the unprecedented degree of psychological disorders that exist among teenagers, and the result is a declining proportion of young men and women who are capable of meaningfully exercising their liberties.

It is not surprising that sooner or later the new freedom would catch up with us. A reckless idea of freedom can have only reckless consequences, as both logic and experience amply demonstrate. Young people have always been inclined to partake of risky behavior, but only in the recent years has the incidence of risk taking soared. Once the dominant culture advanced a "go-for-broke" mentality, many young people tried to do exactly that, hoping to roll back the tide of social constraints. It proved to be an uphill battle for most; some, went right over the edge.

Among the most wounded adolescents in the age of liberty without limits are teenaged mothers and their children. The fathers, which is to say the young boys, have almost uniformly dodged their

duties, cashing in on the new-freedom's sanctioning of rights `without responsibilities. It is sad to note that as the rights of women were being trumpeted by well-educated, affluent females, young boys were taking liberties with young girls, thus creating the feminization of poverty that feminists would come to deplore. Nowhere has there been more inequality between men and women than in the realm of teenage sexuality: he grabbed his rights and ran, leaving her with all the responsibilities. When a society's definition of freedom is totally open-ended, it is to be expected that some, perhaps many, will gravitate to a negative interpretation: freedom from.

#### CASE I

Kamasutra condom's ad became a rage. Not surprisingly they quoted from 'Kamasutra', with the slogan -'Just ask for KS-, for the pleasure of making love'. Notice the shift from Family Planning. Also notice the visual design/layout. Pooja Bedi and Marc Robinson became celebrity models after that ad. The campaign won Ad Club award for campaign of the year.

#### CASE II

Mamta Kulkarni's (Bombay Film starlet) topless cover photograph in Stardust magazine causes much furore but she goes on to become a

much sought after heroine from that time onward.

### CASE III

The song - 'Sexy-Sexy' with Karishma Kapoor and Govinda cause much debate in government as well as journalistic circles, is replaced by words 'Baby-Baby' instead became a hit number.

### CASE IV

Vicky Bhargava, the editor of the 'soft porn' magazine FANTASY is arrested for publishing nude photos and the self styled guardians like Kushwant Singh etc. of mortality come to his defense. He is again in news when a practicing Delhi Lawyer, Anjali Kapur's nude photos are featured in his magazines. The sales of the magazine increased by leaps and bounds.

### CASE V

MTV ousted from STAR starts featuring on Doordarshan. Once criticized for its prurient and permissive music videos causing harm to young viewers, it is accepted to be transmitted by Govt's 'official' media, DD.

### CASE VI

Sushmita Sen and Aishwarya Rai, the winners of much denounced beauty contests- Miss Universe and Miss World - become household names and role models for every young girl.

### CASE VII

Neena Gupta, the 'first' unwed mother becomes accepted and a trendsetter for girls who want kids but no marriage.

At a seminar organized on the occasion of The International Year of the Family 1994, an observation by the director of Indian Institute of Mass Communication is noteworthy, "the mass media are competing with the social institutions like family etc. The role models are being taken to a lesser degree from the family and more from the mass media. Dr Yadava was concerned about the impact of globalization of television through which western value culture-based programmes are being received in our country. The kind of socialization of younger generation that takes place because of the satellite communication will determine the family structures and family relations in the country, he observed.

## **MEDIA AND CHILDREN/ADOLESCENTS**

Durganand Sinha in "Socialization of the Indian Child" (Concept,

1981) points out importance of socialization of children from various perspectives.

Studies by social anthropologists, pshyco-analyst and more recently by cross-cultural psychologists have recognized not only the importance of socialization to personality, but also culture-specific differences in socialization practices. the society in which a neonate enters is already a going concern with its own pattern of child rearing practices and roles prescribed for the growing. the interaction of the child with his cultural setting in course of socialization has a lasting impact on his character and behavior throughout his life span. Cultural differences in child rearing practices have been found correlated with cross-cultural differences in personality. Since culture has a large part to lay in the form of socialization of the child is conducted in diverse cultures. Despite the importance of culture to socialization, extensive and in depth analysis of the Indian child in relation to various facets of his behavior has so far been largely neglected.

Aimee Dorr in her "Television and Children: A special medium for a special audience (Sage, 1986)

Children, then, come to television knowing less about physical and social world than do older viewers and the adults who create television content. this has several implications for children's transaction with

television.: 1) Children may fail to understand or may misunderstand program content if they lack the background knowledge required to understand it; 2) Children may accept program content as accurate "information" when other more knowledgeable viewers know it to be otherwise; and 3) children may evaluate content without taking proper account of the means and motives for producing and broadcasting that content.

Television the great entertainer, is turning out to be the electronic Pied Piper of our times. It has lured children away from their studies, the playground, story books and, in some cases, even friends. Caught in its spell, children glued to the set watch with glazed eyes. They are the TV zombies.

Educationalists and parents in the metros are worried but the fact is that television cannot be wished away. Nor should it be. Whatever its evil effects, TV provides important experiences for growing children. The problems arise when this powerful medium of communication is allowed to become an idiot box, when it fails to provoke and stimulate thought and replace activities that do. A major study was conducted by Doordarshan in 1986, long before the "invasion from the skies", showed that 'television viewing makes up a significant chunk of the leisure-time of children".

But is the current channel boom that poses a real challenge to educationalists and parents. A study by the Indian Institute of Mass Communication in Delhi in January 1982 revealed the growing concern among parents about their children's addiction to TV. Over 62 per cent of the parents in the study sample were worried about the negative impact of cable TV and other programmes on their children. Most of them (62 per cent) feared that TV would curtail the sport activities of the children, while 51 per cent felt that the creative activities and reading would suffer.

Children are hooked on TV, Star, Zee and ATN have invaded not only the city homes but also the rural ambience. About 16 to 20 lakh people in the country watch programmes on satellite and cable TV. In Delhi, cable TV is growing at the rate of 250 connections a day. The children have a new toy. and they cannot leave it alone. An average child in metropolitan city watches for about four hours on Sundays and two to three hours on other days.

They are also indiscriminate about programmes they watch. A 1986 study by the Operations Group, Baroda, in the four metropolitan cities, showed that children watched TV more than adults. the average percentage of viewing for adults was 25.5 and 72.2 in Delhi, 29 and

67.9 in Calcutta, 29.8 and 64.1 in Bombay and 37.4 and 57.2 in Madras.

## TELEVISION AND CONSUMER CULTURE

Television is fascinating. But not for the reasons its admirers or its detractors claim. Some see it as educationally uplifting and stimulating to the imagination; others see it as encouraging a range of unwholesome behaviour, including soporific passivity and crazed violence. Television fascinates because it embodies the culture it depicts. In a genuine sense, television is culture today: capricious, intemperate and absorbed by a near-religious devotion to consumption. Television is seen by many audiences and opinion leaders alike as a passive pastime that stunts young minds. They find empirical support in the research findings of the British National Federation for Educational Research, which, in 1992, surveyed 754 six - and seven-year-olds. Those with televisions in their bedrooms were far less likely to be good readers. Reading will soon become a "lost art," according to Robert Hughes, who, in his *Culture of Complaint*, assaulted television for its impact on literacy. "It is hard to exaggerate the narrowness of reference, the indifference to reading, the lightly dimpled cultural shallowness of many young products of American TV culture, even the privileged ones," (1993: 103).

Many others have warned of the slow death TV-watching promotes among adults: the death of our critical faculties, of our impulses to probe, of sheer sense of skepticism. Worse still: television is blamed for a medical dictionary-full of physical and mental ailments. The causal chain may be missing link or two, but researchers have made connections between television and, among other things, civil unrest, drug use, broken families and, most famously, violence.

Do the critics have a point? Certainly. Do they exaggerate? Probably. Television viewing, as we all know, is qualitatively different from many other forms of leisure. It is right there in our home; it occupies in a way film, for example, does not. It requires no special effort, apart from flicking a switch and, even then, that switch may be a button on a remote control. Nowadays, there are no time limits on when that button can be pressed. Television is source of endless novelty, change, excitement and titillation. It is actually one of best stimulant ever invented. But, like other great stimulants of our time, it has unintended consequences, the central one of which is habitual compulsion to watch, even when there is nothing watchable on the screen.

The "one world" we live in is in large part a result of the scope of the expansive communications network, including almost 3,000 satellites

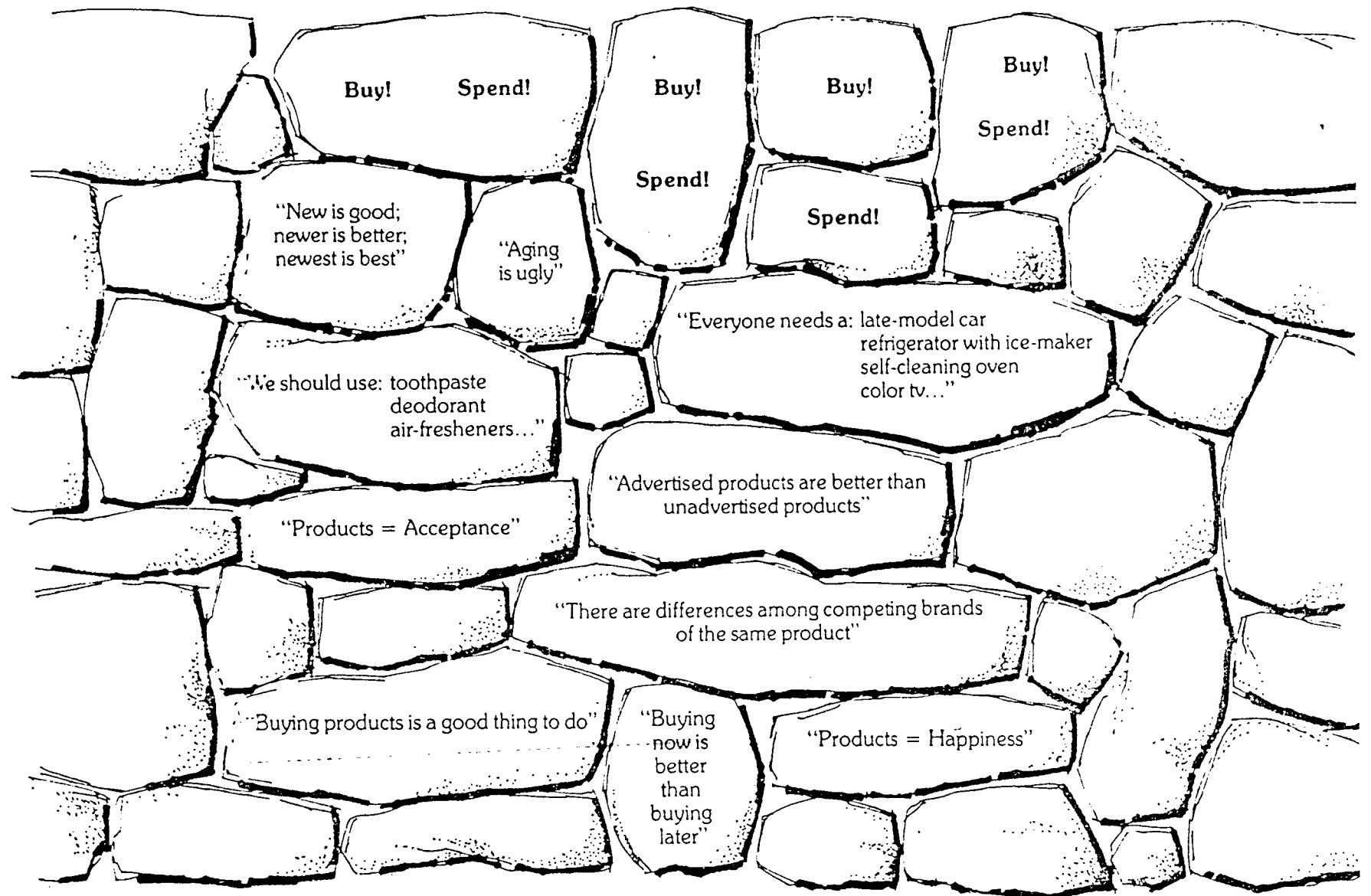
orbiting the earth. And the power lies in the USA, which will, almost by default, assume responsibility or carrying information, providing entertainment and defining culture in far-flung places.

