



SYLLABUS
BAJMC - III Year
Subject – AUDIO VISUAL

UNIT – I	Principles of media management and their significance - media as an industry and profession. Management pre and after independence, Recommendation of First and Second Press Commission.
UNIT – II	Ownership patterns of mass media in India sole proprietorship, partnership, private limited, companies, public limited companies, trusts, co-operatives, religious institutions (societies) and Franchisees, Policy formulation. Organization theory, thandy co-ordelegation, decentralization, motivation, control and co-ordination.
UNIT – III	Hierarchy functions and organizational structure of different departments general management, finance, circulation (sales promotion including pricing and pricing and price war aspect); advertising (marketing), personnel management, production and reference sections, apex bodies: DAVP, INS and ABC,
UNIT – IV	Economics of print and electronic media management, business, legal and financial aspects of media management. Budgeting and finance, capital costs, production costs, advertising and sales strategy, production schedule and process, PR for building and sustaining business and audience, news portal management
UNIT – V	Planning and execution of programme production production terms, control practices and procedures. Administration and programme management in media- scheduling, transmitting record keeping, quality control and cost effective techniques. Employee/employer and customer relations services; marketing strategies-brand promotion (space/time, circulation) reach promotion- market survey techniques human research development



UNIT 1

Introduction to Radio

Radio, a form of mass media and sound communication by radio waves, usually through the transmission of music, news, and other types of programs from single broadcast stations to multitudes of individual listeners equipped with radio receivers. From its birth early in the 20th century, broadcast radio astonished and delighted the public by providing news and entertainment with an immediacy never before thought possible. From about 1920 to 1945, radio developed into the first electronic mass medium, monopolizing “the airwaves” and defining, along with newspapers, magazines, and motion pictures, an entire generation of mass culture. About 1945 the appearance of television began to transform radio’s content and role. Broadcast radio remained the most widely available electronic mass medium in the world, though its importance in modern life did not match that of television, and in the early 21st century it faced yet more competitive pressure from digital satellite- and Internet-based audio services.

Based on the human voice, radio is a uniquely personal medium, invoking a listener’s imagination to fill in mental images around the broadcast sounds. More readily and in a more widespread fashion than any other medium, radio can soothe listeners with comforting dialogue or background music, or it can jar them back into reality with polemics and breaking news. Radio also can employ a boundless plethora of sound and music effects to entertain and enthrall listeners. Since the birth of this medium, commercial broadcast companies as well as government organs have made conscious use of its unique attributes to create programs that attract and hold listeners’ attention. The history of radio programming and broadcasting around the world is explored in this article.

CHARACTERISTICS OF RADIO

Listener/s: A person or a group of people who form the target audience of radio programmes

Broadcaster : A person who presents or announces programmes over radio for the public



Broadcasting: Any communication or transmission of any message or signal to the public through electronic apparatus.

Tuning into radio: You have to switch on your radio and tune into the station you want to listen to.

Live broadcast: It means a programme being broadcast directly without any pre-recording or the sounds made at the moment of broadcast.

Pre-recorded programme: The programme recorded on magnetic tape, phonographic discs or compact disc for broadcasting it later.

Script : The written copy of the words to be spoken during a radio programme.

DEVELOPMENT OF RADIO BROADCASTING IN INDIA

The evolution of Radio broadcasting in India in the 20th century was a step to ease the communication barriers . Broadcast radio astonished and delighted the public by providing news and entertainment, with an immediacy never before thought possible. From about 1920 to 1945, radio developed into the first electronic mass medium .

“Monopolizing the airwaves” and defining along with newspapers, magazines and motion pictures, an entire generation of mass culture. In India, radio broadcasting began in June 1923 . India was then under British rule, with programmes by the Bombay Presidency Radio Club and other radio clubs. According to an agreement that took place in July 1927, the private Indian Broadcasting Co. Ltd (IBC) was authorized to operate two radio stations – the Bombay Station (which began on 23rd July 1927) and the Calcutta Station (which started on 26th August 1927). However, this company went into liquidation on 1st March 1930. The government took over the broadcasting facilities and began the Indian State Broadcasting Services (ISBS) on 1st April 1930, merely on an experimental basis for 2years. After that, it started broadcasting on a permanent basis in May 1932 and went on to become All India Radio on 8th June 1936.



When India attained independence in 1947, there were six radio stations within Indian territory; Delhi, Bombay, Calcutta, Madras, Tiruchirapally and Lucknow. Starting from a meagre position, with only six stations located all over India, AIR began expanding at a rapid pace. The introduction of the commercial channel “Vividh Bharati” in October 1957, was a major cause of increasing the popularity of radio as a mass medium in India.

DEVELOPMENT OF AIR (ALL INDIA RADIO)

Broadcasting in India actually began about 13 years before AIR came into existence. In June 1923 the Radio Club of Bombay made the first ever broadcast in the country. This was followed by the setting up of the Calcutta Radio Club five months later. The Indian Broadcasting Company (IBC) came into being on July 23, 1927, only to face liquidation in less than three years.

In April 1930, the Indian Broadcasting Service, under the Department of Industries and Labour, commenced its operations on an experimental basis. Lionel Fielden was appointed the first Controller of Broadcasting in August 1935. In the following month Akashvani Mysore, a private radio station was set up. On June 8, 1936, the Indian State Broadcasting Service became All India Radio.

The Central News Organisation (CNO) came into existence in August, 1937. In the same year, AIR came under the Department of Communications and four years later came under the Department of Information and Broadcasting. When India attained independence, there were six radio stations in India, at Delhi, Bombay, Calcutta, Madras, Tiruchirapalli and Lucknow. There were three in Pakistan (Peshawar, Lahore and Dacca). AIR then had a coverage of just 2.5 % of the area and 11% of the population. The following year, CNO was split up into two divisions, the News Services Division (NSD) and the External Services Division (ESD). In 1956 the name AKASHVANI was adopted for the National Broadcaster. The Vividh Bharati Service was launched in 1957 with popular film music as its main component.

