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*Shaping Lives...
Empowering Communities...*

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About the Journal

Centurion Journal of Multi-disciplinary Research

Centurion Journal of Multi-disciplinary Research is a refereed journal, which serves as a platform for exploring the current issues, challenges and linkages in the broad areas of development, technology, engineering and management. There is a special focus on skill development and education, its recognition and promotion in the country, especially with the 'Make in India' initiative by the government of India. The objective of the journal is to facilitate bringing together research based contributions in science, technology, management and skills that has direct implication for the development of under-privileged communities and empowering them. The journal links theory and practice in the above areas so as to have policy and programme implications, particularly in under-developed contexts. In addition to articles from individuals or collectives, the journal publishes book reviews.

Aims and Scope of CJMR

CJMR is a multi-disciplinary, refereed journal serving as a forum for exploring theoretical and empirical understanding in the broad areas of development, management, science and technology. Perspective building in the area of skill development and education is another area which the journal would like to promote.

Centurion Journal of Multi-disciplinary Research aims at:

- Providing a platform for debate and dissemination of research findings, conceptual developments and new research areas and techniques that promise to change analyses and perspectives on science and technology, development, management, skill in developing societies;
- Disseminating and promoting research, good practice and innovation in all aspects of science, technology, management and skill development to its main audiences, including educators, researchers, graduate students, policy makers, and practitioners; and
- Encouraging multi-disciplinary cooperation and understanding, and enhancing quality research.

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Editorial

Miles to go...

Famous communication scholar Wilber Schramm in his book *Mass Media and National Development* says "We need communication for a faster and better long persisting system of social development, because unless and until information is not used to catalyze the system of social transformation the needed goal can never be achieved". Communication as a process of human experience is as old as the human race itself. With passage of time the process of communication has changed and media with its consistent development has always tried to move towards a better tomorrow. Media as a social institution survives depending upon society. Thus as a part of its responsibility it has tried to talk the pains of people. It has attempted to discuss the issues of suppressed and oppressed people. It has tried to bridge the gap in society by becoming the voice of voiceless.

Media is a social institution but as an industry, it is also a commercial institution. Thus to run the business, it depends on various political and economic forces which create challenges for media. These challenges come forward to act like road blocks for media in fulfilling its social responsibility. Similarly with the rapid change in technology, media institutions have started facing challenges and the business of media has started changing day by day.

In such a changing scenario to train the new age media professionals, media education has changed. Media professionals and media academicians have started visualizing the changing future of media education. They have started feeling the need of a futuristic media curriculum to train the new age media learners. The media academicians have started realizing the needs of the new generation mobile savvy students. Similarly the mobile communication platform which has its

own uniqueness has created opportunities along with challenges. In places like Centurion University, mobile communication has proved its usefulness for the differently able students to justify itself as the voice of voiceless. Similarly though the new communication mediums have created new opportunities but the contributions of mediums like television can never be ignored. Television as a powerful audio visual medium has always tried to contribute towards the betterment of the society. It has tried to create awareness among people and at the same time it has also tried to fight against social stigmas. It has tried to empower people to minimize the gap between different sections of society. As a social institution, media has tried to reach to each sections of society and has tried to show the pains and realities of people of different sections but it has to work more to show the realities associated with people like senior citizens, minorities, Dalits and many more. Through popular media forms like films and soap operas it has to work more in the interest of the society. To satisfy social interest, it has to overcome the challenges in the area of political economy. It has to take more social orientation than commercial orientation for constructing a better society media needs to provide a helping hand and to play the role of an watchdog.

In this edition, scholars have tried to discuss different issues associated with media and society and through their research they have tried to show the success of media in dealing with different issues. They have tried to search the ray of hope for the future and they have talked and provided constructive criticisms about the obstacles for media in fulfilling its promise for a better tomorrow for the humanity. This edition has discussed many issues and has raised many questions for future researchers leaving new research challenges for the social scientists and thinkers of our society. Researchers in these editions in innovative ways have reminded us the promises of media towards the society and the present day challenges associated with them. They have reminded that to achieve goals like human rights and social justice, we have miles to go.

At the moment of writing editorial for this edition, I am expressing my sincere thanks to Prof. Mukti Kanta Mishra, President, Prof. D.N. Rao, Vice President and Prof. Anita Patra, Registrar of the University for

their support and encouragement to move ahead in the academic life. I am expressing my heartfelt thanks to Prof. Supriya Pattanayak, Vice Chancellor of the University for her continuous guidance and support to complete this task and for considering me to assign me with this responsibility. I am thankful to Prof. Dipankar Bhattacharyay, Chief editor of the Journal, Prof. Smita Mishra Panda, Director Research of the University and expressing my thanks to my colleagues Dr. Ajit Kumar Pradhan, Dr. Susanta Kumar Patnaik and Dr. Biswanandan Dash for their support in the editorial process. I Sincerely thank all the authors for making this edition possible. Last but not the least I am thankful to Mr. Susil Kumar Sahu, my colleague, for all his supports in designing the journal.

Dr. Ambika Sankar Mishra

Associate Professor
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How Media Education can keep pace and pilot the emerging trends in Media

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Mrinal Chatterjee¹

Abstract

Though the first newspaper in India was published in 1780, media education began in 1920, even as the call for freedom was getting louder and journalism was almost equated with joining the cause or opposing it - depending on the newspaper one served. Media education got a definite shape in 1941 and developed henceforth.

Over the years, media went through several technological and societal changes, each change impacted the content and form. Radio made entry into the mediascape of India in late 1920s, television in late 1950s. Both took time to become popular. Television became widely popular in 1980s onwards. Internet arrived in mid 1990s and completely overwhelmed the existing media ecosphere.

At societal level, post-independence, India gradually moved towards industrialization and urbanization. Cities grew. People started migrating

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to urban areas. Life style changed. Globalisation and liberalization quickened the pace. People were exposed to global media and lifestyle in a more pronounced way. Aspiration level widened. All these had a profound impact on media.

Media education had to keep pace with the changes and trends to remain relevant and to show the road-map to the young students and researchers.

This article is a heuristic study of media education in India. Its object is to hint a road map for media education in India to negotiate the changes- both technological and societal, and make the students ready for the industry in one hand and to make meaning out of the changes from media perspective for the researchers on the other hand.

Key words

Media education, emerging media technology, societal changes, big data, praxis

Introduction

Trend means the general course or prevailing tendency; drift¹. In the research on pedagogy and the curriculum, trends are defined as 'persistent patterns of changing practices in a domain'. Be it 'general course' or 'prevailing tendency' or 'drift' or even 'persistent patterns of changing practices in a domain' -the analysis of the trends takes account as far as possible of all factors that may have an impact on the domain, whether they come from wider social trends, government policy, within specific educational developments, or behaviours afforded by technological innovation. Any analysis of the trends present and emerging - calls for taking a quick look at the history of media education in India.