Like it or not , the production and diffusion of US-originated TV material has produced a veritable media empire. And if television is now both a constituent and carrier of culture, we might ready ourselves for an Americanization rather than globalization process. Television defines and seals the USA's cultural imperialism. Less developed countries are poorly equipped to hold on to their cultural independence and are almost compelled to accept "first world" perspectives in their news and entertainment. And, while the actual quantity of US-originated programs exported as a proportion of the world's total has declined over the past 30 years, the American influence throughout the world is undeniable. The model of broadcasting refined by the US since the war has become almost Universal. This affirms the pre-eminence not only of North American culture, but of the consumerism it bears and conveys.

"Money has been consecrated as a value in itself," wrote Robert Merton in his article "Social structure and anomie," first published in 1949, before the take-off period of television. We "are bombarded on every side by percepts which affirm the right or, often the duty of

retaining the goal " (1968: 191). Merton could not have anticipated how aggressive the bombardment would become with the arrival of television as a staple household item. But, the value of money in itself was supplanted by an emphasis on what it can buy. This will come as no surprise to anyone who has spent 30 minutes in front of a TV screen. Except they will not feel "bombarded": probably irritated by the persistent interruption of commercials which keep returning like honeybees; brush them away and they keep coming back for nectar. Such is the beauty of television: it makes a bombardment feel, at worst, like a bee sting. Commercials break up the flow of very program, warning us, exciting us, advising us, but always imploring us to spend money.

We viewers are habitually tantalized by elements of a lifestyle that is glamorous, instantly gratifying, usually bigger and inevitably better than the one we have. What's more, it is shown as available to us: we can buy it. If television has taught us anything, it is that everything can be bought and sold in the market place. As such, television has become the central apparatus of the consumer society. It promotes not just products, but a culture in which products have value. Without them and the gratification they are supposed to bring , life is colourless and empty- if commercial advertising is to be believed. As Martin Davidson has



Assumptions embedded in advertising

observed in his *The Consumerist Manifesto*: "Consumption is now the basic mode for all activity in society, not reading, not using, not appreciating , not producing, but consuming" (1992: 203). Television may keep us happy and fulfilled; it also keeps us buying. What other force of nurture works so perfectly to transmit, reflect and and perpetuate the consumer society?

Television's ubiquity makes it ideal for advertisers: prospective shoppers are gathered in the comfort of their own homes, readied and receptive. They may be seeking entertainment, but, whether they like it or not, they are also "consuming aspirationally," as Davidson calls it. We demand newer, improved products; we welcome novelty. Television is not solely responsible for turning us into aspirational consumers, but it is the main factor in the equation.

"Improve what you have ... upgrade your possessions .....Renew your commodities." These types of imperatives are built into television. Not only in its overtly commercial advertising, but in its programs, including game shows and news - itself a confirmation of the value of novelty over information.

"The model of possession, in a society organised around mass

consumption, is addiction," wrote Lasch (1991: 520-1). "The need for novelty and fresh stimulation becomes more and more intense, intervening interludes of boredom increasingly intolerable." How many of us have used the remote control like an automatic weapon, squeezing off a succession of channels in desperate search for something more thrilling than commercials? Even the briefest moment of ennui must be eliminated. Lasch argues that every available stimulant is used to satisfy your impulses.

Gone are traditional values like self-denial or differed gratification, as determinants of human conduct. Historical developments have seen to it that we hardly exist without large doses of externally provided stimulation. Advertising and the whole machinery of demand creation have turned us into impatient consumers whose relief lies only in consuming even more and more : the actual articles of consumption are not important as the fact that they can be reduced to saleable commodities. In this sense, the comforting glow we feel at the end of "movie of the week," the agreeable pride we take in buying a new and the explosive hit we get from having a drink are all gratifications activated by consumer culture. It is a culture " which continually tries to create new demands and new discontents that can be assuaged only by the consumption of new commodities." (Lasch).

The crux of the argument is that television has transformed culture from within, encouraging a shift from the work ethic to the consumption ethic, providing people with experiences that alert them to an ever-expanding range of products and urging them to covet avariciously. Television dangles visions of the "good life" before its viewers; it influences their tastes, appeals to their insecurities. But, in contributing so fulsomely to the rise of consumer culture, television has also become a part of it. Televisions sets are bought, sold, upgraded and supplemented, just like any other commodity. They are used to satisfy wants, alleviating boredom, easing tension, arousing senses and so on. Television occupies a colossal part of our leisure time and, increasingly, time spent in education training or at work. It may be the most significant artefact of the century in its ability to give shape to our daily experience.

## CHAPTER 5

### FAMILY AND MEDIA

In a social History of American Family Sociology, 1865-1940, Ronald L.Howard (1981:11) writes:

*Between the civil war and World War I, the United States was transformed from predominantly rural and agricultural society into an urban and industrialized one. In this environment of rapid social change, the family was viewed both as an object of reform and as a topic of scholarly interest. As the object of reform, the family was perceived to be a threatened institution, one which had to be protected from pressures caused by an increasing rate of change.*

### TRADITION, TRANSITION AND TRANSFORMATION

It is significant that this period of crisis for the family corresponded to a great extent with the emergence of sociology as serious academic activity. A large part of scholarly writing about social change focussed upon changes in the family, thus foregrounding the assumption that the

family was the basic sociological unit. The family entered into the nineteenth century discourse in a large way, not only in academics but also more informally. The stable family, "the fount of all tender virtues in life," was increasingly extolled in popular literary works of the period (Demos 1978:55-56). Novels, sermons, books of advice, popular essays and lectures, all served to reinforce the myth of the family as the basis of social as well as human development. Dilip K. Das in his paper entitled "*The American Family in Transition: Some Turn-Of-The-Century Images*" in Indian Journal of American Studies, Vol.21, No.2, Summer 1991, pp.47-54, attempts to study some of the images of the family in transition in the imaginative and sociological literature of the period in American History which are of relevance to contemporary Indian situation.

The family, for the purposes of this study, may be defined as group of persons closely related by blood or marriage, living and functioning as members of a single household. As a social unit, the traditional family fulfilled several important functions: reproductive, economic, political, educational and social. It was the reproductive unit par excellence, legitimized by society. It was involved in the production and distribution of goods and service, and was thus an essential part of the economic structure of society. It was an important source of ideological instruction and thus acted as vital apparatus for the inclination

and preservation of the political ideology of the State (Althusser 1971:137). It was, finally, the first institution where the child received education and was trained according to the normative codes of socialization. In addition to these functions, the family also fulfilled a status function in rigidly classified societies. The functional status of the family, however, was not uniform at all times, but depended largely on the economic structure of society.

*When we view societies as distributed along a continuum of complexity from very simple (hunting and gathering ) to very complex (modern urban industrial), the largest and most functional types of familial system cluster at an intermediate stage of complexity(settled, intensive agriculture) (Winch 1978:8)*

The stability of the family is directly related to the stability of its functional status, and the economic and demographic transitions of America at the turn of the century threatened this status. The crisis in the American family between the civil war and Depression can be seen, thus, as a crisis of functionality.

The decline in the functionality of the post-bellum American family can be traced primarily to industrialization and urbanization. As a

reproductive unit, the family was affected by the economic advantages of a small family in the urban-industrial complex. Thus Winch observes:

*It appears that families within households tended to be nuclear at 1800 and have tended to be so ever since, but that over the period of 170 years [1800-1970] the average number of children in the household at any one time has diminished by two.*

The introduction of contraceptive methods facilitated this change, as Robert and Helen Lynd (1929:123-125) report in Middletown. As far back as 1898, Charlotte Perkins Gilman (1966:170) felt the need to applaud this change of attitudes toward family size: "Among the most intelligent and conscientious working men of today there is a strong feeling against large families, and, a consistent effort is made to prevent them."

In terms of its economic function, the family lost its significance with the disappearance of family trades. The epitome of the family as a cohesive economic group was the agricultural family, in which all the members worked together in the production and distribution of goods. Moreover, in such a society, parental trades were passed to children and this necessitated a period of apprenticeship and parental control. With the emergence of the machine, such apprenticeship was no longer necessary as new skills emerged while traditional skills quickly became

redundant. Industrialization also offered young people a wider selection of jobs. By the 1920s, as Robert and Helen Lynd (1929:51) observe, children "enter the same line of work fathers somewhat less commonly than a generation ago." The decline of the system of common economic activity and hence of parental apprenticeship led to the decline of two other functions of the family, the educational and the social. With less institutionalized control of parents over the activities and professional lifestyles of their children, parental authority was weakened. The process was enhanced by the emergence of mass education in schools and colleges, which quickly replaced the home as environment: "Today the school is becoming not a place to which children go from their homes for a few hours daily but a place from which they go home eat and sleep"

The new social order of industrialization and urbanization affected, therefore, not only its size but also its functionality . As the family changed from the eighteenth century extended type to the small nuclear type of the late nineteenth and twentieth centuries, many of its essential functions became redundant. Thus, Winch (1978:9) remarks: "Both of these changes [size and functionality] seem related to the change in social complexity and the economy, i.e., to the urbanization and industrialization.

Most nineteenth century sociological studies of the family examined the institution from an evolutionary perspective, regarding changes in its structure and functionality as a part of its development. In brief synopsis of American family sociology in the nineteenth century, Howard (1981:11-16) outlines some of the major view points. Herbert Spencer, Lester Frank Ward and Franklin Henry Giddings saw women's emancipation as necessary to the destabilization of the old and inefficient family system. They interpreted the changes in the family structure as prelude to the emergence of a more stable family unit bound together by egalitarianism, respect and the spirit of cooperative enterprise. William Graham Sumner went one step further by predicting that marriage - and family structures based on marriage - would no longer be a universal practice. The one belief common to these sociologists, Howard , was a, "faith in the adaptability of the family as an institution to new social conditions."

Charlotte Perkins Gilman's **Women and Economics** (1898) reveals the influence of such sociological studies of the family and social change. Like Spencer, Ward and Giddings, Gilman welcomed the emancipation of women as a movement toward a new and more stable family structure. She saw industrialization as necessary to such a change "the pressure of industrial conditions demands an ever-higher

specialization, and tends to break up that relic of the patriarchal age, - the family as an economic unit" (Gilman 166: 151).

The conditions arising from industrialization especially women's emancipation and the opportunities for wider socialization - are, according to Gilman, conducive to a more efficient family structure. She considers mass education an important factor of this development, especially because it makes women aware of a world of activity beyond the narrow confines of the home. One of the effects of education was the increase of women's participation in social issues especially through women's clubs.

*As the race become more specialized, more differentiated , the simple line of relation in family life draw with less force, and the more complex lines of relation in social relation draw with more force; and this is perfectly natural and desirable process for women as well as men.*

Education can not only make women more aware of their roles in society, it can also equip them better for their child-bearing and child-rearing functions within the family. Gilman's chief emphasis, however, is on the need for women to work. This can fulfill the economic needs

of the family and also enhance women's power negotiations in conjugal relationships. With the achievement of sexual egalitarianism, the sharing of parental duties and hence of true harmony in the family can be realized.

One of the most obvious changes that Robert and Helen Lynd(1929:93-94) report in Middletown is the change in housing : 86 per cent of the houses in Middletown were one-family houses with a small yard, 10 per cent were two-family house, 1 per cent were apartments, and 3 per cent were apartments over shops. In contrast to the 1890s, there was a considerable reduction of housing space. The implication of this shrinkage was a loss of the sense of home. This was true for the working class than for the business class, who could afford independent homes:

*the tendency if for the place-roots of the working class to be somewhat more shallow than are those of the business class....  
The working class group of today appear to exhibit more mobility than the families of their mothers.*

In addition to this shrinkage of physical space, there was also a

shrinkage of family size. In terms of housing and family size, therefore, the modern family tended to be smaller, and especially among the working class, more mobile.

Another important change occurred in the attitude toward marriage. Marriage became more secularized, early marriages were more common, and marriages were less permanent. The secularization of marriage resulted in a change of moral values, the rigid codes of nineteenth century yielding to a relaxation of taboos on pre and extra-marital relationships. A major factor in this regard was the wider availability of contraceptive methods. The Lynds note an alarming increase in divorce rates: "the number of recorded divorces for the four years 1921-24 has increased 62 percent over the number divorces in the country in the four years 1889-92." The reasons given for this increase were predominantly the ease of getting married and obtaining divorce, and the economic independence of working women.