The phenomenal growth achieved by All India Radio has made it one of the largest media organisations in the world. With a network of 262 radio stations, AIR today is accessible to almost the entire population of the country and nearly 92% of the total area. A broadcasting



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giant, AIR today broadcasts in 23 languages and 146 dialects catering to a vast spectrum of socio-economically and culturally diverse populace.

Programmes of the External Services Division are broadcast in 11 Indian and 16 foreign languages reaching out to more than 100 countries. These external broadcasts aim to keep the overseas listeners informed about developments in the country and provide a rich fare of entertainment as well.

The News Services Division, of All India Radio broadcasts 647 bulletins daily for a total duration of nearly 56 hours in about 90 Languages/Dialects in Home, Regional, External and DTH Services. 314 news headlines on hourly basis are also being mounted on FM mode from 41 AIR Stations. 44 Regional News Units originate 469 daily news bulletins in 75 languages. In addition to the daily news bulletins, the News Services Division also mounts number of news-based programmes on topical subjects from Delhi and its Regional News Units

AIR operates at present 18 FM stereo channels, called AIR FM Rainbow, targeting the urban audience in a refreshing style of presentation. Four more FM channels called, AIR FM Gold, broadcast composite news and entertainment programmes from Delhi, Kolkata, Chennai and Mumbai. With the FM wave sweeping the country, AIR is augmenting its Medium Wave transmission with additional FM transmitters at Regional stations.

In keeping with the Government decision for transition to the digital mode of transmission, AIR is switching from analog to digital in a phased manner. The technology adopted is the Digital Radio Mondiale or DRM. With the target of complete digitization by 2017, the listeners can look forward to highly enhanced transmission quality in the near future.

NEWS ROOM SETUP FOR AKASHWANI

Audio Console



At the heart of any studio is the audio console, sometimes called a radio panel, sound panel, or sound desk. This is the interface the radio announcer uses to control what's heard on air. Every channel represents one 'input'.

Radio Audio consoles are very different from regular form or Live Sound audio console. When you turn a microphone on or off, a radio console will mute any speakers and illuminate an on air light. When you turn on a CD Player, Phone or Computer channel, often it will trigger that input so it starts playing immediately.

Microphone

Another important element is a microphone that captures sounds from the studio and turns it into electrical impulses. Broadcast microphones are designed a little differently to public microphones, when it comes to the sound that can come through speakers.

Microphone Arm

Studio microphones are often mounted on a special arm that keeps the microphone at the correct height. These arms often extend over the audio console, computer monitors and other equipments.

Play Out and Automation Software The computer system that plays back music and sweepers is called a Play Out System or Automation Software. These are especially designed computer programs that allow for continuous playback of audio with a lot of granular control for people performing. Also, Automation System is storage is the database of all audio files and commands that need to be played at certain times.

Level Meters





To ensure output of the station is somewhat consistent, radio studios contain different level meters. These allow the speaker to see if their audio is too loud or too quiet at any given time. This helps you to detect content and spot any problem in source material, which is likely to cause issues.

Studio Monitor Speakers

Studio Monitor Speakers provide an easy way to hear what is going without headphones. Often, these are very high quality speakers so any abnormalities in sound quality can be detected.

Preview Speakers

A separate speaker is often provided for the announcer to hear all audio. By having a separate speaker for this, announcers can be sure their preview audio isn't going to air.

Headphones

Studio Monitor Speakers are automatically muted whenever a microphone is turned on. As a result, anyone in a studio needs headphones to hear what is going on. Headphone selection is often a very personal decision based on your preferences in comfort and frequency response.

Talent Panel

While the main announcer or panel operator can control everything via the audio console, guests often need their own individual control for headphone levels. These panels are generally mounted in front of each guest microphone.

On Air Light

There is a light especially for being live. This light is automatically turned on and off by the audio console, whenever a microphone channel is turned on.

National And Regional News Bulletins



National & regional news Bulletins differ primarily in terms of their geographic coverage and target audience. Here are some of the key differences:

1. **Geographic coverage:** National news cover news and events at the national level, typically with a focus on the entire country. Regional news cover news and events in a specific region, such as a state or province, while local news cover news and events in a specific city, town, or neighborhood.
2. **Target audience:** National news target a broad audience that spans the entire country, while regional and local news target more specific audiences based on their geographic location. For example, a local news may focus on news and events that are of interest to residents of a particular town or city.
3. **Content:** National news often cover a wide range of topics, including national politics, business, sports, and entertainment. Regional and local news tend to focus more on local news, such as community events, local government, and school news.
4. **Advertising:** National news attract national advertisers who are looking to reach a broad audience, while regional and local news attract local advertisers who are looking to target a specific geographic market.

What is radio Interview?

The aim of an interview is to provide, in the interviewee's own words, facts, reasons or opinions on a particular topic so that the listener can form a conclusion as the validity of what he or she is saying. The interview is essentially a spontaneous event. Any hint of its being rehearsed damages the interviewee's credibility to the extent of the listener believing the whole thing to be 'fixed'. For this reason, while the topic may be discussed generally beforehand, the actual questions should not be provided in advance.

Types of Interviews

The Informational Interview

The Interpretive Interview



The Emotional Interview

Informational Interview To impart information to the listener. The sequence in which this is done becomes important if the details are to be clear. Topics for this kind of interview include: the action surrounding a military operation, the events and the proposal contained in the city's newly announced development plan.

The Interpretive Interview The Interviewer supplying the facts and asking the interview either to comment on them or to explain them. The aim is to expose the reasoning behind decisions and allow the listener to make a judgement on the implicit sense of values and priorities. Examples in the category would be a government minister on the reasons for an already published economic policy, why the local council has decided on a particular route for a new road.