¹<http://dictionary.reference.com/browse/trend>

Media education in India

Many believe that undivided India's first journalism course began in 1941 in Punjab University, Lahore. But according to Dr. Nadig Krishna Murthy (1966) former Professor of Journalism at Mysore University, the first systematic journalism course was introduced in National University at Adyar in Madras (now Chennai). For practical training, the students were sent to *New India* of Annie Besant. The second attempt to introduce journalism education was made in Aligarh Muslim University in 1938 with a diploma course. Sir Shah Mohammed Sulaiman, a former judge of the Federal court of India, began the class. The teacher in charge was Raham Ali Al-Hashami. He had varied experience in the journalistic field having worked for several English and Urdu newspapers. For the benefit of students, he wrote a book on the subject in Urdu entitled, '*Fan-e-Sahafath*', which was published by Anjuman-e-Tarraqui-e-Urdu. The course was successful but short-lived. Sir Sulaiman died in 1940. The teacher in charge resigned because of some differences with the authorities. The next attempt was in Punjab University, Lahore in 1941. The man behind the project was Prithvi Pal Singh, a highly intelligent man, who had his Journalism training in the University of Missouri, USA and for sometime was with International News Service and Pioneer. The course ran smoothly until 1947, when partition of the country divided the University and the department of Journalism was forced to be shifted to Delhi. It was revived at New Delhi in 1947 and affiliated to East Punjab University, which is now known as Panjab University. In 1962, it was shifted to Chandigarh. Madras University started a course in Journalism in 1947. Calcutta University started a Journalism course in 1948. There after many universities have started journalism course. Indian Institute of Mass Communication (IIMC) was established in 1965.

The growth of educational institutions offering mass communication courses has been phenomenal in the last two decades. By mid-2020,

India had over 900 media institutes and university departments compared to just over 25 in the early 1980s, offering various courses in journalism and mass communication- including public relations, advertising, media management, film making, etc. There are three universities exclusively for journalism education now: Makhnallal Chaturvedi National University for Journalism and Mass communication (MCU) in Bhopal, Madhya Pradesh, established in 1990, Kushabhau Thakre University of Journalism and Mass Communication, Raipur, Chhattisgarh, established in 2005 and Haridev Joshi University of Journalism and Mass Communication, Jaipur, Rajasthan established in 2013 (closed in 2017 by the next government and reestablished in 2019). Many media institutes have opened under private management. Several media houses (like The Times of India, Pioneer, The Statesman, Indian Express, Tehelka, to name a few) have set up media schools- a trend which is catching up fast across the country. Besides two years master's programme and one year post graduate diploma programme, several short duration skill-specific programmes are being offered.

The Architecture of Media Education

As rightly pointed out in the Unesco Model Curricula, 2007 (2007) journalism education in universities is normally organized around three curricular axes or lines of development:

- An axis comprising the norms, values, tools, standards, and practices of journalism;
- An axis emphasizing the social, cultural, political, economic, legal and ethical aspects of journalism practice both within and outside the national borders; and
- An axis comprising knowledge of the world and journalism's intellectual challenges.

The coursework along the first axis prepares students to report, write and edit for the various media. It represents the core of any

program designed to prepare students for careers in journalism. It should be noted, however, that the professional skills of journalism involve methods of knowing and thinking as well as recording and representing. A weakness of much of journalism education arises out of a failure to grasp the degree to which education in university disciplines constitutes (with reporting and writing) the foundations of the practice of journalism. On the other side of this equation, journalism students need training in the techniques of journalism and the use of equipment, by competent teachers and/or practicing journalists. To enrich the practical side, every program should include an internship (or placement) at a news media outlet, and journalism schools should develop partnerships with local news media.

The coursework along the second axis elucidates the institutional and societal contexts within which journalists function and connects the practice of journalism to related human activities. Such studies strengthen professional identity, values, and goals through an understanding of democratic functions and legal and moral constraints. They should emphasize professional and ethical attitudes and knowledge. They should also highlight the importance to democracy of independent journalism.

The coursework along the third axis exposes students to modern knowledge. In this respect, journalism is not a stand-alone discipline. It should be combined with education in the disciplines of arts and sciences. Journalism educators should steer their students towards study that expands and enriches the language of public life. Journalism education should include units, which are designed to promote prerequisite intellectual and craft skills. These foundations include:

- An ability to think critically, incorporating skill in comprehension, analysis, synthesis, and evaluation of unfamiliar material, and a basic understanding of evidence and research methods.

- An ability to write clearly and coherently using narrative, descriptive, and analytical methods.
- Knowledge of national and international political, economic, cultural, religious, and social institutions.
- Knowledge of current affairs and issues, and a general knowledge of history and geography.

Status of Media Education in India

Looking from a theoretical framework, journalism education¹ in India is on the right track. It provides, at least its syllabus provides the right mix of theory and practice with a grounding on ethics and values; and tools to help appreciate and practice the profession. However, there are problems both in the way it is envisaged to be conducted and also in its practical implementation.

One major problem with media education at present relates to the learning objective. What is/are the learning objective/s of media students? This/these could be:

- a. Learning the skill so that they can immediately work in the industry
- b. Learning the theories and concepts of communication in general and media in particular so that they can understand and appreciate the present status and nature of media

¹ Let me make a distinction between media education and journalism education, although at times these two words are almost used as synonyms. Media is an umbrella term which also covers journalism. Entertainment and education is an important part of media now. So does business. Journalism concerns itself more with collection, collation and dissemination of information in a particular user-focused way and its analysis. Therefore the teaching approach in these disciplines will be different, although there could be certain common elements. Media education was somehow negotiating with these differences.

- c. Learning the ethical and legal aspects related to media
- d. Learning how to conduct research in media studies, and so on.

It is a difficult task to do justice to all the learning objectives within say one year or two years, which most of our courses attempt to do. There is a problem in determining the focus of the course.

This wide variance in learning objective and accordingly teaching approach creates the major confusion regarding the nature of Media education. On one hand media education needs to teach students hands on how to write/photograph/film/videograph a story. That means it also needs to provide hands on training to the students regarding use of relevant equipments and software. On the other hand students also need to know about the theory part and also the ethical and legal side (journalism students particularly need a through orientation about development aspects and issues) which require a completely different teaching approach.

The second problem relates to the demands of knowing how to use the emerging and present technology that media are using now. With media becoming more and more technology driven, the praxis part is requiring extra attention. That precisely means persons who teach media students should know the technology or at least the applications and should keep abreast with the change/development in that domain. That warrants greater application by the media teachers engaged in that domain.

The third problem relate to the required infrastructure to teach the praxis part of media. Many of our university departments and institutions simply do not have the infrastructure. Even if they have, it is not maintained properly and updated, rendering it, to put it mildly, not very useful to the students.

The fourth problem is the lack of good teachers, well conversant with both theory and praxis. The current practice of University Grants

Commission (UGC) putting much emphasis on PhD degree as a requisite for a teaching position is deterring media professionals to enter into academics.

The fifth problem relate to the lack of a vigorous industry-academia interface, especially at the University level. Majority of the students at the University level are into media-studies domain and not exactly into praxis. That again deters industry to have a connect with the University departments. In fact several media houses do not want to recruit from post-graduate media department as the perception is that the students lack necessary skill and attitude to work in present day media.

These problems often lead people; especially the media practitioners question the very purpose and efficacy of media education. Therefore the need for media education needs to be reinforced.