The increase in the number of working wives was a significant factor of change, for it had many implications for the family. It resulted not only in growing independence among working wives, but also in a reduction of time spent in cooking and house work. Canned food and baker's bread, labor-saving devices, readymade clothing, and

kindergartens enabled women to cut down on the time devoted to the family. For many women, the work-place thus assumed greater importance than the home.

For children, too, the home began to loose much of its earlier significance. the shrinkage of housing space compelled the smaller children to go to public parks and playgrounds. For older children, the school provided opportunities for activity and peer-group involvement that were no available at home. In other words, the gap between children and the home, between children and parents, was widening.

The family, therefore, was losing its position of centrality among children and adults alike. This decentralization was a direct consequence of at least two factors: the mobility provided by motor cars and the increased opportunity for activities outside the home. The workplace and clubs for adults, the school and youth-clubs for children, and the automobiles to carry them, to these places signalled, therefore, the end of the family as a functional unit in the traditional sense. It is erroneous to conclude, however, that the family had lost its functionality in any absolute sense : it became, instead, a much more flexible unit, held together by contractual ties rather than inviolable bonds. The once sacred values - home, parental authority, cohesiveness, morality - were

abandoned and were replaced by new respect for the individual. As the Lynds comment "A more democratic system of relationships with frank exchange of ideas is growing up in many homes."

## **EXTRA FAMILIAL INSTITUTIONS AND AGENCIES**

There is one obvious and quite unique way in which the families in modern society, these 'cells' in the social 'system', are linked more intimately than they have ever been before, and it is here that we come to the *crisis of communication*. Boxed into urban privacy, largely stripped of a context of wider community, the domestic group - the most important primary group in society - is now continually invaded by all the secondary group influences of society through the mass media: especially television. The entire world is brought into each living room. The television set in the corner is now the window in every home through the members of every family look out on to the world, and through which society pours its influences in.

The point of central importance is that the earlier *natural social sequence* of the growth of the human person has been, and continues to be, disturbed in the most fundamental way, and perhaps destroyed.

Literally from the point of birth onwards, the window of television is an integral and perhaps the most dominating part of the child's environment. Long before a child has crawled out of the door of his home down the path to the gate (if there is a path and a gate), kicked a tin over the nearby rubbish tip, played in the park down the street - perhaps before he has even seen, let alone played with, the children in houses round the corner - he will have seen hundreds of instances of worst human catastrophes in Karachi or Kashmir, floods in Bangladesh, bomb atrocities in Sri Lanka or Bosnia (the cameras dwelling for some moments on the blood-stained pavement), the hijacking of planes over the Mediterranean and the Middle East; thousands of advertisements for every product on the market - brands of petrol, breakfast cereal, deodorants, soap-powders, soft drinks, vaccinations holidays; as well as plays, films, and 'comedy series' exhibiting every diversity and extremity of adult behavior - including the most brutal violence on the street or in warfare, nudity, copulation, and the advertisement, display, and dramatic presentation of all kinds of abnormality and perversion- from rape to drug-addiction. In a way completely new in the history of mankind, the many-faceted outside world has invaded the home. Society has invaded the domestic group. The natural social sequence has been radically changed. In the form (and of the nature) in which it once existed, it has been destroyed.

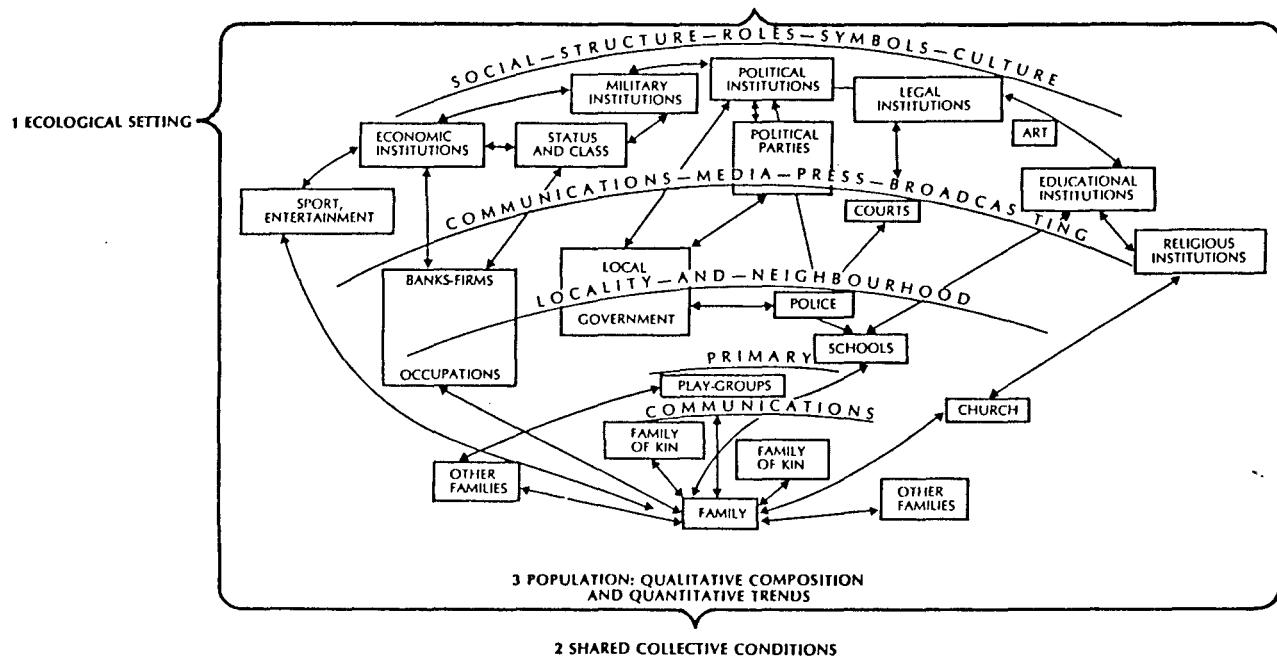
What does this mean for what once a process of learning gradually about the institution of society in terms of gradually widening personal behavior and experience? What does it mean for the inner establishment of sentiments as this gradual accommodation to the institutions of society took place? What does it mean for the sapping of the human character? - for the making of 'selves' in society? We must probe further into these questions.

## **INDIVIDUAL, FAMILY AND THE SYSTEM**

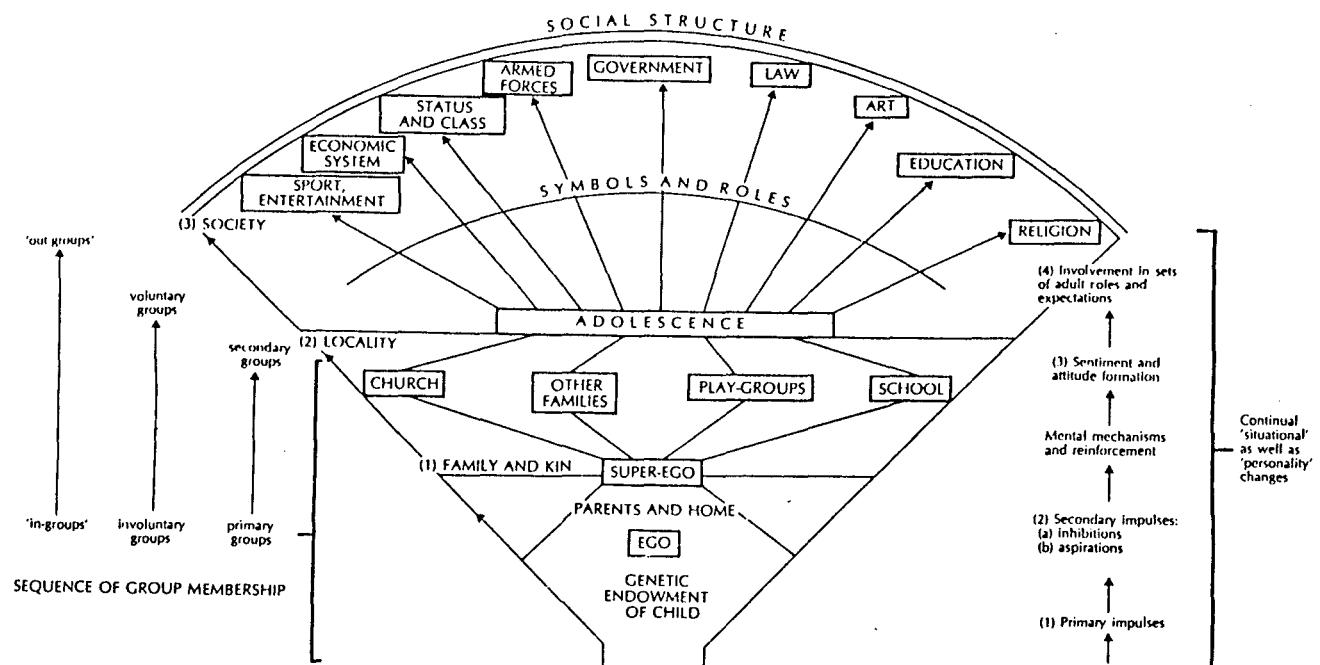
Roland Flecher in his book 'The Shaking of the Foundation' builds up to explain this relationship.

In sociological terms the family is that most important 'primary' group of society which gradually introduces the child to the complicated 'secondary' groups of society - that complicated fabric of social organization with which it will have to come to terms and within which it will have to work out the course and pattern of its life. Through this introduction, the family provides the child with those values and modes of behaviour which are appropriate of life in the wider society. In a fuller sense that we suggested earlier, then the family is for the child - the first,

4 THE SOCIAL FRAMEWORK OF EXPERIENCE AND BEHAVIOUR



1 Society as objectively observed (Sanctions, sentiments, values: The core of social institutions and 'individuals' alike)



2 Society as subjectively perceived and experienced (The social framework of experience and behaviour)

and perhaps the most important, agency of education in society.

Diagram-I represents the framework of social structure existing in and society - the interrelated forms of all its groups, associations and institutions - regulating the lives of the population who share the same collective conditions within its particular ecological setting. Diagram-II indicates the sequence of the individual's experience in coming to terms with this society during the process of growth, upbringing and education from birth to adulthood.

Gradually moving beyond his (or her) earliest experience within the family, the child will come to have experience of the other 'primary' (small, face-to-face) groups in the neighbourhood: other families, play groups, school classes, church groups. His experience of these groups will continually broaden during the years of childhood, until, in adolescence, he will have to come to terms with all the demands and activities of adult society and will have to take important and far-reaching decisions with regard to them. He will have to decide the direction and extent of his education and training. He will have to choose a job, and probably join a trade union or a professional association. He will have to decide which political party he will support. He will experience the demarcations, pressures, and curtailments of class, privilege, and status

distinctions,. He may be compelled to undertake service in the armed forces, and so on. His family background, throughout this experience, will be a central influence in the attitudes he forms and the decisions he adopts.

It is clear, however, that the family is not an 'introduction' to society in an simple sense of the word; neither should it be regarded only as an 'avenue' to something beyond it. The family is rather a continuing 'nucleus' of shared experience and behaviour, a 'pooling' of individual experiences, through which medium the impressions, attitudes, beliefs, tastes, of all its members are interdependently being formed. For example, the child's experiences in play groups or at school will be brought back to family, will give rise to discussion, and may bring changes in knowledge and attitudes. The child's experiences in church may rise arguments in the home and may perhaps give rise to conflicts of belief and loyalty. The father's satisfaction or depression about his work, his degree of security or insecurity in his job, will be issues for the whole family and will affect the experience of the family as a whole. The family is therefore integrally bound up with the life of all its members in the wider society. It is a community which reflects and , in its own particular way, digest, the experiences of its members in all their other forms of association, and it is in the context if this ongoing complexity

of experience that children grow up into adulthood and into adult citizenship.

It seems clear that for any wise upbringing of children, neither the 'avenue' nor the 'community in itself' conception of the family should dominate to the exclusion of the other. Both require balanced emphasis. If the family is treated only as an 'avenue' to something beyond it, a child may be treated only as a potential adult, with reference to what it is desired that he should become in future; and he may never enjoy consideration as a person, at the moment, in and for himself; he may never enjoy a child's life, satisfying and important in itself, within a settled home life. But alternatively, if the family is treated only as a 'community in itself', the child may suffer from too great a degree of family-containment, of dependence upon the family, and he may be handicapped later by never having been brought to terms with the demands of the wider world in which he must live. The home may become too much of a 'retreat'. It is clear that both aspects of the family are of importance and require due consideration, and there are some of us, at any rate, who appear to emphasize only one or the other. Indeed, how to balance the two is one of the very nature, the social, economic and political conditions, and the boundaries of 'childhood' and 'adulthood' are being substantially changed by legislation and public

policies.