Emotional Interview To provide an insight into the interviewee's state of mind so that the listener may better understand what is involved in human terms. Specific examples would be the feelings of relatives of people trapped in the debris of earthquake and the moment of supreme achievement for an athlete or successful entertainer.

Writing for Radio

Good writing is good writing. Whether you're writing for radio, print, TV or the internet, a lot of the same basics apply. Clarity, good organization of your thoughts and themes, and a vocabulary that your listeners/readers/viewers will understand are all important. But there are a few things which are specific to the medium of radio because of its unique nature:

- Unlike print, radio listeners can't go back to the part they've missed. It has to be clear the first time, because there is no second chance.





- Unlike TV, there are no pictures to reinforce your words. That means your script has to do all the describing. It also has to grab the listener's attention. You can't back into the main point - you have to get to it quickly without a long preamble.
- Unlike Internet, it's not available for weeks at a time. You have one, and only one, opportunity to make an impact.
- Radio is conversational. Think of the most boring lecture you have ever attended. For starters, the presenter probably read it. And it probably sounded like a term paper, full of jargon and longwinded sentences. Does anybody really talk like that?
- Radio is personal - you're talking to one person at a time. That's why your writing has to sound like it is "talked", not read. Lectures don't work on radio. Your script can't be just "read". It has to be performed.

Radio writing has to be tight and clear, and above all, interesting. Over-the-air radio has been called the theater of the mind, because good writers can conjure up images for listeners. But most radio news is heavily formatted into tiny story slots, so you need to be as clear, descriptive, and direct.

1. You must be descriptive. Obviously, the visuals aren't there, so you have to add words that speak of sights, sounds, aromas, and whatever else contributes to setting the scene. Ambient sound is often a big help to accomplishing word pictures.
2. You must write tightly. Scripts are short. Commercial radio network newscasts are brutal, with stories ranging from 10 to 30 seconds. This demands that you winnow out the excess material and include only what is necessary to tell the story. Noncommercial newscasts are longer, but are often also formatted into tight patterns.
3. You can write with more style. Your vocal presentation must be gracious and authoritative, and your personal warmth must come through in your reports.



TYPES OF RADIO FORMATS

1. **Announcements** : These are specifically written clear messages to inform. They can be of different types. For example station/programme identification. These mention the station you are tuned into, the frequency, the time and the programme/song you are going to listen to. As mentioned already you find in today's commercial radio channels, these announcements have become informal and resemble ordinary conversation. There can be more than one presenter in some programmes like magazines.
2. **Radio talk** : The radio talk probably is the oldest format on radio. There has been a tradition in India and Britain to invite experts or prominent persons to speak for 10 or 15 minutes on a specific topic. These talks have to go through a process of being changed into radio's spoken word style. Over the years, these long radio talks have become unpopular. Instead, today, shorter duration talks are broadcast. Of course, you can listen to these talks only on public service broadcasting stations.\
3. **Radio interviews**: Have you ever interviewed anyone? Probably yes. In the media, be it the newspaper, magazine, radio or television, journalists use this technique of asking questions to get information. There can be different types of interviews in terms of their duration, content and purpose. Firstly, there are full fledged interview programmes. The duration of these may vary from 10 minutes to 30 minutes or even 60 minutes depending up on the topic, and the person being interviewed. Most of such interviews are personality based. You might have heard of long interviews with well known people in the field of public life, literature, science, sports, films etc. Secondly, there are interviews which are used in various radio programmes like documentaries. Here the interviews are short, questions specific and not many. The purpose is to get a very brief, to the point answer. Thirdly there are a lot of interviews or interview based programmes in news and current affairs programmes. Have you heard such interviews on radio? With phone-in-programmes becoming popular, you might have heard live interviews with listeners. These interviews have been made interactive. There is another type of interview based programme. Here generally just one or two questions are put across to ordinary people or people with knowledge on some current topic to measure public opinion. For example when the general budget or the railway budget is presented in the parliament, people



representing radio go out and ask the general public about their opinion. Their names and identity may not be asked. Such programmes are called 'vox pop' which is a Latin phrase meaning 'voice of people'. You have to be very inquisitive and hard working to be a radio interviewer with good general awareness and communication skills

4. **Radio discussions :-** When you have a problem in your family or with your friends, don't you say "let us discuss?" Yes we do. Through a discussion we can find out a solution to problems. In any discussion there are more than 2 or 3 people and then ideas can be pooled to come to some conclusion. In radio, this technique is used to let people have different points of view on matters of public concern. Radio discussions are produced when there are social or economic issues which may be controversial. So when different experts meet and discuss such issues, people understand various points of view. Generally, these discussions on radio are of longer duration-say 15 to 30 minutes. Two or three people who are known for their views and a well informed senior person or journalist who acts as a moderator take part and discuss a particular topic for about 30 minutes. The moderator conducts the discussion, introduces the topic and the participants and ensures that every one gets enough time to speak and all issues are discussed.

5. **Radio documentaries/features:** If you see a film in a movie hall, it is generally a feature film, which is story based and not real. But there are also documentary films which are based on real people and issues. A lot of programmes you see on television are educational and public service documentaries. Radio also has this format. Unlike documentary films, radio documentaries have only sound – i.e. the human voice, music and sound effects. So a radio documentary is a programme based on real sounds and real people and their views and experiences. Radio documentaries are based on facts presented in an attractive manner or dramatically. Radio documentaries are radio's own creative format. The producer of a documentary needs to be very creative to use human voice, script, music and sound effects very effectively. Radio documentaries are also called radio features.

6. **Radio drama:** A Radio drama or a radio play is like any other play staged in a theatre or a hall. The only difference is that while a stage play has actors, stage, sets, curtains,



properties movement and live action, a radio play has only 3 components. They are the human voice, music and sound effects. Radio of course uses its greatest strength for producing radio plays and that is the power of imagination and suggestivity. For example, if you want to have a scene in a radio play of a north Indian marriage, you don't have all physical arrangements made. All that you have to do is to use a bright tune on the shehnai and excited voices of people to create in a listeners' imagination, a wedding scene. The voice of the actors, music and sound effects can create any situation in a radio play.