Importance of Media Education

The UNESCO Declaration on Media Education by representatives of 19 nations meeting at Grunwald in 1982, focused on the 'undoubted power of the media' and the role they could play in the process of development, and as 'instruments for the citizen's active participation in society'. It called for 'political and educational systems to recognize their obligations to promote in their citizens a critical understanding of the phenomena of communications'.

Over the last two decades, the number of news media outlets has grown rapidly all over the world, more so in India. By end 2019, over 100,000 newspapers and periodicals were published in India. Daily circulation of newspapers was over 200 million. There were over 500 radio stations in government and private domain. More are on their way including a sizable number of community radio stations. By March 2019, there were 902 television channels in India. With over 900 million mobile handsets, India is one of fastest growing market for mobile phones. By end 2019, India has about 40 per cent Internet penetration.

More important than the numbers and figures is the fact that there has been an increased recognition of the crucial role of journalism in promoting democracy, ensuring accountability and transparency and helping the poor and the under privileged claiming their rights. This has created a growing demand for well-trained journalists.

Journalism, and the educational programmes that enable individuals to practice and upgrade their journalistic skills, are essential tools for the underpinning of key principles that are fundamental to the development of every country.

Besides, with the fast growth of Entertainment industry, advertisement industry and public relations as a profession the need for trained media persons in these areas have grown.

What is happening in the Media domain? What is the trend?

As discussed earlier, trends emerge with felt needs and maintained or altered by praxis. However, it also tries to accomplish the ideal. What should be the ideal and what are the needs of the hour- both gets reflected in the emerging trends. It is also impacted by the culture and value-system of the society.

Here is what I feel the media trends are:

1. Engagement time with media, especially on-line media is increasing, of course with wide variation across delivery platforms.
2. Audience attention span is decreasing. So much so that Attention Deficit Disorder (ADD) has been listed as global health crisis. (Bhugra 2018). Therefore it is increasingly becoming important to (a) hold people's attention, and (b) disseminate information as quickly and as wholesomely as possible.
3. Variety is increasing. This requires increasing specialized inputs in niche areas.
4. Convergence of delivery platforms, thanks to the development in digital technology

5. Increasing cross media ownership. With convergence it requires the persons who would be working in the media to be technology savvy and adaptable to different delivery platforms.
6. Social media is gaining ground very rapidly. Mainstream media is taking to the social media platforms and techniques.
7. There is an abundance of data. The challenge is to aggregate relevant data and to make meaning out of it.

And here is how I think Media Education can follow the trend or better still, trigger a trend:

How media education can match, or better still trigger the trend?

Marrying basics with praxis

It should be noted that the professional skills of journalism involve methods of knowing and thinking as well as recording and representing. Journalism students need training in the techniques of journalism, as practiced 'here and now'. Skill training is an important part of media education. The basic skills related to media: aggregating and collating information, writing, editing and presenting- must be taught to the students. As media industry is growing at a break neck speed, it is important to provide the required skill set to the students.

More 'industry-focus' is the trend in journalism and media education. Better media institutes are trying to synergize their syllabus in tune with the industry practice and requirement present and future. Providing more hands-on training is the trend. Live projects are being implemented in collaboration with media houses. With mobile phones taking the centre stage of all digital activities, it is becoming more cost-effective and logistically easier to handle.

Make Teaching and learning more collaborative

Teaching and learning have changed dramatically in the past 10 years due in part to the ubiquity of Web resources and online tools for

coursework, research, and communication. With the advent of interactive information sharing, collaboration, and user-centered design have become the new norm for online activities. Media convergence is providing new learning tools in the hands of both teachers and students. Blogs, wiki, rss are increasingly used in teaching both as interactive platforms between the faculty and students and as course work. As the young generation is more comfortable working in teams and sharing on social networks, teachers must be willing to create partnerships to produce collaborative work.

Jane Hart (2010), of the Centre for Learning & Performance technologies who compiles a yearly list of the Top 100 Tools for learning, sees four emerging trends in the tools being used in education.

The first she calls “Increasing consumerization of IT.” This refers to people using more of their own personal tools rather than institution supplied tools. Her second trend is the merging of learning, working and personal tools. Users are choosing to expand the use of personal tools like Facebook and Twitter into the learning and working environment. Her third trend is that Social tools that facilitate co-production, communication and collaboration predominate. Hart says, “Learning professionals are recognizing the huge value of encouraging participation and interaction of learners in training.” Her fourth trend is that personal (informal) learning is under the individual’s control. This means that many are using tools like Google, Wikipedia and YouTube rather than traditional sources for informal learning. There has been an explosion of moocs (massive open online courses). Quality learning resources are available on OER (open educational resources) mode. Teachers must encourage the students to take advantage of existing learning resources available on digital world besides attending physical class. The teaching should go blended way. *Blended* courses (also known as hybrid or mixed-mode courses) are classes where a portion of the traditional face-to-face instruction is replaced by web-based online learning. (Sharma and Barrett, 2007)

Media educators must learn and appreciate this change. They should gradually attempt to become facilitators of learning. The job of providing information is increasingly being done by the Internet. It is the job of the educators to help the students to locate the relevant information and process the mass of information into nuggets of knowledge.

However, for doing that the media educators need to keep abreast with the development in the domain and also with the emerging technology.

Teaching ethics and values

Technology is after all a tool. At the end of the day, the question remains: technology for what? Media pundits believe that media education must have a strong element of values and ethics. Without a strong foundation of values, media education is just skill training. At present, all over the world, there is a growing resentment against media, especially news media for increasing trivialization of content and dumbing down of serious issues. In fact a recent survey finds trust in media is at all-time low. This has to be reversed. In developing countries like India, it assumes greater importance. Hence there is an urgent need for teaching the future journalists, content creators and media managers—ethics and values related to media. As Rohit Dhankar (2014) writes, “A commitment to good education will require an understanding of the need for education in people’s lives and society, and a reasonable dose of dreams”.

More empirical research

Besides preparing students to be industry ready, media education must focus on research, mostly empirical research, that is based on experimentation or observation, i.e. evidence. Such research is often conducted to answer a specific question or to test a hypothesis. Empirical research is a way of gaining knowledge by means of direct observation or experience. Empirical evidence (the record of one’s

direct observations or experiences) can be analyzed quantitatively or qualitatively. Through quantifying the evidence or making sense of it in qualitative form, a researcher can answer empirical questions, which should be clearly defined and answerable with the evidence collected.

Majority of the future research will be need-based, and mostly industry-funded. This should be an area of closer industry-academia interface.

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Media and Journalism Education in South Asia: Need for a New Strategy for Journalism Curricula

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Abstract

Lee (2008) articulates, "The development of one's model depends on enough knowledge, experience, conceptual thinking, and teaching materials in the field."

Western ideals are labelled as 'universalism' as it influences journalism practices, courses, and teaching in diverse countries. These 'dominance' or 'neo-colonialization of mind' kind of values have had a huge influence

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on higher education structures in once colonized countries. To overcome this familiarity domination, South Asian journalism educators must have their own identifiable core curriculum.