It is clear that it's these general points about the nature of the family in society which makes possible the clear summary outline - statement of its more obvious and important functions we have already noted (p.3). The same points make it clear, too, that there at least two reasons why the family is of crucial importance, both for the social scientist (for purposes of social analysis) and for the statesman (for purposes of practical social policy), i.e procreation and love for children.

## **THE INVASION MODEL**

Sheet 1      Structure and Functions of Family

Sheet 2      Extra Familial Institutions and Agencies

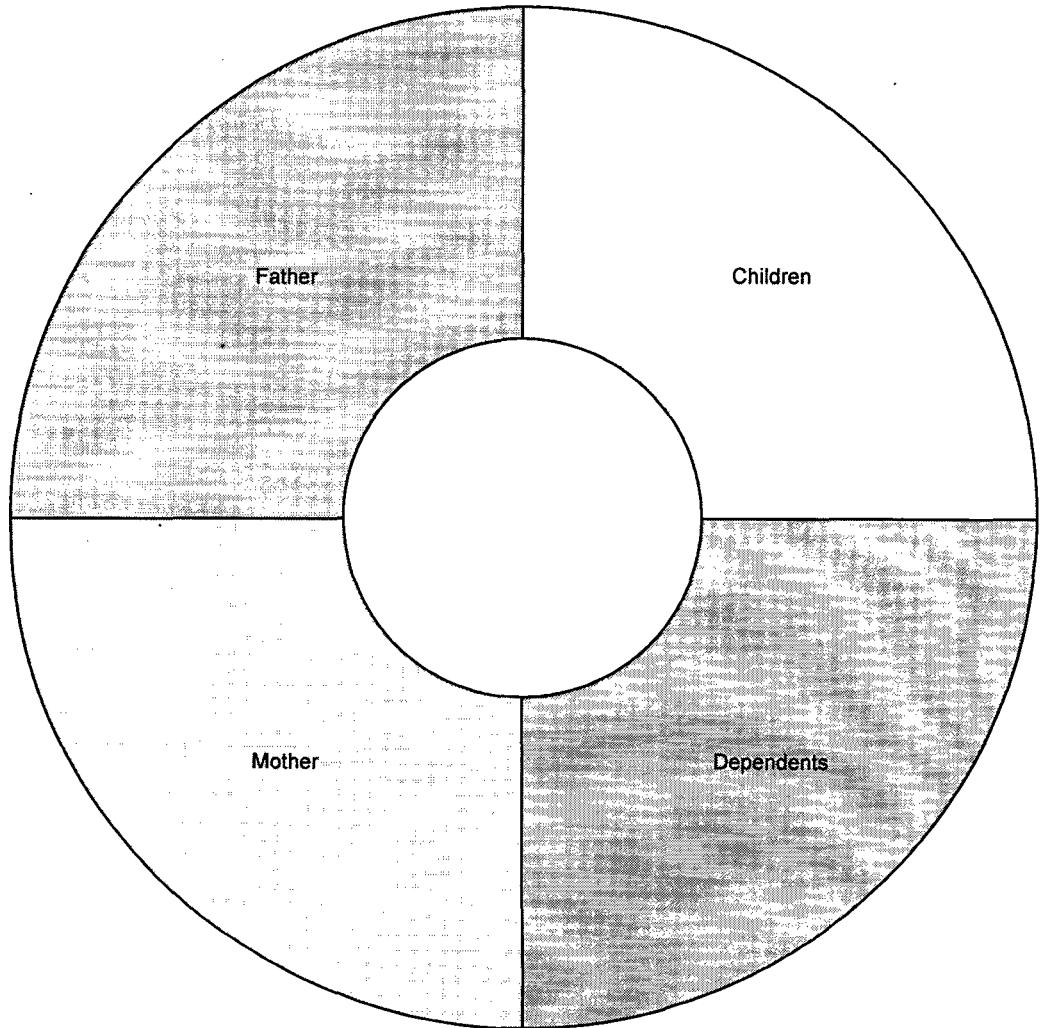
Sheet 3      Family and Extra Familial Institutions and Agencies:  
Position1

Sheet 4      Family and Extra Familial Institutions and Agencies:  
Mediation Process

Sheet 5      Family and Extra Familial Institutions and Agencies:  
Position2

Sheet 6      Family and Extra Familial Institutions and Agencies:  
RESULTANT

## FAMILY COMPOSITION AND STRUCTURE



THE FAMILY IS SELF SUSTAINING/REGULATORY WITH PARTICIPATIVE POWER DYNAMICS  
The areas shown by component variables are neither representative nor proportional

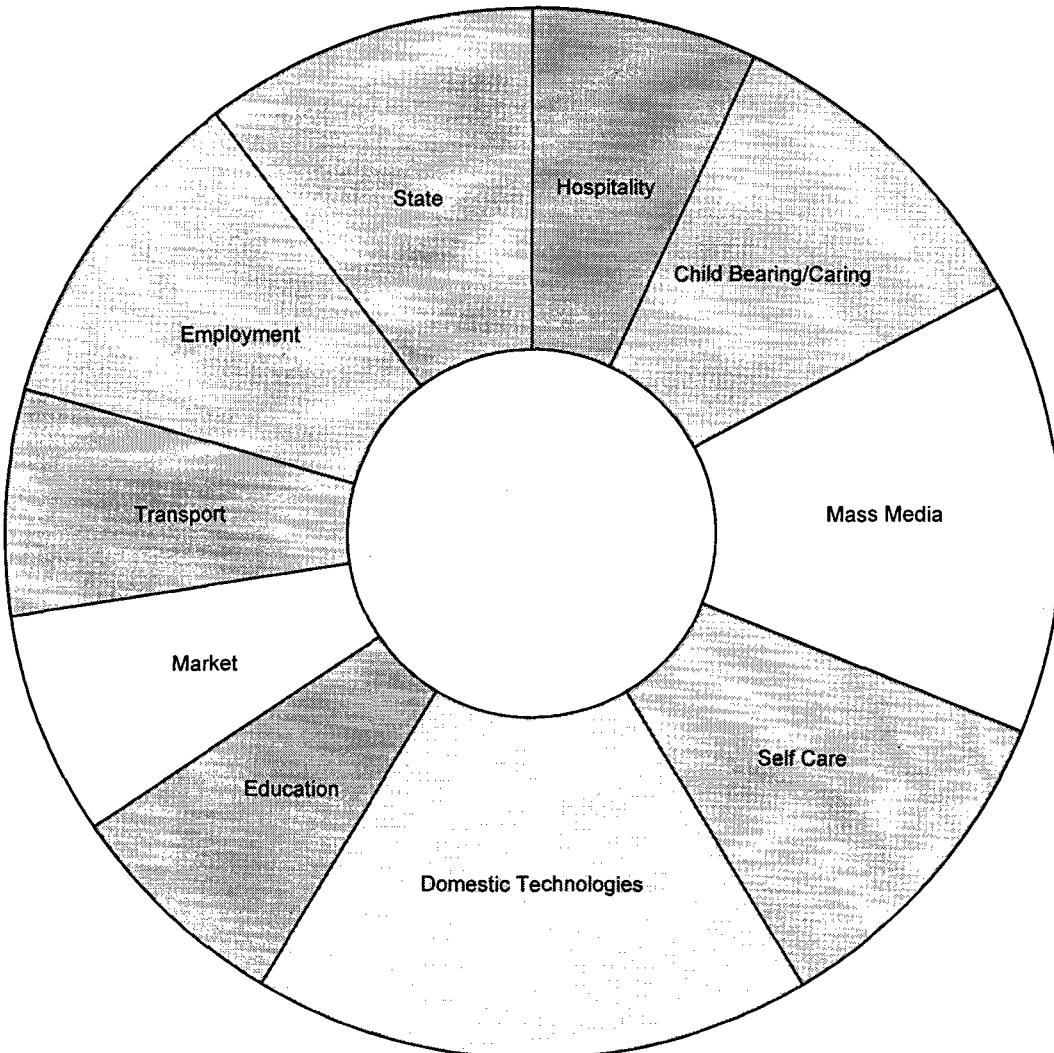
## **Sheet 1**

### **Family : Composition, Structure and Functions**

The Family has been the center of social life. Traditionally its structure and composition has been Father, Mother, Children and Dependents. Whether it was called a joint family or extended family, these four components made up the family. Conjugality, filial and blood relation were basic to the family. It was more or less a self sustaining, self regulatory, self preserving unit with participatory power dynamics. It was set up in community living and performed vital economic and social functions. Sociologists used to list five or seven important functions that the institution of family and also for the larger society. Commonly these functions were listed as sexual gratification and procreation, the economic functions of providing shelter and food, the social function of child upbringing and learning, socialization and religious initiation, the care and social insurance for the sick and the dependent etc.

The contemporary changes in the social structure and the role and nature of family systems all over the world are caught in the process of economic and social modernization.

## EXTRA FAMILIAL INSTITUTIONS AND AGENCIES



MODERNIZATION, INDUSTRIALIZATION, URBANIZATION GENERATES NEW INSTITUTIONS/AGENCIES WHO REQUIRE INDIVIDUALS AS CONSUMERS/CLIENTS.  
The areas shown by component variables are neither representative nor proportional

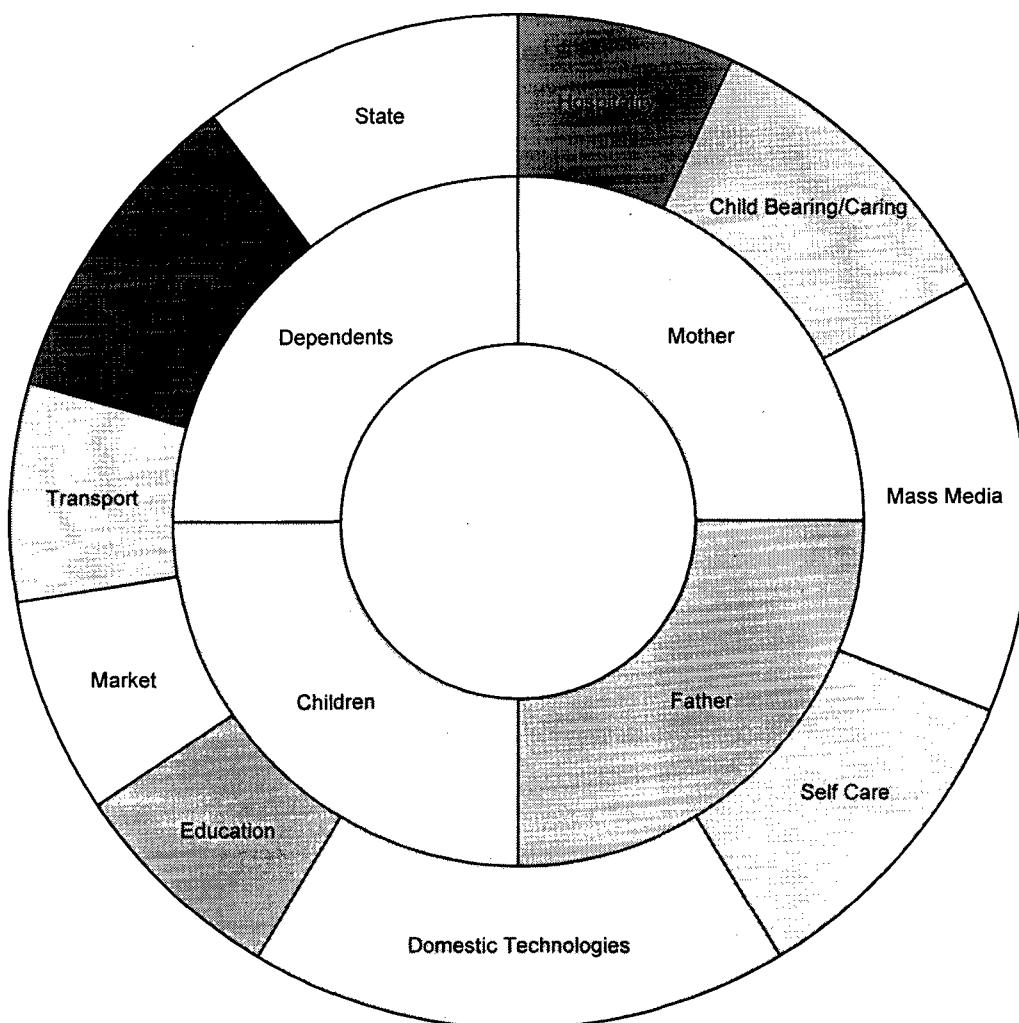
## **Sheet 2/3**

### **Extra Familial Institutions and Agencies and their Position with respect to Family Space**

Modernization, urbanization and industrialization generated new social, economic, political and cultural institutions and agencies which grew and expanded over a period of time.