7. Running commentaries : If you can't go to see a football or cricket match in a stadium, you may watch it on television. But for that you have to be at home or at some place where there is a television. But if you are travelling or outside, then you may listen to radio for a running commentary of the match. A commentator would give you all the details of the match such as the number of players, the score, position of the players in the field etc. So by listening to the running commentary, you get a feeling of being in the stadium and watching the match. The commentator needs good communication skills, a good voice and knowledge about what is going on. Running commentaries on radio can be on various sports events or on ceremonial occasions like the Republic Day Parade or events like festivals, melas, rath yatras, swearing in ceremony of ministers, last journey (funeral procession) of national leaders etc. Today radio running commentaries especially of cricket and other sports can be heard on your mobile phones.

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

NEW TRENDS IN RADIO

1. Shift to digital platforms and streaming



The shift to digital platforms and streaming is one of the key trends in the radio industry. With the widespread use of internet-connected devices and the rise of on-demand listening, traditional radio broadcasting has had to adapt.

Many radio stations now have a digital presence, either through their websites or by partnering with streaming services. This allows them to reach listeners beyond their traditional geographical boundaries and provide a more flexible listening experience.

Additionally, digital platforms and streaming services provide opportunities for more data-driven decision-making and targeted advertising. However, the increased competition from digital-only radio stations and podcasts presents challenges for traditional radio companies.

2. DAB + (Digital Audio Broadcasting plus)

Digital audio broadcasting (DAB) refers to a technology for the transmission of digital audio signals over airwaves. The technology has transformed traditional analog radio broadcasting into digital, allowing for high-quality audio, a wider range of stations, and an increased level of reception reliability.

DAB uses digital signal processing to compress audio data, which is then transmitted over the airwaves in the form of digital signals. It allows for a greater number of radio stations to be transmitted in a given frequency band, compared to analog broadcasting.

Additionally, these signals are less susceptible to interference and have improved reception reliability, leading to a higher-quality audio experience for listeners. The DAB technology has been widely adopted in many countries and is seen as a key trend in the evolution of the radio industry.

The deployment of DAB networks has opened up new opportunities for the radio industry, such as the introduction of new and niche stations, and the ability to transmit data alongside audio content, such as album artwork and program information.

3. Use of data analytics to target specific audience



The use of data and analytics has become an increasingly important tool for radio companies to target and engage specific audiences. This data can come from a variety of sources, including listener demographics, listening habits, and social media interactions.

By analyzing this data, radio companies can gain valuable insights into their target audience, including what type of content they are most interested in and at what times they are most likely to tune in. This information can then be used to create more personalized and relevant programming, advertisements, and promotions, leading to increased engagement and loyalty from listeners.

Additionally, data and analytics can help radio companies to optimize their online and digital presence, making it easier for listeners to find and tune in to their favorite stations and programs.

The use of data and analytics is quickly becoming an essential tool for radio companies to stay competitive and relevant in the rapidly evolving media landscape.

4. Automated Visual Radio

Gone are the days when broadcasting was merely about sounds. Now brands have started to explore actively and one of their innovations is automated visual radio. A radio broadcasting technology that combines traditional audio with visual elements such as images, videos, and graphics. It allows radio stations to create a more engaging and interactive experience for listeners, beyond just audio content.

The technology is typically implemented through digital and internet-based platforms, making use of multimedia tools and software to produce and broadcast the visual content. The visual elements in automated visual radio can include anything from simple slideshows to full-fledged music videos and used to enhance the overall listening experience by providing context, and additional information, or simply adding visual interest.

The technology has the potential to transform the way listeners consume and interact with radio content, making it a key trend in the evolution of the radio industry. By incorporating visual



elements, automated visual radio has the potential to increase listener engagement and retention, attract new audiences, and enhance the overall brand image of radio stations.

However, it also presents new challenges for radio stations, such as the need for more resources to produce and manage the visual content, and the need for technical expertise to effectively implement the technology.

5. Audio on Demand

In earlier days, users couldn't listen to audio unless they downloaded it on their device. Today, the story is different. The introduction of audio on demand (AOD) has enabled users to easily stream the audio content online anywhere at anytime.

It allows users to access and listen to audio content whenever they want, rather than at a specific scheduled time. This can include a wide range of audio content, such as music, podcasts, talk shows, and more. Audio-on-demand services are typically delivered through digital and internet-based platforms and can be accessed via a variety of devices, including smartphones, smart speakers, and computers.

Audio-on-demand services offer listeners increased flexibility and control over their audio consumption, allowing them to listen to content at their own pace and on their schedule. This has made audio-on-demand a popular choice for many consumers, particularly those who are looking for a convenient and accessible way to listen to audio content.

Audio on demand has also had a significant impact on the audio industry, disrupting traditional radio and music consumption models and creating new opportunities for content creators and providers. For example, audio-on-demand services have made it easier for independent artists and podcasts to reach a wider audience, and have given established radio stations and music companies new ways to monetize their content.

6. Better Advertisement opportunities

According to The Economic Times report, advertisement volume on radio has risen 25%. As the industry starts penetrating the remote areas in the country, this figure is only to increase over time.



Advertising is an important revenue source for many businesses, including radio stations, and the advent of new technologies has provided new opportunities for advertisers to reach and engage with their target audiences. One such opportunity is the use of digital audio platforms, which offer several benefits over traditional radio advertising.

One key advantage is the ability to target specific audience segments more effectively, through the use of data and analytics. This can include demographic information, listening habits, and other data points that can be used to deliver more relevant and personalized ads to the right people.

Another advantage of digital audio advertising is the ability to track and measure the performance of ads in real time, allowing advertisers to adjust and optimize their campaigns on the fly. This provides a level of precision and control that is difficult to achieve with traditional radio advertising.