Public and private academia syllabi are poles apart in nature. Public universities trail more traditional-focused courses while private universities curricula are packed with techno-centric options. In point, the lack of a proper direction or uniformity among several journalism courses makes the atmosphere vulnerable. For example, private initiatives follow the path of western universities now, which focus on sports journalism, multimedia gaming, advertising, cyborg studies, celebrity studies, and media entrepreneurship courses in its place of basic editing, reporting, or communication courses. This very differing approach indicates how journalism education and culture in private academia is successively swapped by a stakeholder-centred consuming public provision like an old-style conception of university learning. Public academia doesn't take the danger to modify the prevailing syllabus construction due to appropriateness of programs in their local framework and hence follow the curriculums as it is, with nominal alteration which shows acceptance of the dominance of western conception of journalism ways for higher learning, which comprises five broad categories-journalism/ mass media reporting, writing and production, communication studies, social sciences, techno-centric, multi-disciplinary managerial entrepreneurship, and media research tools.

South Asian journalism instructors have been in front of a grave disadvantage to make demanding examination approach for them and so, it additionally lifts the supremacy of Anglo-American-Francophone curricula model. Furthermore, globalization has heightened a 'Universal Hegemonic' rehearsal in journalism schooling. To tackle the ascendancy, Asian journalism educationists must search their particular prospectuses. This hunt isn't about absolute elimination of current

western syllabi and theories, but to find a local socio-political and cultural framework. Brazilian pedagogist, Paulo Freire (1972), tried to disseminate the opinion that the objective of learning is to be liberated-built on involvement and local knowledge.

Introduction

South Asia is the Asian continent's southern area which stands in for the South Asian Association for Regional Cooperation, SAARC sub-Himalayan countries, and authorities connecting countries to the west and east. It is subjected by the Indian Plate, rising directly above sea-level as Nepal and northern portions of India located on the foothills and shadow of the southern Himalayas and the Hindu Kush. The area in nature is composed and identical in the relation of political, historical, socio-cultural, economic, and learning aspects. The folks of this region are inheritors to a legacy of shared culture and evolution soaked in past. At the advent of the 21st century, nevertheless, it is among the most regressive areas of the world, in terms of economic and educational backwardness and deprivation. South Asia is surrounded by the Indian Ocean on the south and by Central Asia, East Asia, West Asia, and South-east Asian land. Current South Asia consists of Pakistan, Nepal, Bhutan, Bangladesh, Afghanistan, India, Sri Lanka, and the Maldives as the basic countries.

Education originated in pre-history, as grown-up educated the children in information and abilities believed to be essential in their civilization. In pre-literate civilizations, came oral and learning through imitation. Storytelling delivered values, knowledge, and skills from generations. As philosophies began to outspread their awareness beyond talents were readily cultured through simulation, a proper education system developed.

The term journalism is derived from French journal, Latin diurnal, or daily-The Acta Diurna, a hand-written bulletin, placed every day in

the Forum – a main public square in ancient Rome. Journalism is collecting, writing, and reporting updates, and it comprises the procedure of editing and giving away the news articles. Journalism relates to numerous media, not just newspapers, radio, magazines, and television. There are known standards of precision, quality, and style — typically editing and proofreading its news before publication. Several news establishments state of proud ethnicities of holding administration officials and organizations answerable to the civic, whereas media critics have raised queries on the answerability or accountability of the press.

In the First Amendment, the Founding Fathers gave the free press the protection it must have to fulfill its essential role in our democracy. The press was to serve the governed, not the governors. The Government's power to censor the press was abolished so that the press would remain forever free to censure the government. The press was protected so that it could bare the secrets of government and inform the public. Only a free and unrestrained press can effectively expose deception in government.

-Hugo L. Black (1971). *New York Times Co. v. The United States*. Supreme Court of the United States. pp. 403 U.S. 713, at p. 717.

Public vs. Private

Education is essential for the character grooming of single. There are many kinds of establishments accessible like private and public institutes, technical institutes, and madrassas (religious institutes). These institutions have the triangle of 3key supports; comprised of Tutors, Learners, and Core curriculum. More common are the two types- one is public and the other is private institutions. At present private schools are preferred and attractive for the bulk of the students because of their enhanced education structures, examination criteria, and information creation as compared to public schools, which reasonably are very economical and contemporarily unproductive and are trailing in their desirability.

Comparative analysis of public and private schools focusses on Teacher Quality, Socio-economic factors Influencing School Choice, Medium of Instruction, Facilities in School, Child safety, Income of parents, Quality of education, School Fee, and Student-teacher ratio.

Private schooling has an added significant subject of concern, mainly in post-primary schooling. Although private schooling is not a fresh occurrence in South Asia, new public guidelines only led to the speedy development of private schools. Besides private training, public guidelines are also being put into words for better mechanisms of budget recovery in education. This will be consummated through the introduction or escalation of payments in institutes, and numerous efforts of mobilization of non-governmental possessions. These actions are backed because capitals are limited, and is believed that they can develop the effectiveness of the school structure. Nonetheless, the impacts of such actions on a fair play may have serious repercussions on the education system and society at large. Improved outcomes influence on higher-education systems in previously colonized countries, resulted in the elimination of native knowledge from the educational syllabi. To overcome this type of knowledge dominion, South Asian journalism educationists must have their own syllabi model. In the real world, it appears, in every single case, be it theoretical thinking, teaching tools, or sufficient expertise, South Asian universities are lagging.

The Draft National Education Policy 2019 (May 31, 2019) in India, Committee Report Summary (Chair: Dr. K. Kasturirangan) articulates:

“The report proposes an education policy, which seeks to address the challenges of access, equity, quality, affordability, and accountability faced by the current education system. The Draft Policy provides for reforms at all levels of education from school to higher education. It seeks to increase the focus on early childhood care, reform the current examination system, strengthen teacher training, and restructure the

education regulatory framework. It also seeks to set up a National Education Commission, increase public investment in education, strengthen the use of technology, and increase focus on vocational and adult education, among others.”

Drifts of Journalism Syllabi in South Asia

The roots of functional journalism and journalism teaching, particularly for South Asian countries, are embedded in the colonial period and, are intensely swayed by colonial pasts. Journalism career originated its voyage in this area, by the influence of British East-India company people all through the late 18th century, and while journalism teaching by the American academics and experts in the latter half of the 20th century. The American media specialists had left an unforgettable imprint on the origins and the evolution of journalism training in the sub-continent. Seneviratne (2011) captures, “This kind of acceptance is a dangerous practice in scholarly knowledge production.”

The motives of this trusting recognition possibly are: first of all, absence of any broad research facts including evaluation resources among native media and journalism teachers’ hand; furthermore, insufficient amenities or economic restrictions in the organizations and thirdly, the accumulation of globalization, corporatization and technological involvement in the media business.

Public academia doesn’t take the danger to alter the prevailing syllabus configuration due to the need of any laborious examination of the fittingness of prospectuses in their native context. These establishments keep an eye on the curricula as it is, further stretched with a nominal variation which shows a trusting acceptance of the main western conception of journalism programs for higher learning. Generally, the current programs from these academies can be précised into 5 broad aspects: (i) communication studies, (ii) journalism/ media reporting, writing and production, (iii) techno-centric, multi-disciplinary managerial

entrepreneurship, (iv) social sciences, and (v) media research tools. This tendency seems to be a simple addition of western journalism prospectuses – an amalgamation of craftsmanship and study. This circumstance postulates that South Asian journalism mentors have been in front of a grave drawback to make a demanding examination of an appropriate plan for them and so, besides, it lifts the dominance of Anglo-American-Francophone syllabi model.