The welfare state grew and made inroads into community and domestic spaces by displacing and substituting some of their functions. The market, the school, employment and occupation, health care, hospitality, transport and communication, domestic technologies and, of course, mass media grew out of this change. The role and status of women was under revision and redefinition. Another major change which found its own institution was the self care agencies and functions with individuals' aspiration and desires increased as primary value. These extra familial institutions, backed by technological rationale initially were outside the family and community space and structure, but were growing and expanding with excess capacity generated and looked for newer pastures, clients, citizens and consumers. As the pressure grew, the access and acceptability of these institutions also increased. If we

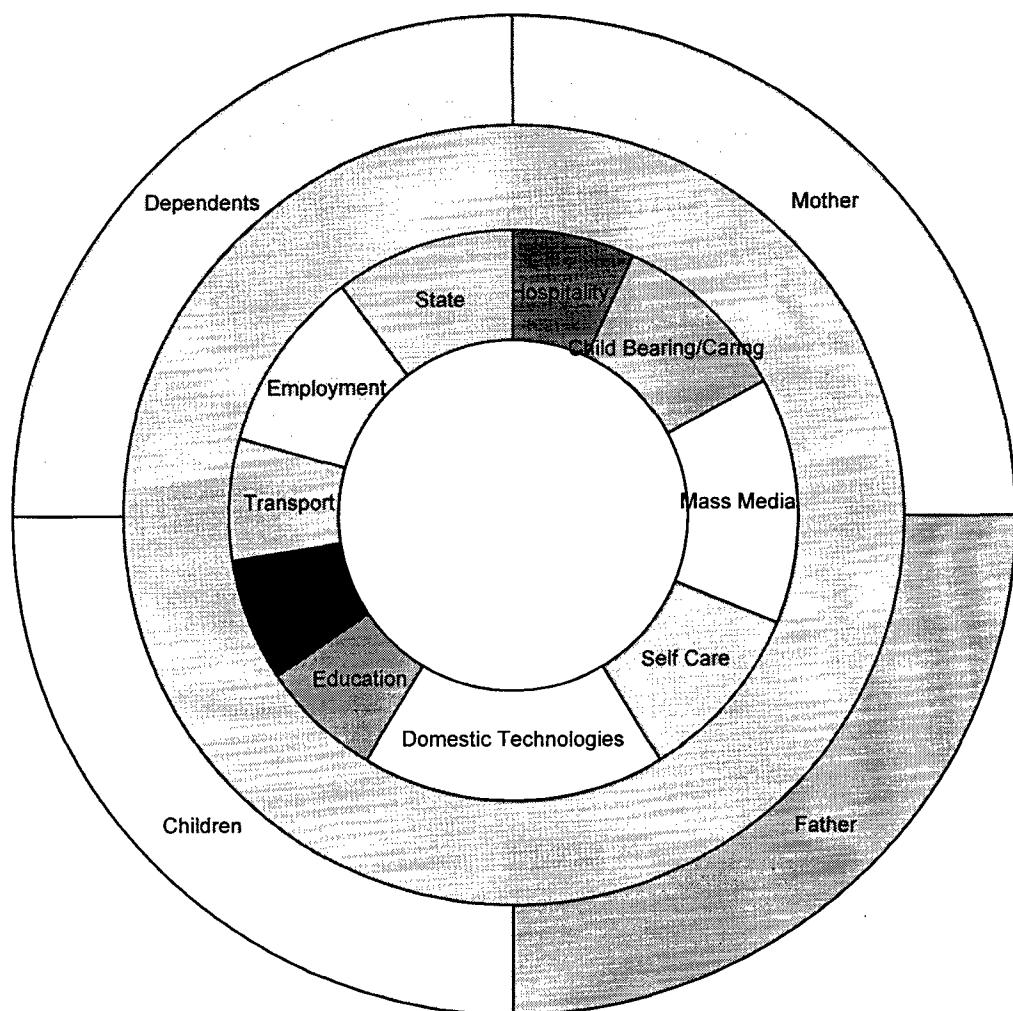
## FAMILY AND EXTRA FAMILIAL INSTITUTIONS AND AGENCIES: POSITION 1



THE FAMILY, SELF SUSTAINING/REGULATORY, IS SURROUNDED BY "EXTRA" FORCES  
(The areas shown by component variables are neither representative nor proportional)

look carefully it is clear that most of these new extra familial institutions and agencies are doing and replacing what the family and community was performing earlier as a self contained unit. Now these were slowly being refined increasing effectivity with expertise from science and technology.

## FAMILY AND EXTRA FAMILIAL INSTITUTIONS AND AGENCIES: MEDIATION PROCESS



MEDIA FACILITATES MOVE IN BY PERSUASION, AGENDA, POSITIONING AND PROMPTING  
The areas shown by component variables are neither representative nor proportional

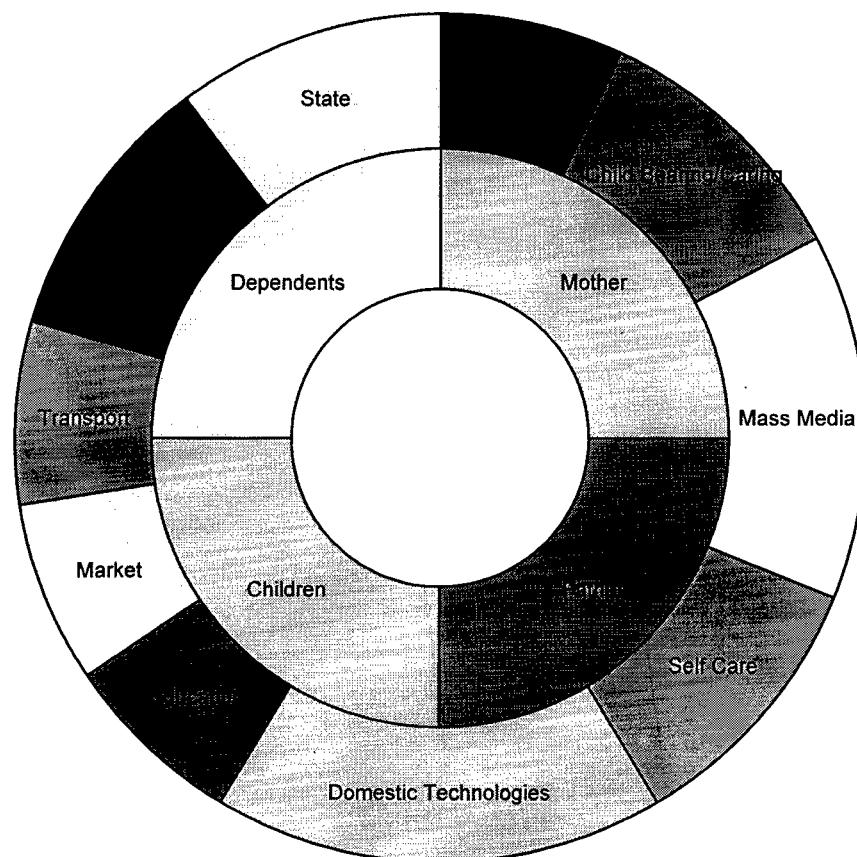
## **Sheet 4**

### **The Mediation Process: Media's double role as the pimp and the prostitute.**

The mediation process by which these extra familial forces 'move in' the closed doors of family and domestic space is by their utilization and effectiveness appeal. The second rationale is 'the rights of the individual'. The consumerist market forces, the clinic based service providers, the obsessive compulsive growth based technological devices, the beauty-body-brains emphasis, the ends are important than the means and are their own justification as value, the pumped in increasing purchasing power of the middle; all this is reflected in the upward mobile, upbeat themes, upper middle class visuals and values depiction in the media justifies the existence, utility and indispensability of these extra familial agencies and institutions.

The media not only softens the side effects by persuasion, positioning, agenda setting, suggesting and prompting messages through entertainment, information and advertisement, but prompts the culture of societal institutional living. Media plays a double role: of the pimp and the prostitute. It sells itself to viewers and resells viewer to market/state.

## FAMILY AND EXTRA FAMILIAL INSTITUTIONS AND AGENCIES: POSITION 2



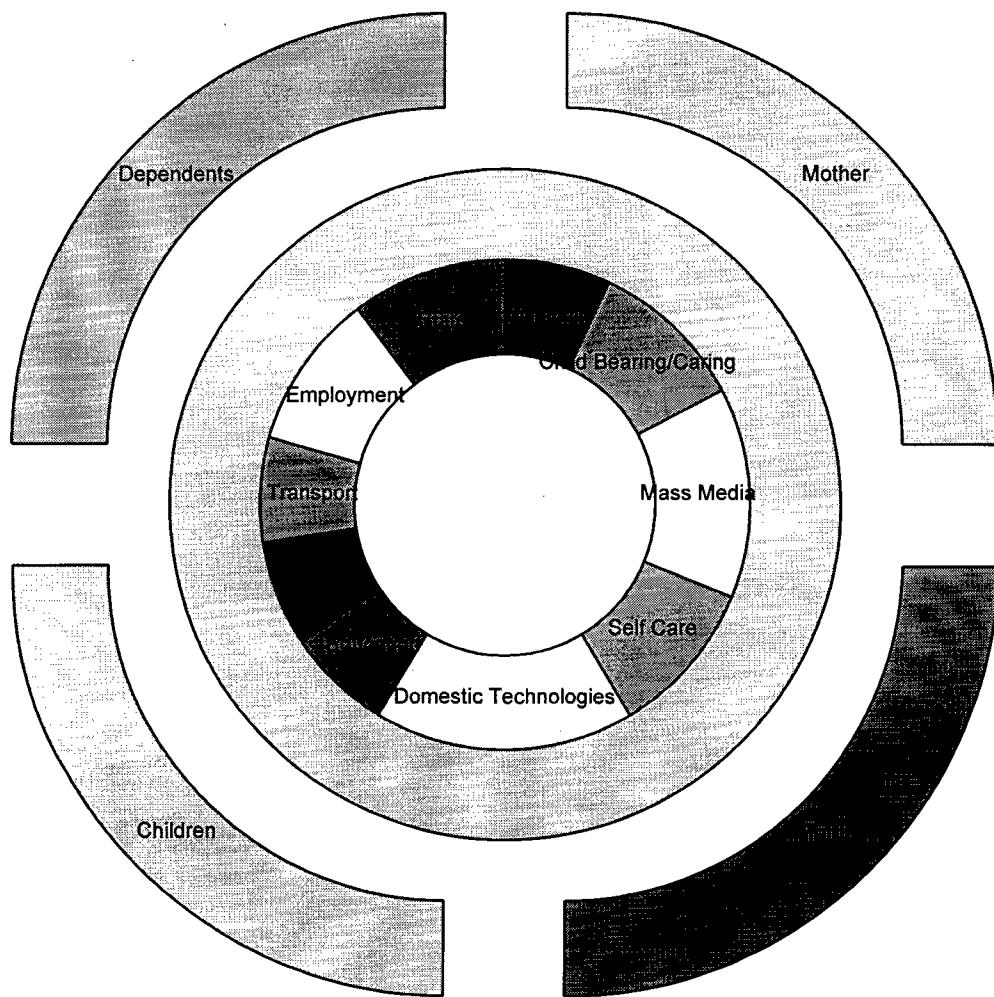
INVASION COMPLETED. THE CHAIN REACTION REACHES A CRITICAL MASS.  
(The areas shown by component variables are neither representative nor proportional)

## **Sheet 5**

### **Family and Extra Familial Institutions and Agencies: Growth and Expansion Strategies.**

Once the extra familial forces have gained access into your house, they sit pretty for a while and then grow strategically. The nature of mechanical interaction, the nature of effectiveness and the content and form of messages start growing on you. One is able to see the corresponding approvals and disapprovals of new ethic and its manifestation in neighbors, peer groups, relations, friends and the community in general. It feeds on, individual's needs, greeds, desires, fantasies, unrestrained nature of individual freedom. Creating dependence making you a parasite and enlarging it to level of indispensability it addicts the individual to its requirements and binds him in its spell. 'Man is born free, but he is chained everywhere' But this is not visible till a critical point - a minimum mass required for the chain reaction to attain criticality of acceptance after which it will roll and move on by itself. The booming and rising new middle class is evidence enough of this phenomenon. It is this phase which we are passing through - just below the threshold proportion. This non visibility is also the reason sometimes we dismiss the 'link and effects' theories of media effects.