Additionally, digital audio platforms offer a range of ad formats, from traditional pre-roll and mid-roll ads to more interactive and engaging ad experiences, such as sponsored content and immersive audio ads. This provides advertisers with a wider range of options to choose from, and the ability to experiment with different approaches to see what works best for their target audience.

7. Podcasting

It allows individuals and organizations to produce and distribute audio content over the internet, making it accessible to a global audience. Podcasts cover a wide range of topics, including news, entertainment, education, and more, and can be easily downloaded and listened to on demand.

The growing popularity of podcasts is driven by the ease of access and the convenience of being able to listen to audio content on the go, making it a popular choice for listeners who are looking for engaging and informative content.

Additionally, podcasting has opened up new opportunities for radio professionals and content creators to reach audiences and monetize their work.



FM Radio

FM is short for frequency modulation, which refers to the means of encoding the audio signal on the carrier frequency. FM full power, low power, translator and booster stations operate in the 88 – 108 MHz band. There are many classes of radio stations. The smallest provide service to areas within three or four miles of a transmitter site; the largest provide service to locations more than 60 miles from a transmitter site. Only noncommercial educational radio stations are licensed in the 88-92 MHz “reserved” band. Both commercial and noncommercial educational stations may operate in the “non-reserved” 92-108 MHz band.

The **FM broadcasting in India** began in 1977, but boomed after 2001 when the privatisation of FM broadcasting began. AIR's FM LRS (Local Radio Station) was inaugurated on 1 July 2000 at 06:00 hours in Kodaikanal relaying Madurai programs in the frequency 100.5 MHz. 100.5 was so popular that LRS was upgraded to an FM Channel in just two months. The channel covered a radius of about 200km due to its location at 2200 meters above MSL at Kodaikanal. KODAI FM is popularly known as it is the biggest individual FM channel in India, in both area coverage and listenership.

As of December 2018, there are more than 369 operational private radio stations in more than 101 cities and towns across India.^[1] The Government of India-owned All India Radio which has about 450 FM stations covering 39% of the area and 52% of the population of India.

satellite radio

Satellite radio, type of digital broadcast, which transmits audio signals over large areas with greater clarity and consistency than conventional radio.

A satellite radio service works by transmitting its signal from a ground-based station to one or more satellites orbiting Earth. The satellite bounces the signal back to specialized receivers on the ground, commonly located in automobiles and home stereo systems. Because the signal is broadcast from outer space, it can reach across an entire continent. Ground-based repeaters augment the signal in urban areas where tall buildings might cause interference. In the United



States, satellite radio operates on the 2.3 gigahertz (GHz) S band of the electromagnetic spectrum; elsewhere, it often uses the 1.4 GHz L band.

Most satellite radio services operate on a subscription model. A consumer buys a proprietary receiver, which is activated with the purchase of a subscription. Once activated, a receiver can decode the satellite's encrypted digital signals. Satellite radio typically offers a much clearer signal and greater dynamic range than conventional radio, often approaching the sound quality of compact discs (CDs). Services typically offer a hundred or more channels, including music, news, talk, and sports. Many channels are free of advertising.

Community Radio

Community Radio is an important third tier in Radio Broadcasting, distinct from Public Service Radio broadcasting and Commercial Radio. Community Radio Stations (CRSs) are low power Radio Stations, which are meant to be set-up and operated by local communities. In December 2002, the Government of India approved a policy for the grant of license, for setting up of Community Radio Stations, to well established educational institutions. The Policy Guidelines were amended, in 2006, permitting community-based organizations such as ICAR institutions, Krishi Vigyan Kendras, Registered Societies; Public charitable Trusts etc. to own and operate Community Radio Stations, for allowing greater participation on issues relating to development & social change.

The Community Radio provides a platform to communities to air local voices on issues concerning Health, Nutrition, Education, Agriculture etc. Since the Community Radio broadcast is in local languages and dialects, people are able to relate to it instantly. Community Radio also has the potential to strengthen people's participation in development programmes through its holistic approach. In a country like India, where every state has its own language and distinctive cultural identity, CRSs are also a repository of local folk music and cultural heritage. Many CRSs record and preserve local songs for posterity and give local artists a platform to showcase their talent to the community. The unique position of CRS is an instrument of positive social change, which makes it an ideal tool for community empowerment.

POD Cast





A **podcast** is a program made available in digital format for download over the Internet.^{[1][2][3]} For example, an episodic series of digital audio files that a user can download to a personal device to listen to at a time of their choosing. Podcasts are primarily an audio medium, with some programs offering a supplemental video component.^[4] Streaming applications and podcasting services provide a convenient and integrated way to manage a personal consumption queue across many podcast sources and playback devices. There are also podcast search engines, which help users find and share podcast episodes.^[5]

A podcast series usually features one or more recurring hosts engaged in a discussion about a particular topic or current event. Discussion and content within a podcast can range from carefully scripted to completely improvised. Podcasts combine elaborate and artistic sound production with thematic concerns ranging from scientific research to slice-of-life journalism. Many podcast series provide an associated website with links and show notes, guest biographies, transcripts, additional resources, commentary, and occasionally a community forum dedicated to discussing the show's content.

The cost to the consumer is low, and many podcasts are free to download. Some podcasts are underwritten by corporations or sponsored, with the inclusion of commercial advertisements. In other cases, a podcast could be a business venture supported by some combination of a paid subscription model, advertising or product delivered after sale. Because podcast content is often free, podcasting is often classified as a disruptive medium, adverse to the maintenance of traditional revenue models.

Podcasting is the preparation and distribution of audio files using RSS feeds to the devices of subscribed users. A podcaster normally buys this service from a podcast hosting company like SoundCloud or Libsyn. Hosting companies then distribute these audio files to streaming services, such as Apple and Spotify, which users can listen to on their smartphones or digital music and multimedia players, like an iPhone.