Besides, the globalization has heightened a ‘Universal Hegemonic’ exercise in journalism training. To tackle the supremacy, Asian journalism tutors need to hunt for their context-specific prospectuses model. This quest doesn’t mean the absolute refusal of current western syllabi and theories, what is at dispute - is the naïve recognition of western models and abandonment of the collective insight personified in native socio-political and cultural background. This argument backs the perception of Paulo Freire (1972), a Brazilian pedagogue, who promoted to see the aim of education as to be liberated - that the procedure of education requires to be built on involvement and that content of learning is to be made on native knowledge.

World Journalism Education Council’s data (2010) displays, a whole of 159 public and private university journalism departments/schools are giving undergraduate (Bachelor of Arts - BA/ Bachelor of Social Sciences - BSS), and Graduate (Masters of Arts - MA/ Masters of Social Sciences - MSS) degrees or Certificates in journalism/mass communication in six South Asian countries, that is, India, Nepal, Bangladesh, Pakistan, and Sri Lanka. A noteworthy number of universities in India and Pakistan are giving M.Phil. & Ph.D. degrees. A syllabi schoolwork (BA/BSS and MA/MSS) of 12 universities from this area (except Bhutan) under the SAGE Tejeshwar Singh Memorial Fellowship has found, curricula put 70% on communication and media theory (e. g., dependency, diffusion of innovation, Schramm) and 30 % on practical journalism options (e.g., inverted pyramid, Campbell & Wolseley sort of

journalism - when it bleeds it would be lead, etc.) in syllabi succeeding the western universities, the US in specific, which has very minimal or no significance compared to Asian background.

Sanjay (2012) registers that the University Grants Commission (UGC) of India, recognized as the 'UGC model curriculum' for journalism is not fully adopted in Indian universities. Additionally, lack of ample collaboration between experts and teachers, both borders consider university journalism teaching is just a detached onlooker of skilled updates and their desires. Teachers thus, face suffering to deliver any session to the experts in one hand and specialists never take teachers on board as their collaborators on the other. According to a news source, "HRD ministry asks colleges, universities to fill up over 50k professors' posts" the university grants commission (UGC) as on 04 Jun 2019, in a letter to universities asked to fill up vacancies on a priority as there is ample shortage of faculty. This implies the shortage of professors in institutions in India.

Public and private academia curriculums however have been very dissimilar. Public academies trail more traditional liberal arts or social sciences-based options while private academies journalism sets of courses are full of techno-centric options. In point, the lack of any clear-cut way or uniformity among many journalism programs makes things vulnerable. For instance, private enterprises trail the foot-path of western academies now, which centers on cyborg lessons, celebrity lessons, advertising, multi-media gaming, sports journalism, and media entrepreneurship programs as a substitute for customary reporting, editing or communication programs. This insertion shows, journalism education in private campuses is consequently substituted by additional stakeholder-center overriding the public amenity like the customary perception of university education. Integral skills for communication professionals that have been practiced to date in public universities include Critical Thinking and Ideating, Writing, Public Speaking,

Conversations – all coupled with Photography, Audio, Video, and nothing of Immersive Media (Augmented Reality, Virtual Reality) content creation and editing are much practiced.

In addition to conventional learning Private institutions also use VR and AR projects, live media projects, live newsgathering and documentary film-making projects, debates, and discussions, seminars, interviews, and interactions, which constitute the core of learning processes. Developing capabilities for Fact-Checking as well as understanding Data Analytics and Artificial Intelligence from a media use perspective. A Syllabus, designed with a focus on the requirements of tomorrow's market, retaining the relevant learnings of the past should be the right approach. Traditional way offers substantial abilities to the fresh interns on news-gathering, writing, and editing. But then again, these abilities are not adequate for time-driven journalism in South Asian background because South Asian countries seek out media specialists /journalists not only to be a writer; but a social activist, political predictor and or environment activist. Seeing the cause of the dual nature of entry to career, in tallying to the recurrent complications, teachers face problems to select a clear and contemporary syllabus. It is a well-acknowledged notion that due to the twofold nature of providing both theoretical and professional skill training in journalism, the syllabus designed in both aspects always requires to strike a balance between theory and practice.

The supremacy of American publication houses and journals encompasses the generation of journalism scholars through the area to trail the route. The American texts on journalism have to turn into the only published knowledge base for journalism learners and researchers as well. Although scholarly periodicals are the vital main concern in the growth of astute scholarship, there was a lack of journal publication in journalism throughout South Asia in the recent past. Journalism teachers hang on to the concepts from developed realms,

which results in irrelevant and dismal knowledge creation from this county. Likewise, it is obvious that information manufacture and theory construction takes room within structural restraints, and these turn obvious when a scholarly publication is measured. Inherent journalism and media instructors and even scholars coming back from the western nations have a much-reduced role in publishing paperwork with homegrown illustrations. Only lately, top publishers like SAGE and Oxford have limited labels that relate to the area, India-in specific.

With the growing internationalization of education, South Asian journalism instructors are not equipped to face the growing global imperatives in an ever-changing techno-driven world. In added verses, globalization has boosted a 'universal hegemonic' run-through in journalism edification moreover. For example, globalization (Westernization/Americanization as Globalization and West is the Best psyche) drifts lead organizations to become accustomed to business and financial reporting, environs and catastrophe reporting, etc., with certain additional importance in their syllabi, but nations in South Asia immediately need to strain on development journalism and agricultural science reporting, which are still needed to have a structured place in the domain. Instructors take this perception as normative and think through the West-enlightenment is esteem to them. These perspectives boost a naïve acceptance of the west's conception, which is a weakness in the potentiality of the innovation of native theory, dialogue, and syllabi. Before soul examining for a native plant, it is currently a must to center on the imperfections (may not be seriously imperfections but may be unsuitable and little irrelevant to the natives of South Asia) of 'west' or tailor-made curricula.

Decentralization has been considered as the fundamental to enhancement in South Asia education (Haq and Haq 1998, p. 82). Decentralization has turned into an essential topic in big countries like India and Pakistan, and likewise in comparatively minor countries like

Nepal. Numerous tasks of educating are being decentralized to the grass-root level. The tools visualized increases the part of home-grown bodies, and safeguard the simplified level of involvement by native communities. As a repercussion, it is frightening that the title role of the central government and state governments might get minimalized. This is reinforced by an upsurge of scholarship and pleas for “de-colonizing journalism prospectuses.”