## FAMILY AND EXTRA FAMILIAL INSTITUTIONS AND AGENCIES: RESULTANT



FAMILY BONDS WEAKEN. THERE IS INTERNAL RUPTURE AND FRAGMENTATION.  
The areas shown by component variables are neither representative nor proportional

## **Sheet 6**

### **The Family is Fragmented, Broken**

When the critical mass - the booming and growing middle class-is reached it starts showing effects. It begins to take its toll. The family and its members have no time for each other. The 'extra' institutions and agencies, the front runners of science and technology have won. Wherever the more of them, the less stable family you will find. Economies of self sustaining, preserving, regulating are no longer feasible. The individual rights rationale has reached maniacal proportions. Nobody wants to give 'give', 'share' or endure. It is a change from a 'we' to a 'me' ethos. The family unit begins crumble. The cracks begin to deepen and cleavages begins to spread like jungle fire. The signs, symptoms begin to show up on a regular, repetitive basis. But no one bothers. No one listens. No one cares. Jargons, eyewash talks, statistics, justifications, rationalizations for prices to be paid for progress, growth, development are abound.

Liberalization, industrialization, globalization is the new drug professed.

The mission is accomplished.

The stage is set for new games.

## **CHAPTER 6**

### **CONCEPTUAL ISSUES AND EMERGING PATTERNS**

Structural changes take a long time to unfold. Changes in the economy or technology, since they are instrumental, proceed in a 'linear' fashion; if something new is more efficient or more productive then, subject to cost, it will be used. In culture, however, there is no such principle of substitution. New innovations, induced or generated within, don't outmode the old or the previous forms they widen its repertoire. At times several realms may be joined loosely without much conflict, contradictions or competition but at other times they may end up in tension without much unity or harmony. We are in such times. A juncture where numbers, headcounts are becoming more relevant and important than persons and individuals. They are becoming masses. A critical mass attains a critical stage and is ready for a basic change of ethics. And sometimes is initiated by a trigger: an event or a person. Is Indian society nearing that critical mass and stage? Does media help achieve that? What is the new ethic?

The affirmation of the world,

The world of power, desire and pleasure,  
At any cost, unrestrained, freedom as license.

## **SO HERE WE ARE.**

I began this study because of two things. First, as a media professional in the writing-direction field I got a direct exposure to the dynamics of production of films, serials, commercials, documentaries, journalism, photography on one side and on the other side I got to know the process of writing stories/scripts/screenplays/dialogues for these productions. The compulsions and economics of this business and the technological aspects of production have their own rationale and logic. Having gone through formal training and actual production exercise my own interaction and perception of people and relationships changed dramatically and drastically. It affected my 'viewing' cinema products as well as my interpersonal and interactional relationship with real people family, friends, colleagues and people in general.

Now that I knew the process of construction/processing/fabrication - the why and how of any 'depiction and representation' of reality, it was difficult 'not to see' through, and 'to see' 'in-between'. It made me uncomfortable 'to see' the effects, impact - subtle or direct, latent, or manifest indirect or delayed on families as well as individuals.

Being a writer-director-editor-cameraman you know why a particular reinforcement is emphasized or a stereotype backed up or condemned. Everything- dress, action, movement, angle, dialogue, gesture, framing, pace, music, sound effect, color, juxtaposing, hairstyle, background, life style, choice of actor-character, beginning-ending everything is predetermined with a purpose worked out meticulously and deliberately, almost mechanically in a positivistic logic.

All channels of audio visual products, films, TV, video, ads, documentaries, are tailored and targeted; the construction is dangerously realistic, sometimes better than real. It's got to affect. It's bound to make impact. Sometimes immediate but always cumulative. A different set of images, a different mode of production, processing, transmission and reception is bound to have a different resultant. This was evident. This was visible. This was symptomatic. This was noticeable. In families, in individuals, in society. It was unbelievable there was still talk of 'good and bad depends on how you use it'. What happened in the West should have served as an eyeopener: divorces, teenage mothers, abortions, cohabitation, cults, open sex, group sex, violence, corruption, family breakups, tensions. How could we be so foolish not to see what was in store? Any talk of strength, resilience, stability, resurgence of family to cope, take up new forms is a false reassurance. 'It won't happen here',

'not with me'! 'Not with us'! (addict's logic)

There was enough in literature and academic circles to support the hypothesis of invasion and cleavage but it was with a note of caution, a 'if we'... note. You have to just read between line of the P. C. Joshi Commission Report of the working group on development of software for Doordarshan to see they sensed and realised it coming but because it was a group set up by the government, it gave a report which could justify the government's expansion plan. It was a cover up. And look what has happened since then - an upside down, a somersault on everything they recommended. Doordarshan and the film based programmes and products on other channel tie ups with MTV, CNN and the rest. They failed miserably in anticipating on the invasion and the process of cleavage and its connection with other structural and functional change occurring simultaneously. Let's not do it again. Listen to the drum beats!

Let freedom not be spelt as Free Doom? !

## **FACT SHEET 1**

### **DOORDARSHAN**

Television started in India on an experimental basis in September 1959, with a limited transmission on three days a week. The regular service began in 1965. In 1976 television was delinked from All India Radio to form an independent organization - **Doordarshan**. It witnessed unprecedented growth after 1982.

### **REACH**

As on March 31, 1994, the primary service of Doordarshan is reaching 84.5 percent of the population and 66.6 percent of the area of the country through a network of 564 transmitters. There are 31 programme production centres in different parts of the country. In addition, a Central Production Centre with two large studios equipped with modern and sophisticated facilities is in operation in Delhi since 1989.

### **SITE**

The first experiment with satellite technology in India was the Satellite Instructional Television Experiment conducted in 1975-76. This, in fact, was also the first attempt anywhere in the world of using this sophisticated technology for social education. Through the joint efforts of the Indian Space Research Organization, Doordarshan (then part of All India Radio) and State Governments, 2400 villages in the backward areas of Andhra Pradesh, Bihar, Karnataka, Madhya Pradesh, Orissa and Rajasthan could receive programmes on agriculture, health education etc. in the mornings. The satellite was lent to ISRO by NASA for one year.

### **EXPANSION**

The year 1982 witnessed w.f. the introduction of a regular satellite link between Delhi and different transmitters, the start of the National programme and Doordarshan switching to colour transmission. The major impetus for these developments was the Asian Games held in Delhi in 1982.

After 1982, television facilities have been rapidly expanding and during certain periods, the country got a new transmitter each day. The

number of transmitters increased from 46 to 553 in just one decade. The number of programme production centres is also increasing though at a slower rate. The transponders of the INSAT satellites have been used for Regional networking in 13 States.

## **THREE-TIER SERVICE**

Doordarshan has a three-tier programme service - the national, the regional and the local. In the national programmes, the focus is on National Integration, Communal harmony and programmes include News, Current Affairs, Science, Cultural Magazines, Serials, Music, Dance, Drama and Feature Films.

The regional programmes originating from the capitals of the states and relayed by all transmitters in the concerned States also deal with similar subjects at the state level. These programmes are area-specific and cover local issues featuring local people.

## **EDUCATIONAL TV**

Doordarshan programmes have a mix of education, information and entertainment. In Oct. 1961, India's first Primary School Television service was commissioned at Delhi for the institutions run by the Delhi Municipal Corporation. At present, regular educational television (ETV) programmes are telecast in a number of states in different languages giving programmes both for formal and informal education. The production of the software for this purpose is the responsibility of the Department of eduction operating through the Central Institute of Educational Technology and State Institutes of Educational Technology in different States. Also the Delhi, Bombay and Madras Kendras of Doordarshan produce School TV programmes.

To put quality education within the reach of students in small villages and towns, the UGC has a countrywide classroom which is telecast both in the early mornings and afternoons on the National Network. Besides this, syllabus based programmes for the students of Indira Gandhi Open University are being telecast thrice a week in the National Network.

## **INFORMATION PROGRAMMES**

The information programmes of Doordarshan include News and Current Affairs. In the National Network, news bulletins are telecast in Hindi and English in the mornings, afternoons and evenings. Effective

from February 1, 1994, the duration of News and Samachar in the evenings has been increased to half-an-hour. All the major kendras telecast regional news in the evenings at 7.30 in their respective languages. Some Kendras telecast regional news in the mornings also. From May, 1992 onwards, Kendras like Delhi, Hyderabad, Lucknow, Patna and Calcutta are telecasting Urdu news in the evenings.

Information programmes also include, programmes on agriculture, adult education, health as also programmes for women, children and youth. Kendras which serve large tribal populations have separate programmes of interest to these groups also.

## **COMMERCIAL TELECAST**

Telecast of commercial spots on Doordarshan was introduced on January 1, 1976. Subsequently, sponsored programmes were also accepted. Delhi, Bombay, Calcutta, Madras, Hyderabad, Bangalore, Jalandhar, Lucknow, Srinagar, Thiruvananthapuram, Ahmedabad, Guwahati, Bhopal and Jaipur Kendras telecast commercial advertisements. There has been a steady increase in the earnings of Doordarshan through commercials. The gross revenue for 1993-94 was around Rs.375 crore.

## **SPORTS**

Doordarshan brings to viewers the major national and international sports and games through live commentaries. There are other programmes on sports including recordings of the events and interviews with eminent sports persons.

## **ENTERTAINMENT**

The entertainment programmes include music, dance, plays and serials. Feature films and sequences of songs and dance from such films are also telecast on the National Network and from the regional Kendras.

## **TELETEXT**

Teletext service known as ITEXT was introduced at Delhi Doordarshan Kendra in Nov. 1985 to transmit information on subjects of common interest like timings of trains and air services, stock market rates, weather forecasts etc. In the beginning, the service was available to viewers with the help of decoder attachment, now a segment of this

service is provided on Channel II without the decoder.

## **PARLIAMENT COVERAGE**

Doordarshan started telecast of some parliamentary proceedings in Dec.'91. Before that the President's address to the joint session of Parliament in January, 1990 was the first live broadcast. To begin with, the telecast of the recordings of question hour in Lok Sabha and Raja Sabha was started w.e.f. December 3, 1991. For the last two years the President's address to the joint session of both Houses of Parliament and the presentation of the Union Budget and the Railway Budget are telecast live.

## **ADDITIONAL CHANNELS**

In September, 1984 a second channel was inaugurated at Delhi followed by similar facilities at Bombay, Calcutta and Madras. On January 26, 1993 the production of some programmes on this channel was given to private companies. Later the four metro centres were linked and made a satellite channel. On August 15, 1993 the Metro Entertainment Channel was extended and four additional satellite channels were introduced. These channels have been reorganized in the form of DD1, DD2, DD3, DD4, DD5 and DD6, which are meant for a wide variety of audience.

Of the six channels DD1 is the primary service and DD2 the metro entertainment channel. DD3 included serious programmes in the field of music, dance, drama and current affairs. The remaining three are regional language services. DD4 covers the South Indian languages of Kannada, Malayalam, Tamil and Telugu. DD5 includes programmes in Bengali, Oriya, Assamese and other languages of North East. DD6 has programmes in Marathi, Gujarati, Punjabi and Kashmiri.

## **TRANSMISSION HOURS**

Now people in the country have access to 110 hours of programmes each week on the primary service. In addition, those who can receive metro programmes terrestrially have a second option of 107 hours each week. Those with access to INSAT-2B transponders through dish or through cable operators have other options of 313 hours of programmes on the four DD satellite channels.

## **PROGRAMME PRODUCTION**

On the National Network, 70 hours of DD programmes and 13

hours of ETV programmes are originated every week. Each regional Kendra puts out 18 to 24 hours of programmes every week and each local kendra telecasts 2-4 hours of its own programmes. On the primary service, a total of 450 hours of programmes are originated every week, of which 68.5 percent is produced by Doordarshan in-house'.