UNIT 2

History of TV in India -



- Terrestrial television in India started with the experimental telecast starting in Delhi on 15 September 1959
- The regular daily transmission started in 1965 as a part of All India Radio.
- National telecasts were introduced in 1982. In the same year, colour TV was introduced in the Indian market.
- Small screen programming started off in the early 1980s
- 1989, television has been used more for education and information purposes than for entertainment
- Dr. Rajendra Prasad, while inaugurating India's Television Service on September 15, 1959, hoped that television would go a long way in broadening the popular outlook in line with scientific thinking.

Other Facts about TV History -

Television has now turned into a **smart tv**. The movie **Raja Harishchandra** was released in 1930, it wasn't until **1982 that national telecast began** in India. In the same year, **color TV** was introduced in the market.

That time there was **only one national channel Doordarshan** that was government owned.

Today there are more than **830 private channels**.

The next **big change** was the introduction of the **video cassette recorder in the 70s**. This was an example of **video on demand**.

Video recorders were then replaced by **DVD and Hard Drive** based recorders.

The Ministry of Information and Broadcast issued a notification in **2011**, setting a deadline for a complete shift from **analog to digital systems** by **2015**. **Digital** meant better **picture qualities** with **Plasma and LED Televisions**. In fact, we have **Curve televisions** now.



Companies are all manufacturing **smart TVs** only. The **younger generations** are spending more time in watching on demand content online on television, tablets and smartphones.

With **4G technology** rolled out in India, TV is set to **multimedia consumption** is set to increase even more.

Just like in the rest of the world, **media habits are evolving in India too.**

More number of **people are preferring user-generated content.** People are preferring **binge watching.** The increase of **connected TV** and easy access to the **on-demand content** are responsible for this change.

Linear television is still popular in India but with increase in **internet penetration**, things will change.

Doordarshan -

Introduction -

- It is one of the **largest broadcasting organizations** in the world in terms of the of studios and transmitters.
- In **1976** each office of **All India Radio and Doordarshan** placed under the management of two separate Director Generals in **New Delhi.**
- In a communications **breakthrough** for Indian Television in July **1995**, Doordarshan agreed to allow **CNN** to broadcast twenty-four hours a day via an Indian satellite. Indian television channel Doordarshan offers **national, regional, and local** service of Indian television viewers.

CHARACTERISTICS OF TELEVISION AS A MEDIUM



How do you feel while watching a cricket match on television? Isn't it almost like being there in the stadium? It is quite different from reading about the match in the next day's newspaper or hearing a radio commentary. What makes the cricket match on television more interesting? While radio has sound, television content includes both sound and visuals. This audio visual character of television makes it a magic medium which allows us to watch the world from our drawing rooms. You might remember how exactly Sachin hit a sixer in a crucial match. For most of us, "seeing is believing". This powerful visual nature helps television to create vivid impressions in our minds which in turn leads to emotional involvement. The audio visual quality also makes television images more memorable. How is watching television different from going for a movie? To watch television, you need not leave your drawing room. No need of going to the movie theatre or buying tickets. You can watch television in the comfort of your home with your family. This is why television is generally regarded as a domestic medium. It provides entertainment and information right inside our homes and has become an integral part of our everyday lives. It can actually pattern our daily activities. Does your family make it a point to watch their favourite serial at a particular time and adjust dinner timings accordingly? This domestic nature of television influences the content also. Have you noticed that a newspaper report has an impersonal tone, whereas the television anchor addresses you, the viewer? The domestic nature of television makes it an intimate medium. This makes the viewers experience a sense of closeness to the anchors of a show or with the characters in a serial. What will you do if you hear that there is a bomb blast in a neighbouring city? You may switch on your television set for more information. This is because the live nature of television allows it to transmit visuals and information almost instantly. So, another important characteristic of television is that it is capable of being a live medium. The visuals of an earthquake in Indonesia can reach your television set in almost no time. This capacity of the medium makes it ideal for transmitting live visuals of news and sports events. If you are watching a football match in a television channel, you can almost instantly see the goal hit by your favourite team. On the other hand, you can read about the football match only in the next day's newspaper. Television allows you to witness events which happen thousands of miles away. All of us know that there are a large number of people who cannot read or write. Such people may not be able to read a newspaper, but they can watch television. Any one with a television receiver can access the information shown on television. This makes it an ideal medium to transmit messages to a large audience. country like



ours, with a huge illiterate population, this characteristic of television makes it an ideal instrument for transmitting social messages. Television also has a very wide output, range and reach. It is truly a mass medium. Conduct a survey to find out how many hours people in your neighbourhood watch television. Do you read your newspaper every morning? What if you did not get time in the morning? You can always read it later. But, what if you miss an episode of your favourite television serial? You will have to be satisfied with some one telling you the story unless you had arranged a recording of the programme. Due to the large output and lack of permanence, television programmes are not easy to be recorded by viewers. It may be practically impossible to record every programme which appears on your television. Therefore, television is generally identified as a transitory medium. Have you ever visited a television station? You will be amazed at the amount of machinery and expertise needed to run a television station. Have you or your friends ever tried to bring out a hand written magazine? You can write articles and stories and draw your own pictures. All you need will be paper, pen, drawing instruments and time. However, a television programme can never be made this Transitory : Existing or lasting only a short time. It requires lots of money, machinery and experienced people. Broadcast media in general and television in particular involves complex technology and organization. You will need crores of rupees to start a television station.

Types of Television Program

O Fictional Program

O Non-Fictional Program

Fictional Programme

Serials

Sitcom

Short Film

Comedy Show

Advertisement

Animation Program

Non-Fictional Programme

Reality

Facts Figures



No Scope of Imagination

Journalistic

genre

News Bulletin

Newsreels

Interview

Discussion

Vox Pop

Documentary

Reality Show

Audience Participation Program

Sports Program

Concerts and Award Show

Cookery Shows

Special Program

Fiction

Fiction can be understood as an imaginative creation, which does not exist in reality, rather it is produced by the author's creative thought. It is a type of imaginative prose literature, which can be both spoken or written account containing imaginary characters, events and descriptions.