UNESCO model core curriculum discusses certain generic terms that mainstream mass media organs shadowed, like editorial freedom from governments or political parties, have satisfactory financial capitals to endure that liberation and that show a proficient promise to justice, equilibrium, correctness, and moral bearing by their journalists. Founded on 3 axes: (1) including the norms, values, tools, standards, and practices of journalism; (2) stressing the social, cultural, political, economic legal and ethical aspects of journalism practice both within and outside the national borders; and (3) encompassing knowledge of the world journalism’s intellectual challenges - proposes 23 subject themes for electives, e. g. covering clashes, societal movements, deficiency, variety, etc. Only 7 of those are nonetheless, connected straight to the UN Millennium Development Goals and the others are alike to those in the programs from the west. Ullah (2012) appealed, the “exposure to this curriculum would create empathy to the existing West-centric universal understanding of journalism” because this syllabus demonstrates a strong emphasis on western-style journalism and to lesser stress on journalism targeted for developing countries like those in South Asia.

Examining New Syllabi Approach

Any program missing the national/native/ indigenous awareness should be overruled on the ethical ground too. Our civilization signifies old society with a recognized past of 1000s of years and having a discrete cultural individuality of its own. It is the heir of culturally rich

advancement deep-rooted to the Vedic era. This realism must not be overlooked while scheming and emerging the syllabi.

The latest shortcomings of West's values for journalism, its training, and prospectus inspire many Asian scholars to drive up with original ideas concerning journalism prospectuses. Not alone in Asia, African journalism intellectuals Dube (2010), Shaw (2009) and Sk Jindal (2012) have faith in 'Ubuntu' philosophy (communalism, interdependence, humanness, caring, respect, sharing and compassion) and the shared danger which goes through views, customs, value-systems and socio-political institutes and performances in African societies may be a power for journalism teaching. Dube (2010) addressed, "because of this belief, some African journalism scholars argue that 'Ubuntu' philosophy should underpin African journalism curricula."

These reflect that the straight journalism programs and education are fronting a continuous challenge. Organization of the World Journalism Education Congress 3 times earlier also reverberates, journalism education is undergoing a more or less form of anxiety and it appears, the power of fighting Anglo-American- Euro-centrism is improved and getting tougher day by day from the facets of Afro-centrism and Asia-centrism. The main cause of this change possibly is intensely rooted in the need of any clear-cut meaning of what truly 'journalism' is - is it a portion of a wider media arena or a discrete area? There is no settlement on the subject among journalism teachers and specialists. Neither is there a common opinion on whether it is a line of work or a job. Contradictory considerations of the notions of 'journalism profession' and 'journalism education' have also been broadly discussed worldwide for decades. The other item we wrongly assumed that journalism learning, journalism exercise, and maybe journalism lessons are not interweaved to one another. But, in real, journalism teaching covers in the professional journalism run-through. Misinterpretation also ascends from the severe difference of the task of university learning,

the quick fluctuations of industry climate, and a need for standard equilibrium among these two. There certainly is a need to advocate to speak of experiments modelled by new economic, technological, cultural, and social truths and to make journalism learning varied, inclusive, and local.

A move from the 'dominant' exemplary to the 'local' would take a while with liberal financial plans and research inputs. Most essentially, journalism learning through South Asia is however need to have the 'rigor' that can yield the domain to the eminence of a visible position liberated discipline. Like numerous other nations, it is still problematic to guess 'what is correct' with journalism teaching in the South Asian nations at the moment. This is due to the disappointment of journalism specialists and researchers who not once settle despite the discipline having all the prospective of being one of the furthestmost sought-after disciplines and imposing a very favourable market. Journalism teachers, consequently, must consider that the disagreement between the specialists and tutors would carry on, however, they must make effort together on the dynamic subject of nurturing the worth and the eminence of journalism teaching in this area. Instructions on research to journalism scholars or enclosure of extra research options in syllabi are thus significant for a scholarly growth of journalism education. Since the result of this change would enable forthcoming journalism instructors to yield some innovative and possibly would yield a native set of model curriculum.

Conclusion

The general argument demonstrates that Western morals in the realm of 'universalism' have a huge influence in proficient journalism rehearses, syllabi, and working out in South Asia. Nonetheless, the current variation of Western-style ways substances for journalism teaching, the appearance of 'Ubuntu' in Africa, and concept of 'Development

journalism' in Asia (social amendment agent) display that the West impression of journalism teaching is not the only epitome and the rest of the domain consequently should not assent that idea without expressing doubts. It is also factual that a de-westernization of journalism education, training, and curriculum improvement has an epistemological and socio-politic-economic aspect. Even though journalism run-through and journalism education are inter-connected, one should not detach learning from training and the politically aware economy of their dominion.

The prevailing bond amongst the West and East needs to be re-oriented from the tradition-tamed theme-object point to at least subject-subject point and inverse the present subject-object position of journalism programs, Asian media researchers must reposition the crucial purposes of journalism readings through distinguishing the inharmoniousness of Western models and philosophies. The procedure of negotiations among the native media specialists, investigators, and academic world for crafting an amalgamated strength is an imperative sought-after assignment right at the moment.

Likewise, inspiration in captivating indigenous topics understandingly and the West discourse indifferently is crucial to make the undertaking successful. The extra matter is that in the meantime the commencement of journalism teaching at the university level over a 100 years back in the West, the discussion present is a replication of the let-down of syllabi struggles. The current growing responsiveness by the movement of West-centric preconceptions in approaches, ideas, and limits of that archetype echoes amongst scholar from Asia that there is a requirement of the addition of ethnic background to study journalism and the syllabus. Distant from that, both theory and practice should be given to both private and public institutions for improved results so that the visible wider gap can be filled.

To conclude journalism learning is an art - not a universal formula, and hence there is no science for preparing scholars for a journalistic

line of business like there is no universal model of a media system. A method of infusing students with balanced theory and practical skills will surely cultivate their intellect of inquisitiveness, and commitment and will empower them to cognize the starring role of the mass media initially in a personal space, and subsequently by the contradictory regional and globalized space and culture. A robust critical thinker who knows about geography, history and the mortal condition of humanity will appreciate why happenings play out as they do. Therefore, it is clear that the final goal of journalism learning should be to mend the practice by taking the moral values, customs, and culture with them.

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Visual Merchandizing of a Social Taboo called the Periods: A Study about TVCs of Sanitary Napkins in India

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Abstract

Menstruation is a natural biological process and an integral part of a woman's life. In India, this process is commonly known as periods, and except few pockets of the country, the Indian society considers menstruation as impure and attaches many stigmas to it. Society imposes various restrictions on the menstruating woman, including seclusion and ban on entering religious places. Television commercials of sanitary napkins have a great role to play in the formation of opinion, perceptions and attitudes about the periods. But ads sometimes evade dealing with the subject directly and quite creatively tend to spread misinformation about periods. In this framework, a qualitative, as well as quantitative content analysis of total 78 television ads of 12 popular Indian brands

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of sanitary napkins, has been carried out based on various parameters like use of the word period, public display of pads, fluid color is shown, a depiction of premenstrual syndrome, storyline, tag line, social taboo, social message etc. The main objective of content analysis is to trace out how these advertisements are portraying this complex subject of social taboo through visual narratives and convince their audiences to buy their particular products.