The metro channel is originating 165 hours of programmes including single-metro programmes each week.

## **SOCIAL ADVERTISING-MARKETING**

Doordarshan has been actively involved in Social Advertising and has set up Lok Seva Sanchar Parishad with creative people from the fields of media and marketing. There is also a Unit in Doordarshan for marketing its programmes internationally.

## **AUDIENCE RESEARCH**

The Audience Research Unit of Doordarshan manned by professional Researchers is involved in studies on the various aspects of broadcasting. Recently a system of getting ratings on programmes each week has been established. Audience Research is also monitoring the voluntary feed-back from viewers and maintains Data Banks at the National and Kendra level.

## **VIEWING FACILITIES**

During the years, Doordarshan viewership has increased phenomenally and now an estimated 40 million households have TV sets. To reach the under-privileged community TV sets have been established under various schemes operated by the central and state governments, and Doordarshan in its reach has few equals in the world.

## **DOORDARSHAN INTERNATIONAL**

The launch of Doordarshan's much awaited international service to West and South Asia on March 13, 1995 marked the Indian network's advent on the global scenario. 'Doordarshan International' is being beamed on a Zee TV transponder on Asiasat-I from Monday to Friday every week.

## **FACT SHEET 2**

# **PRESS IN INDIA**

As far as number of news interest newspapers is concerned, this year also it recorded the annual growth of 5.2 percent, from 31,957 in 1992 to 33,612 in 1993. On the other side, the total circulation increased from 6,36,67,000 copies in 1992 to 6,76,11,000 copies in 1993, registering an average increase of 6.2 percent. The Annual returns were received from 3,954 papers against 4,027 during 1992.

### **DAILY NEWSPAPERS**

The number of daily newspapers in 1993 increased to 3,740 from 3,502 in 1992 thereby registering an increase of above 6.8%. Between 1984 and 1993, the number of dailies increased by 132.5%. The circulation of daily newspapers increased from 28,386,000 copies in 1992 to 29,488,000 copies in 1993.

The number of Tri/Bi-weeklies which are akin to dailies in assimilation and dispersal also increased to 275 in 1993 from 271 in 1992. Their circulation decreased to 230,000 copies in 1993 from 294,000 copies in 1992.

### **PERIODICALS**

The majority of Indian newspapers were periodicals. Their number also increased from 28,184 in 1992 to 29,597 in 1993, thereby registering an increase of 5.0%. Out of these, as many as 11,136 (37.6%) were weeklies; 4571 (15.4%) fortnightlies. There were 9,837 monthlies and 4,053 other periodicals. These

RNI's Report Covering Calendar Year 1993

together formed 46.9% of the total number of periodicals.

Weeklies lead in circulation, with a share of 31.6% closely followed by monthlies with 14.6%. Fortnightlies accounted for 8.6% of the circulation. The remaining 1.6% belonged to other periodicals. The share of periodicals in the number of newspapers was as high as 88.0% but their share in circulation came to 56.4%.

### **LANGUAGE-WISE NEWSPAPERS**

Newspapers were published in as many as 96 languages/dialects during 1993. Apart from English and other eighteen principal languages enumerated in the Eighth Schedule of the Constitution, newspapers were published in 77 other languages, mostly Indian, or dialects and a few foreign languages.

Hindi newspapers numerically constituted the largest group in the country. As in the previous years, highest number of newspapers were published in Hindi (12,596) followed by English (5,316), Urdu (2,224), Bengali (2,036), Marathi (1,561) and Tamil (1,460).

In circulation too, Hindi newspapers maintained their lead with 27,938,000 copies in 1993 followed by English with 9,010,000 copies and the third position was claimed by Malayalam press with 5,637,000 copies.

Likewise, in the matter of daily newspaper the first place went to Hindi 1,674, Urdu with 389 came second and Tamil with 297 third. English with 256, Marathi with 225, Karnataka with 203 and Malayalam with 184 were the other languages with more than 100 daily newspapers during the year of report. As regards circulation, Hindi daily press continued to be dominated with 11,966,000 copies being 40.9% of total circulation of all dailies. English dailies claimed the second position with a circulation of 3,849,000 copies (13.2%).

## STATEWISE NEWSPAPERS

The largest number of newspapers were published from Uttar Pradesh (5,131), Delhi (4,435) came next, followed by Maharashtra and West Bengal with 3,614 and 2,896 respectively. Other states having more than one thousand newspapers were Rajasthan (2,435), Madhya Pradesh (2,420), Tamil Nadu (1,937), Karnataka (1,650), Andhra Pradesh (1,583), Bihar (1,461) and Kerala (1,411).

The Press in Uttar Pradesh with a circulation of 10,355,000 copies remained at the top position in 1993. Maharashtra came second with 8,215,000 and Delhi with 7,262,000 copies occupied third position.

As in the previous year, Uttar Pradesh continued to have the largest number of daily newspapers (579), Bihar captured the second position with 380, Madhya Pradesh (346), Maharashtra (325), Rajasthan (343), Tamilnadu (306), Karnataka (277), Kerala (185), Andhra Pradesh (195) and West Bengal (121) had more than 100 daily newspapers.

Maharashtra dailies with 4,065,000 copies occupied the first position followed by Uttar Pradesh with 3,902,000 copies and followed by Madhya Pradesh 2,588,000 copies.

Delhi and Maharashtra press had the distinction of publishing newspapers in 15 out of 19 principal languages. Tamil Nadu came next with newspapers in 14 languages each. Newspapers in more than ten principal languages were published from West Bengal (13) and Andhra Pradesh (12) with Uttar Pradesh (9). Another interesting feature of the Press-in-India was that more than 2,000 newspapers in a single language were published from Uttar Pradesh (3,954 Hindi), Madhya Pradesh (2,264 Hindi) and Rajasthan (2,202 Hindi). More than 1000 newspapers in a single language were published from West Bengal (1,869) in Bengali, Delhi (1,738) in English and (1,588) in Hindi, Maharashtra (1,509) in Marathi and (1,016) in English, Tamil Nadu (1,377) in Tamil and Bihar (1,152) in Hindi, Karnataka (1,081) in Kannada and Kerala (1,082) in Malayalam.

## CIRCULATION PATTERN

The circulation data was made available by 3,954 papers. Of these, 153 were big, 421 were medium and 3,380 small newspapers. The big accounted for 23,860,000 copies, medium 17,498,000 copies, and small 26,253,000 copies. In terms of percentage, their share came to 35.3%, 25.9% and 38.8% respectively.

The big newspapers included 73 dailies. Among medium newspapers 237 including Tri/Bi-weeklies were dailies. There were 682 small dailies. The big dailies had a share of 34.5% in the total circulation of the daily press and the medium accounted for 32.9%. Remaining 32.6% belonged to small dailies.

## CIRCULATION LEVELS

Ananda Bazar Patrika, a Bengali daily from Calcutta with a circulation of 460,631 copies retained the place of pride as the largest circulated single edition in 1993. Times of India, an English daily from Bombay which had a circulation of 370,273 copies came second.

Malayala Manorama with five editions in Malayalam with a circulation of 718,876 copies occupied the first position. Times of India published with 5 editions in English claimed the 2nd position among multi-edition dailies with a circulation of 641,264 copies. Punjab Kesari with three editions occupied the 3rd position with a circulation of

613,129 copies. Indian Express with fifteen editions occupied 4th position with a total circulation of 550,165 copies.

Among periodicals, Malayala Manorama (Malayalam) Weekly published from Kottayam was the largest circulated periodical during 1993 with 1,344,332 copies. Mangalam, Malayalam weekly from Kottayam with a circulation of 834,361 copies occupied the 2nd position.

## OWNERSHIP

Out of 33,612 newspapers, as many as 24,474 were owned by individuals, 4,162 by societies and associations, 1449 by firms and partnerships and 1,502 by Joint Stock Companies. There were 713 newspapers brought out by the Central and State Governments. The remaining 1,312 belonged to Trusts, Cooperative Societies, Educational Institutions and the like.

Newspapers owned by Joint Stock Companies with a share of 38%. In 1993 there were 115 common ownership units which brought out 624 newspapers. Newspapers belonging to these units had a circulation of 25,124,000 copies, which was 37.15% of the total circulation of the Indian Press.

Apart from dailies and tri/bi-weeklies, there were 15,037 periodicals which dealt with news and current affairs. There were 3,777 literacy and cultural magazines. Apart from these categories, the Press in India had newspapers pertaining to Religion and Philosophy, Commerce and Industry, Medicine and Health, Labour, Engineering and Technology, Science, Children, Films, Sports and Art etc.

## MISCELLANEOUS PUBLICATIONS

Apart from general newspapers and specialised journals there were 3,162 publications which could not be termed as newspapers, though they have a definite periodicity. These publications have, therefore, not been included in the general study of the Press. Instead, a separate study has been made of these publications, such as market reports and bulletins, publicity journals, fiction, school/college magazines.

The number of foreign missions which brought out 107 publications in 1993 was 29. These publications were published from the four metropolitan cities, namely, Bombay, Delhi, Calcutta and Madras.

## **NEWSPRINT**

During the year 1993-94, 384 regular newspapers with more than 200 MT of annual entitlement were issued open Entitlement Certificates, 1,128 newspapers having annual entitlement upto 200 MTs were issued Entitlement Certificates involving 1,14,265.83 MTs std newsprint. Apart from this 179 periodicals were issued open Entitlement Certificates to import Glazed Newsprint and 372 fresh applicants were issued Entitlement Certificates for Purchases of 21,128.84 MTs of std newsprint from the scheduled indigenous newsprint mills.

During 1993-1994, 2,114 cases were taken up for verification of circulation claim. Sixteen applications were received in 1993 against which Essentiality Certificates were issued for import of printing, composing and allied machinery valued at Rs. 10,20,72,398.00.

## FACT SHEET 3

### CINEMA, CINEMA

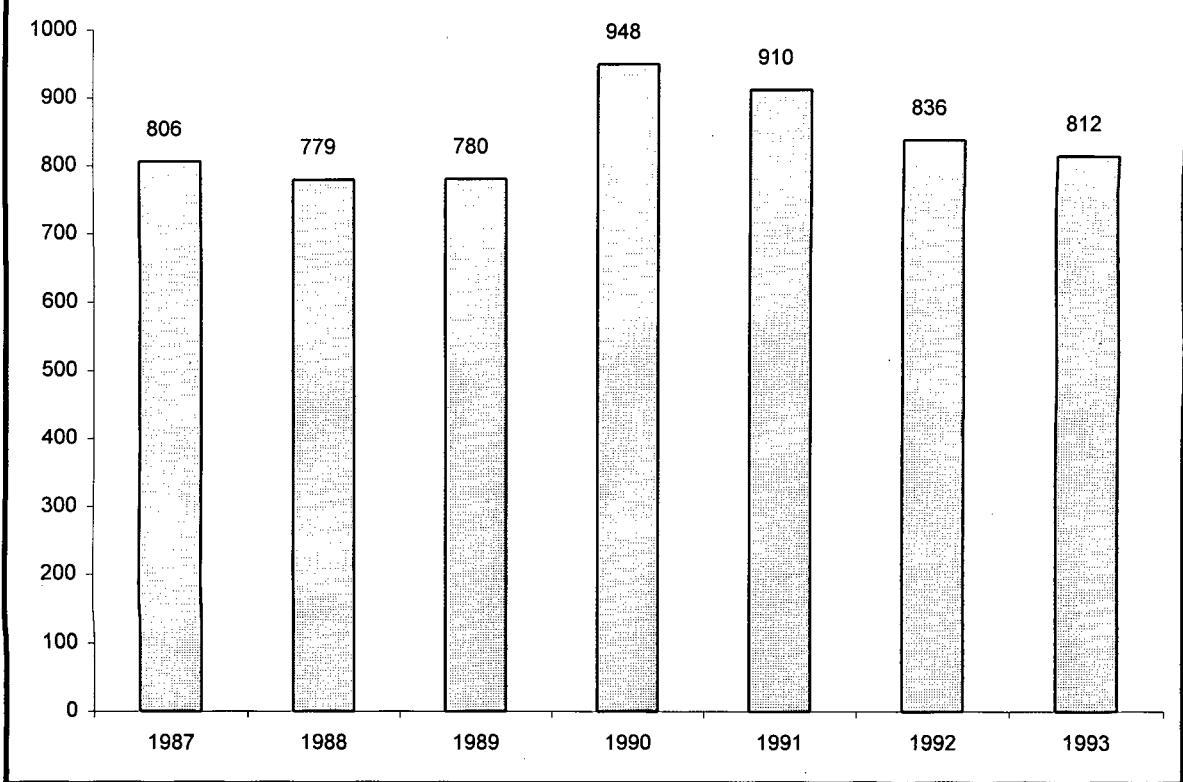
"The marvel of the century, the wonder of the world". that was how the first cinematographic exhibition of the Lumiere Brothers in Bombay was advertised in the Times of India on July 7, 1896. The exhibition included 'living photographic pictures in life sized reproductions' of the arrival of a train, of workers leaving a factory, of a sea-bath, and of ladies and soldiers on wheels. the exhibition continued to draw crowds to four shows daily for over two months. Meanwhile, a British cinematographer held exhibition of a similar kind in Calcutta, then the capital of British India. It is significant that cinema had its beginnings in India, almost at the same time as other major film-producing countries. Indeed, barely six months after the first Lamer screen in a Paris basement, and two years after Edison's invention of the Kinetoscope in New York.