Writing fiction means that the writer creates their own fantasy world, in their minds and introduce it to the rest of the world through the book. As the story is not real and factual, they cook it up in a way that makes it very interesting and engaging.

From the reader's point of view, fictional work refers to the creative fabrication of a fantasy world, by the author, i.e. the author imagines the entire story and its characters, the overall plot, dialogues and setting.

The work of fictions is never based on a true story, and so when we go through such works, it visualizes such situation which we may never face in reality or we will come across those



characters who we may never get a chance to meet in our real life and also take us to a world where we may never go otherwise.

It is that form of entertainment or art which contains hypothetical plot and characteristics in any format, such as comics, television programs, audio recordings, drama, novel, novella, short story, fairy tales, films, fables, etc. It includes writing related to mystery, suspense, crime thrillers, fantasies, science fiction, romance, etc.

So, fictional writings have the ability to inspire, or change the perspectives towards life, engage in the story, surprise with the twist and turn and also scare or amaze with the ending.

Nonfiction

Nonfiction is the widest form of literature which contains informative, educational and factual writings. It is a true account or representation of a particular subject. It claims to portray authentic and truthful information, description, events, places, characters or existed things.

Although, the statements and explanation provided may or may not be exact and so it is possible that it provides a true or false narrative of the subject which is talked about. Nevertheless, the author who created the account often believes or claim it to be true, when it is being created.

When a nonfictional work is created, the emphasis is given to the simplicity, clarity, and straightforwardness. It encompasses essays, expository, memoirs, self-help, documentaries, textbooks, biographies and autobiographies, newspaper report and books on history, politics, science, technology, business and economics.

The main purpose of reading nonfictional books is to learn more about a subject and increase the knowledge base.

SCRIPTED AND UNSCRIPTED SCRIPTED



Scripted television and unscripted television are two completely different genres. If you're just starting out in your career, it's important that you fully understand the difference between the two. When scrolling through the Casting Depot casting calls, there will be a mix of both types of projects (unless you decide to filter otherwise). Some actors only apply to scripted calls while others apply to both unscripted and unscripted. It simply depends on what their career goals are.

1. Scripted television is all content that's produced with a script. Examples include television series, movies and commercials.
2. Unscripted television is all content that's produced without a script. Examples include YouTube talk shows, documentary-series and game shows.

A common misconception is that unscripted television is only reality TV. Unscripted content is an umbrella term for all programming that does not require a formatted script. The term 'unscripted' was coined years ago when the launch of reality-based dramatic content became relevant in programming. Survivor was arguably one of the first successful reality-TV shows. Since then, this section of the industry has completely evolved into other areas of unscripted content including game shows, talk shows, doc-series and yes - still reality tv shows.

A job post on the Casting Depot casting dashboard will have a description of the series the poster is looking to cast. It'll outline the mandate they're looking to fill which should be insightful into what type of unscripted show they're working on (if it's not stated otherwise). If you're ever confused with the type of project your auditioning for, it's encouraged to reach out to the poster and simply ask

Writing for Television vs. Film

Although feature film screenplays and television screenplays have many similarities such as scene headings, formatting techniques, dialogue, and character descriptions there are many differences between writing for television and writing for film. To understand the differences, it's first important to understand how a TV show gets made. This Vox video conveniently breaks down the TV making process.



1. Script Length: Most obviously, writing for television involves much shorter scripts than writing for features. The run time of a television show ranges from 30 minutes to 60 minutes while a feature film is at least 90 minutes long resulting in the difference in script length.

2. Story Engine: Feature films are meant to be resolved by the end of the film. Television shows, on the other hand, are meant to last multiple seasons. This means that writing for television is dependent on creating different driving forces than a film.

Films that last a whopping six to nine seasons are often very character driven, relying more on the audience's investment in the characters rather than the plot points themselves.

TV shows often have multiple central characters that move the show forward unlike features that typically have a single central protagonist. TV shows utilize multiple story lines otherwise known as A, B, and C story lines.

3. Structure: Because both the length and engine of a television show both differ from that of a film, the structure of a television show also differs. Writing for television aims to retain the audience's attention and set up following episodes.

4. Lack of immediate resolution: The episodic format of a television show means that each central narrative lasts over the course of multiple episodes or even seasons. For that reason, TV shows do not need to tie a neat bow on every episode with a resolution unlike a film.

HOW TO WRITE FOR TV

Television Script Structure

In the past, writing for television has been formulaic across the board to fit the form of weekly episode releases. With the advent of streaming services and the phenomenon of binge watching, nearly every story structure is possible to achieve through television.

Some TV series have even been described as ten-hour movies broken into episodes. Other TV series still follow the traditional sitcom format. No matter what, understanding the story structure that best serves your story is important.



TV SHOW WRITING FORMAT

TV Script Format

Structure also entails understanding how to format a script. Before you send out any script whether it is a spec or a pilot, you must make sure it follows standard script format. This will make it easier to read, more engaging, and more professional.

Learning how to write for TV means understanding both story and TV script format. Understanding various formatting techniques such as parentheticals and slug lines will add to your repertoire of TV screenwriting tools. This will effectively make you a better television writer.

TELEVISION PROGRAM

A **television program** (British spelling: **programme**) or **television show** or **television series**, is something that people watch on television. Several different kinds are made:

- A series of fictional programs with the same title and characters (a television series). Each television series is made as a series of programs. These individual programs are called episodes. Most series have between 12 and 24 episodes in each season. Some with fewer are called miniseries.
- A single show (episode) from a television series.
- An ongoing series of non-fiction shows that use the same title, for example: local and network news shows.
- A single program, for example a sporting event or an awards ceremony such as the Academy Awards.