Keywords: Menstruation, Social Taboo, Visual Merchandising, Periods, Social Stigma, TVC

Introduction

Menstruation is an integral part of a woman's life. It is a natural phenomenon which tells that a female is ready to reproduce or simply to become a mother. In 28-4 days, women bleed through their vagina. Every month an egg is produced by the ovary. For the protection of the future of baby, a layer is developed inside the uterus. As fertilization does not take place, the coating breaks itself and release through the vagina. In common language, we know the process as periods. Periods are a natural biological process through which every woman go through, every month around half of her life. In Indian society, menstruation is considered impure, which makes it an uncomfortable subject to discuss at a public place. Society imposes restrictions on the menstruating woman. This practice has created a negative attitude toward periods, due to which the subject has become unmentionable in the community. The social taboos around periods result into many social and health problems like lack of awareness, unhygienic practices, vulnerability to reproductive tract infections, low esteem among young girls, unnatural deaths etc. In the historical judgement pronounced by the Supreme Court in Writ Petition (Civil) No. 373 of 2006 Justice Chandrachud said, "treating menstruation as polluting or impure and imposing exclusionary disabilities based on menstrual status is against dignity of woman". "Social

and religious stigma on menstruation must go; it is a form of un-touchability” (Chowdhary, 2018). The problems created by these social taboos are really painful. There is a lack of awareness among adolescent girls when they first experience it. These social stigmas also give birth to unhygienic practice like using old cloth for several times without exposure to direct sunlight, sleeping with animals (cows and buffalos), Hygiene-related practices of women during menstruation are of considerable importance, as it has a health impact in terms of increased vulnerability to reproductive tract infections.

In the modern world, TVCs of sanitary napkins play a substantial role in the formation of opinion about periods. They provide first information about periods to many young girls and boys. The problem which arises here is they have the sole purpose to sale their product, for which they are ready to spread misinformation about periods. They also carry the society social taboos and stigma in their TVCs. The ads often do misinterpretation of periods. One thing is common in all the ads that before using the sanitary pads of particular brand, women are shown less confident and worried. Still, after using the specific brand, they are highly confident and bold.

All these ads show the blue gel, but women don not bleed blue. Advertisements do not display it as red which again makes period a matter of shame. Hiding mensuration is still hiding an important aspect of women, i.e. hiding her gender identity. Periods are unique thing which happens only to women and helps in creating a new life.

Research Objectives

The main objective of this study is to inquire into the Indian television commercials of sanitary pads in search of finding their ways of presentation of narratives related to social taboos surrounding menstruation and collecting opinions of educated youths on the content of these TVCs.

Research Questions

- Do the advertisements of sanitary napkins carry existing social norms and taboos related to the periods in Indian society?
- How far these advertisements portray the genuine health concerns of the females while selling the product?
- What is the perception of female and male youths about the advertising narratives and their treatment of the issue in these ads?

Significance of Research

Sanitary pads had been introduced long back in India, but during the last three decades, visual merchandising of sanitary napkins has exponentially increased. As the satellite television channels have reached to the remotest villages, it becomes imperative to enquire into how the corporate sector is selling their products. This study will benefit the consumers as well as the manufacturers of sanitary pads. The researcher is trying to identify gaps between the presentation of visual content and the perception of its young targeted audience. It will help the ad-makers to find out where they lack vis-a-vis the mindset of the young viewers. Also, it will help the advertisers address the young minds to ensure more inclusive and gender-sensitive social environment. Findings will also be useful in further research in this field because lots of new products for the menstrual cycle are launched in the Indian market.

Review of Literature

Many studies have been done on menstrual hygiene practice among girls of India and myths around menstruation. Still, not many studies have been done on the advertisement of a sanitary napkin. The sanitary napkins had been introduced in the Indian market in the late 18th and early 19th century. The catchwords being “hygiene”, “cleanliness” and “comfort”, the advertisement brought to the forefront of Victorian ethics of controlling the markers of sexuality. Manufactured by Southall

Brothers and Barclays from Birmingham and England, it was initially distributed in Calcutta, Bombay, and Poona retailers. Tucked in the seventh page of the newspaper, along with other health-related articles and advertisement, it was asserting its role as a medical product. As yet, the pad was not marketed as a necessity but as a source of comfort and hygiene. Organized sanitary napkin producers targeted upper and middle-class audiences in the early 20th century (Chattopadhyay, 2016).

By 1929, Kotex was being sold in India as “economical.” Soon, looking to enhance their credibility, advertisements claimed that women had a role in improving their designs. In America, the campaign targeted the new “modern” woman. The Lord and Thomas agency in the US began to tie Kotex to the image of the modern woman “who lives every day of her life” and “fills every day with activity.” Before 1947, the ads were primarily directed at the European and Anglo-Indian population. By 1954, an advertisement showed Kotex seeking to create a value of association with other “modern Indian women” too (Chattopadhyay, 2016).

According to a study conducted by the Tata Institute of Social Sciences (TISS), half of all adolescent girls have no idea what menstruation is when they got their first period. This study used the data of about 97,070 girls collected by 138 earlier studies on menstrual practices in India, between the years 2000 and 2015. Key findings of this study were ‘eight of ten Indian girls are not allowed to enter religious shrines when they are on their period; six of ten girls said they are not allowed to touch food in the kitchen, and 3 of 10 are asked to sleep in a separate room, half of all adolescent girls had no idea about menstruation when they got their first period’ (Pratap, 2016). This report further shows that religious taboos and restrictions faced by girls are very common, none of these restrictions has any scientific backing and scientific knowledge about mensuration among girls in India is inadequate.

Eight of ten Indian girls are not allowed to enter religious shrines when they are on their period; six of ten girls said they are not allowed

to touch food in the kitchen, and 3 of 10 are asked to sleep in a separate room. That menstruation taboos still have firm roots in Indian society was revealed in a study by the Tata Institute of Social Sciences (TISS). Funded by the UNICEF and published in the British Medical Journal, the study tried to find out how much access adolescent girls have to menstrual hygiene in India (Pratap, 2016).

How menstrual products are represented in Indian TV commercials has a lot to do with how society perceives menstruation in the first place. Not only do these ads depict society's stigmatised view of menstruation as being filthy and taboo, but they also further validate it. Advertisements are made with the sole purpose of selling the product. It does not matter, then, if they manifest the negative cultural perceptions surrounding menstruation, and, as a result, strengthen the stigma attached to women's bodies. As long as the product is selling, it is all good.Perhaps Indian ads could start with referring to menstruation directly, without shame or hesitation, and not dehumanize menstrual flow as they do currently. A direct conversation between the mother and daughter, with no use of euphemisms. Maybe they could even involve the brother or father in the dialogue, and stop adolescent girls from being embarrassed about a normal, physiological process they undergo every month (Bhardwaj, 2017).

According to another study, 'while they (ads) do not promise complete elimination of menstruation, they do promise to effectively hide it so that the women can achieve their goals in life'. According to the research overall, the ads in the study have a dominant theme of becoming successful in life, especially in the areas where men excel. Also, by using pads they enjoy 'not just success, women also learn to be confident – but all of this is possible when women can transcend their bodies as men do; which translates to being able to tackle menstruation. Any presence or mention of menstruation renders them incapable of tackling other problems. The advertisements indulge in this exaggeration by actively trying to normalize the absence of this difference' (Verma, 2015).