The seventies began with Bobby (1973) proving how big a draw the portrayal of young love on the Indian screen could be. Perhaps the greatest spectacular of post-independence cinema has been Sholay (1975). Shot in 70 mm and moving at rapid-fire pace, it glorified the stocky and lovable dacoit chief, (Gabbar Singh), Amjad Khan. From now on, excessive violence became the norm of the new Hindi cinema. Amar, Akbar, Anthony (1977) was in the same mode, and so was Muqaddar-ka-Sikandar (1978).

In the eighties the box office draw is disco- and music and dance sequences tied together with dollops of vendetta and romance. Feroz Khan's Qurbani has been the pace-setter for this genre.

At the end of the eighties the formula mix of song, dance and violence seemed to have hit a new low. With the video boom, cable TV, the rampant video piracy, and the closure of theaters, the Hindi popular cinema was under threat. The regional cinema, in contrast continued to make progress.

### **PRODUCTION OF FEATURE FILMS**



Source: Audience Research Unit, Directorate General Doordarshan, 1995, New Delhi.

And the nineties have come back as solution as complete turnaround with new generation of actors/actress taking the centerstages. The heroine has ushered the vamp and has put her to shame. Young little things are really going to put India's textile industry to ruins by not requiring/willing to wear clothes any longer. The lyrics and dances movements are more than sufficient to turn you red, blue, green all over.

## APPENDIX

### REACH OF THE MEDIA

	TV		Press	
	Males	Females	Males	Females
Bangalore	83	83	70	45
Bombay	85	88	63	44
Hyderabad	73	76	51	28
Calcutta	74	82	56	35
Ahemdabad	78	82	60	38
Pune	87	87	72	44
Delhi	89	75	45	41
Lucknow	76	75	64	35
Harayana/Chandigarh	80	82	44	30

# APPENDIX

## NATIONAL INCOME AND PER CAPITA INCOME (At Factor Cost)

	Gross National Product (GNP)	Net National Product (NNP)*	Per capita	
	Rs. crores			Rs.
<b>At current prices</b>				
1950-51	8,938	8,574	249	239
1960-61	15,182	14,242	350	328
1970-71	39,424	36,503	729	675
1980-81	1,22,772	1,10,685	1,808	1,630
1985-86	2,32,370	2,06,133	3,078	2,730
1989-90	4,00,096	3,54,526	4,867	4,313
1990-91	4,65,827	4,13,943	5,552	4,934
1991-92†	5,40,143	4,77,868	6,310	5,583
1992-93†	6,16,504	5,44,935	7,070	6,249
1993-94	6,94,184	6,13,597	7,817	6,910
<b>At 1980-81 prices</b>				
1950-51	42,644	40,454	1,188	1,127
1960-61	62,532	58,602	1,441	1,350
1970-71	89,465	82,211	1,654	1,520
1980-81	1,22,772	1,10,685	1,808	1,630
1985-86	1,55,365	1,39,025	2,058	1,841
1989-90	1,96,132	1,75,400	2,386	2,134
1990-91	2,06,375	1,84,460	2,460	2,199
1991-92†	2,08,651	1,85,503	2,438	2,167
1992-93†	2,17,597	1,93,222	2,495	2,216
1993-94	2,25,932	2,00,265	2,544	2,255

\* National income    † Provisional

# APPENDIX

## NATIONAL INCOME AND PER CAPITA INCOME (At Market Price)

	Net domestic product		Per capita income	
	1991-92*	1980-81	GNP	NNP
	Rs. crores	Rs.		
Andhra Pradesh	36,102	7,324	5,570	1,380
Arunachal Pradesh	484	97	5,551	1,561
Assam	9,562	2,356	4,230	1,200
Bihar	25,455	6,360	2,904	919
Goa	1,032	316	8,096	3,145
Gujarat	26,533	6,585	6,425	1,948
Haryana	14,437	3,032	8,690	2,370
Himachal Pradesh	2,798	723	5,355	1,704
Jammu & Kashmir	3,167	1,050	5,051	1,776
Karnataka	25,435	5,616	5,555	1,528
Kerala	13,543	3,823	4,618	1,510
Madhya Pradesh	27,355	6,887	4,077	1,333
Maharashtra	62,098	15,113	8,180	2,427
Manipur	761	201	4,180	1,429
Meghalaya	798	180	4,458	1,361
Nagaland	674	110	5,810	1,448
Orissa	12,913	3,225	4,068	1,231
Punjab	19,621	4,449	9,643	2,674
Rajasthan	19,502	4,126	4,361	1,222
Sikkim	224	49	5,416	1,571
Tamil Nadu	28,868	7,218	5,078	1,498
Uttar Pradesh	56,381	14,102	4,012	1,278
West Bengal	35,827	8,720	5,383	1,611

Note: Owing to differences in methodology and source material used, the figures for different States are not strictly comparable.

\* Provisional

# APPENDIX

## REGISTERED MOTOR VEHICLES

End of March	1991†	1992†	1991*	1981	1971	'000s
Buses	354	343	333	162	94	
Goods vehicle	1,538	1,475	1,411	554	343	
Cars, jeeps & taxis	3,194	3,104	3,013	1,160	682	
Two wheelers	15,421	14,734	14,047	2,618	576	
Others#	2,764	2,635	2,506	897	170	
All vehicles	23,271	22,291	21,310	5,391	1,865	

† Union, State & Union Territory Governments, \* Union and State Governments

# APPENDIX

## EMPLOYMENT IN ORGANISED SECTOR BY INDUSTRY DIVISION

End of March	1991†	1990	1981*	1971
<b>Public sector</b>	<b>19,058</b>	<b>18,762</b>	<b>15,484</b>	<b>10,731</b>
Agriculture etc.	556	549	463	276
Mining and quarrying	999	966	818	182
Manufacturing	1,852	1,870	1,502	806
Electricity, gas & water, etc.	905	897	683	435
Construction	1,149	1,134	1,089	880
Wholesale & retail trade etc.	150	150	117	328
Transport, storage and communications	3,026	3,023	2,709	2,217
Services	10,421	10,173	8,103	5,607
<b>Private sector</b>	<b>7,677</b>	<b>7,582</b>	<b>7,395</b>	<b>6,742</b>
Agriculture etc.	891	876	858	798
Mining and quarrying	100	99	130	404
Manufacturing	4,481	4,457	4,545	3,955
Electricity, gas & water, etc.	40	40	35	46
Construction	73	68	72	139
Wholesale & retail trade etc.	300	291	277	304
Transport, storage and communications	53	52	60	96
Services*	1,739	291	1,418	1,000
<b>Total Employment</b>	<b>26,735</b>	<b>26,344</b>	<b>22,879</b>	<b>17,473</b>
Agriculture etc.	1,447	1,425	1,321	1,074
Mining and quarrying	1,099	1,065	948	586
Manufacturing	6,333	6,327	6,047	4,761
Electricity, gas & water, etc.	945	937	718	481
Construction	1,222	1,202	1,161	1,019
Wholesale & retail trade etc.	450	441	394	632
Transport, storage and communications	3,079	3,075	2,769	2,313
Services*	12,160	11,872	9,521	6,607

Note: \* Including financing, insurance, real estate, etc. and community, social and personal services.

# APPENDIX

## MAIN WORKERS BY INDUSTRIAL CATEGORIES, 1981-1991\*

	Total		Male		Female	
	1991	1981	1991	1981	1991	1981
<b>Primary Sector</b>						
I. Cultivators	107.1 (38.4)	91.5 (41.5)	85.6 (39.6)	76.7 (43.6)	21.5 (34.2)	14.8 (33.1)
II. Agricultural labourers	73.8 (26.4)	55.4 (25.1)	45.5 (21.1)	34.7 (19.7)	28.3 (44.9)	20.8 (46.3)
III. Livestock, forestry fishing, plantations and allied activities	5.3 (1.9)	5.0 (2.2)	4.3 (2.0)	4.1 (2.3)	1.0 (1.6)	0.8 (1.8)
IV. Mining and quarrying	1.7 (0.6)	1.3 (0.6)	1.5 (0.7)	1.1 (0.6)	0.2 (0.3)	0.1 (0.3)
<b>Secondary Sector</b>						
V. Manufacturing, processing, servicing etc.	28.4 (10.2)	24.9 (11.3)	23.7 (10.9)	21.3 (12.1)	4.7 (7.5)	3.7 (8.2)
Of which in household industry	6.7 (2.4)	7.6 (3.5)	4.5 (2.1)	5.6 (3.2)	2.2 (3.5)	2.0 (4.6)
VI. Construction	5.4 (1.9)	3.7 (1.7)	5.0 (2.3)	3.3 (1.9)	0.4 (0.7)	0.4 (0.9)
<b>Territory Sector</b>						
VII. Trade and commerce	20.8 (7.5)	14.0 (6.3)	19.4 (9.0)	13.0 (7.4)	1.4 (2.2)	0.1 (0.4)
VIII. Transport, storage and communications	7.8 (2.8)	6.1 (2.8)	7.6 (3.5)	5.9 (3.3)	0.2 (0.3)	0.1 (0.4)
IX. Other Services	28.5 (10.2)	18.9 (8.6)	23.3 (10.8)	15.8 (9.0)	5.2 (8.3)	3.1 (6.9)
<b>Total main workers (I-IX)</b>	<b>278.9 (100.0)</b>	<b>220.7 (100.0)</b>	<b>216.0 (100.0)</b>	<b>175.9 (100.0)</b>	<b>62.9 (100.0)</b>	<b>44.8 (100.0)</b>

Note: Figures in brackets are percentages to total.

\* Excluding Assam and Jammu & Kashmir

# APPENDIX

## GROWTH OF URBANIZATION

	1991	1981	1971	1961	1951	1901
No.of UAs/towns	3,768	3,378	2,590	2,365	2,843	1,827
Urban population (Mn.)	217.6	159.5	109.1	78.9	62.4	25.9
Urban as % of total population	25.7	23.3	19.9	18.0	17.3	10.8
<b>% of towns</b>						
Class I	8.2	6.7	6.0	4.5	2.7	1.3
Class II	9.5	8.3	7.0	5.7	3.3	2.4
Class III	25.7	22.7	22.5	19.2	11.7	7.2
Class IV	31.4	32.4	33.4	31.7	21.7	21.6
Class V	20.1	22.8	25.2	31.3	40.2	41.1
Class VI	5.1	7.1	5.9	7.6	20.4	26.4
Total	100.0	100.0	100.0	100.0	100.0	100.0
<b>% of urban population in</b>						
Class I	65.2	60.4	57.2	51.4	44.6	26.0
Class II	10.9	11.6	10.9	11.2	10.0	11.3
Class III	13.2	14.3	16.0	16.9	15.7	15.6
Class IV	7.8	9.5	10.9	12.8	13.6	20.8
Class V	2.6	3.6	4.5	6.9	13.0	20.1
Class VI	0.3	0.5	0.4	0.8	3.1	6.1
Total	100.0	100.0	100.0	100.0	100.0	100.0

Note: Urban agglomeration has been treated as a single unit. Class I towns (called cities) are those with a population of 100,000 and above; Class II: 50,000 to 99,999; Class III: 20,000 to 49,999; Class IV: 10,000 to 19,999; Class V: 5,000 to 9,999 and Class VI: less than 5,000.

\* All figures, except All-India figures exclude Assam and Jammu & Kashmir

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