Television broadcasting presents many different television programs, one after another. In between television programs, a channel may use an announcer to tell the audience what the next program will be. On many channels in many countries, advertisements are shown for short



periods of time during and between program screenings. These advertisements are not a part of the television program.

TELEVISION COMMERCIAL

TVC is the acronym for television commercial — a form of advertising that promotes products, services, ideas, individuals or organizations via the television medium.

The duration of TVCs greatly vary but they usually fall between 10 seconds to 3 minutes-long. Regardless of the length of the TVC, it is important to keep in mind that the message conveyed would have to be catchy and arresting to keep the viewers from losing interest within the first few seconds of the TVC.

The main objective of the TVC is to introduce a new product, create awareness and ultimately, to make consumers switch to the product promoted. A TVC also works to remind the consumer audience of the existence of the product in order to create a continuous demand over time

TELEVISION INTERVIEW

A **journalistic interview** takes the form of a conversation between two or more people: interviewer(s) ask questions to elicit facts or statements from interviewee(s). Interviews are a standard part of journalism and media reporting.^[1] In journalism, interviews are one of the most important methods used to collect information,^{[2][3]} and present views to readers, listeners, or viewer

TV NEWS BULLETIN

The news bulletin is the showcase of the radio journalist. It is the chance to give the listener a good idea of what is happening in just a few minutes.

Bulletins are governed by a radio station's news agenda: the policy set which determines which stories are covered in what way and in what style.



Private channels in India

- Enterprising individuals in apartment blocks **placed a video in their homes** or their garages and started to offer a **cable TV connection** to people who asked for it. This was **during the 90s**.
- At this stage, **private television in India** was restricted to the **major metros** and towns and the upper crust of society.
- The momentum for its spread came in 1990 with the beginning of the Gulf war. **Ted Turner's CNN** started beaming news reports of the bombing of Kuwait by Saddam Hussein and sparked off a demand for **satellite dishes**.
- (In 1991, DD broadcast the Gulf War, CNN's **Peter Arnett** went live from Baghdad and within a year, our TV screen, like the Iraqi capital, exploded into action)
- The launch of **Star TV and Zee TV** further enhanced the spread of cable TV. In the first half of 1992, almost **4,500 households were being cabled up regularly**.
- That figure increased to almost 9,450 homes daily in the second half of the year, according to a study conducted by market research firm. From a mere 412,000 urban households in **January 1992**, the number of homes with private television channels went up to 1.2 million by **November 1992**.
- The number of homes estimated in **1993** was 3.3 million according to a survey. This is estimated to have gone up to **7.3 million** by January **1994**, according to one estimate.
- In end of **1994**, the number of homes with cable television reached **11.8 million** out of a total of **32.4 million** TV owning homes.

(Source: Indianetzone- the comprehensive web portal dedicated to provide well researched information about everything that's Indian.)

- As discussed earlier, **80s was the golden age of television** – through programmes like 'yeh jo haizindagi' and 'buniyad' TV bound us together every evening: one family, one nation, one channel, one culture.
- The economic reforms of **1991**, and the **liberalised access to communication technology**, allowed foreign media companies entry into the country and Indian



companies' entry into television. And, as if by magic, our lives were transformed, utterly as the **space invasion** colonised our homes.

- Consider this: television was introduced into India in **1959**, but we had only one national channel for over 30 years, which sporadically burst into life. **Twenty-five years later, we only have 24×7 TV**. We've gone from **1.2 million TV homes in 1992 and 14.2 million in 1996** to 168 million and 149 million C&S homes in **2014**, according to KPMG.
- There are now over **800 licensed channels** — there was one in 1991 — with every genre of programming and some we didn't know: entertainment, music, sports, news, lifestyle, spirituality, property, etc. The first 24×7 news channel began in 1998; by **2014** there were **400** and counting in more than 15 languages.
- Simultaneously, the homegrown Hinglish of **Zee, DD2, Sony, MTV** pursued "**Make in India**" much before **Narendra Modi** thought of it, producing local derivative shows in every genre: sitcoms, soaps, quizzes, thrillers, horror, reality, countdowns, satire and sci-fi (Hum Paanch, BanegiApniBaat, Sa Re Ga Ma Pa, Philips Top Ten, Byomkesh Bakshi, Aahat, MTV Bakra, Captain Vyom).
- Rapid **satellite and cable penetration** into the heart of India by **the late '90s**, saw TV fiction move away from daring urban dramas like Tara, Hasratein (1994) or Saans (1998) where women wanted more than a family, to the **K serials** (2000 onwards) of the joint Hindu parivar where all that women wanted was the **family**. Overnight, saas-bahus appeared everywhere as competition drove channels to imitate Kyunki, Kahani, Kasautii, thereby reducing viewing choices.
- If TV preserved **India's culture**, it also reflected the **aspirations of an increasingly young India** in the era of economic growth. Captain Vikram Batra spoke for millions when heechoed **Pepsi's Yeh DilMaange More! (1998)**. The **reality/ talent hunt** was TV's response. It may have begun with Zee's Sa Re Ga Ma Pa and Sony's Boogie Woogie, but it was personified in Kaun Banega Crorepati (2000). We now have numerous song and dance competitions and, of course, Bigg Boss.



- The green shoots of **1991-92** have grown into what is arguably the biggest TV revolution of them all — **news TV**. Prannoy Roy's The World This Week (DD National) and The News Tonight (DD2) and SP Singh's AajTak, **ignored the government press release style of DD's news bulletins** and gave us the news instead.
- In the south, Asianet, Sun, Eenadu etc., had news and current affairs before **Star News was born in 1998** as a 24×7 news channel, (AajTak became one in 2000). And with it were born news stars led undoubtedly by Barkha Dutt and the likes of Rajat Sharma and Rajdeep Sardesai, who swapped print for the picture tube.