In an important judgement announced by the Supreme Court of India regarding the entry of menstruating women in the famous temple, *Sabarimala* decided against the judgement given by the Kerala High Court banning the entry of female above ten years to below 50 years. Five-judge constitution bench gave a historic verdict allowing all age girls and woman to enter in the place. Justice Chandrachud said all individuals are created equal. This verdict further announced 'excluding women from worship by allowing the right to worship to men is to place women in a position of subordination. The Constitution should not become an instrument for the perpetuation of patriarchy' (Choudhary, 2018).

The Bollywood movie *Padman* (2018) helped bring this issue in the newsroom and public domain. *Padman* is an Indian comedy-drama film directed and written by R. Balki, featuring Akshay Kumar, Sonam Kapoor and Radhika Apte in lead roles, Inspired by the life of Arunachalam Muruganantham, a social entrepreneur from Coimbatore, Tamil Nadu. It is based on the short story "The Sanitary Man of Sacred Land" in Twinkle Khanna's book *The Legend of Lakshmi Prasad*, which is inspired by the life of Arunachalam Muruganantham, a social activist from Tamil Nadu who introduced low-cost sanitary pads. This film successfully depicts various complicated issues of socio-cultural debate on this issue. This film can be credited for bringing this issue of menstruation in the public discussion and lots of content was published in the mainstream media after the release of this film. This issue was also discussed in the television studios by the national news channels.

Period: End of Sentence (2018) is a documentary film directed by Rayka Zehtabchi about Indian women leading a silent sexual revolution. The film stars Arunachalam Muruganantham, Shabana Khan, Gouri Choudari, Ajeya, and Anita. The documentary follows a group of local women in Hapur, India, as they learn how to operate a machine that makes low-cost, biodegradable sanitary pads, which they sell to

other women at affordable prices. It not only helps to improve feminine hygiene by providing access to basic products but also supports and empowers the women to shed the taboos in India surrounding menstruation – all while contributing to the economic future of their community. The film is inspired by the life of *Arunachalam Muruganatham*, a social activist from Tamil Nadu, India.

Research Methodology

Content Analysis

It refers to a research technique for the objective, systematic and quantitative description of the explicit content of communication (Berelson, 1952). A qualitative, as well as quantitative content analysis of total 78 television Hindi TVCs of 12 popular Indian brands of sanitary napkins, is carried out. The sample includes all type of advertisements of sanitary napkins available on YouTube (during the year 2018) including commercials as well as social advertising. The samples ads belong to the companies - *Whisper, Stayfree, Don't worry, Pro ease, Sofy, Wonder wings, Nine, She, Savidha, V wash, Kotex, Befree*.

Initially, all kinds of TVCs about sanitary napkin were randomly searched on YouTube and found more than 150 ads of sanitary napkin from India as well as from other countries. Indian ads included *Hindi, Bengali* and *Telugu* ads. After removing repetitive ads and giving representation to all the brands total of 78 Hindi ads were selected for the study. These ads were further analyzed based on nine variables and parameters. Each TVC was carefully watched for more than 4-5 time, and data were noted on the data sheet. After this, data were quantified in frequencies and percentage with the help of SPSS to get the tables and graphs.

Focus Group Discussion

It is a method to get the qualitative and in-depth descriptive data about the perceptions, opinions, beliefs, attitudes of the respondents on a

particular issue, problem or phenomenon. Focus group suitably served the purpose of this study. This method helped to get in-depth information about the event being studied. The participants shared their open thoughts otherwise difficult to obtain in surveys. Also, Group interaction encourages the participants to speak and develop a connection with the concept, which is not possible in personal interviews. Convenient Sampling has been chosen out of the students perusing UG and PG degree at Central University of Jharkhand during 2018. Participants were from different departments of the university including Geo-informatics, Water Engineering, Applied Physics, English, Energy Engineering etc. The participants share the same educational background and belong to various parts of the country, so represent contemporary Indian youths. They all are educated and having directly or indirectly connected with girls as they study in a co-ed education system. Three group discussions were conducted - only male participant, only female participants and both male and female participants, having 8-12 members in each group.

Based on the data collected through content analysis, three focus groups were conducted to understand the perceptions of youth about these ads and periods. A total of thirteen ads were screened before the focus group participants. The selection of tested ads was made to include both types of ads, i.e. firstly, those ads which do not show any issues related to periods and secondly, ads which tried to touch the problems of periods in our society. The screening of ads was done in two slots (7 ads + 6 ads). The duration of each focus group discussion was around 60 minutes. These focus group discussions were recorded with the help of a video camera and analyzed later on.

Data Analysis

Articulating the word 'period' is a big taboo in Indian society. It is a thing which is discussed within female friends and female members in a family. Most of the girls in India have not heard this term before their

1st periods. This particular question helps to identify that do ads agencies consider this in their mind and try to make people aware about periods, though the data we can see that 51% of ads have not even used the exact term 'periods' for even once. Around 44% of these TVCs have used the term 'Periods' only once.

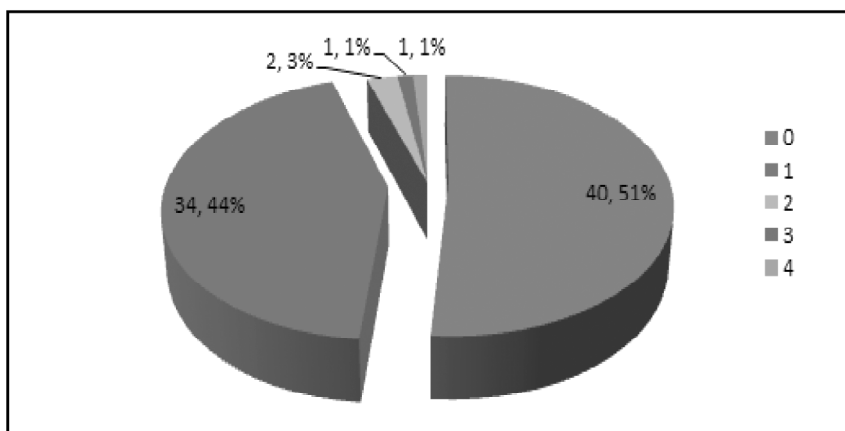


Figure 1: Number of time term has been used in a particular TVC

These data show that the advertisement of sanitary pads is carrying the tradition of not mentioning the subject. The term which they mostly use as a replacement of 'periods' are 'un dino', 'those five days', 'wo paanch din', etc. Characters are not even speaking the word 'period' in the commercials. Menstruating females can only understand these Ads. It makes difficult for others to relate with the advertisement and especially males who do have many ideas about it before their marriage as their family never discusses it with them, this was revealed during the focus group discussion with the boys. These advertisements carry the social taboo, i.e. periods are a subject which should not be discussed in public, and it should be kept as secret. It also shows that advertisers are not interested in creating awareness by removing the social stigma around periods; they are interested in the sale of the product only.

Not even in a single ad fluid is shown as red. In 68% of the advertisement's fluid is not even shown and in 32% of the TVCs have shown the color of the fluid as blue which may lead to a wrong interpretation of the product. It complicates the message disseminated through these ads and again only the menstruating women can relate to it. This fact also proves the fact that these ads support the existing social taboo of hiding the blood of periods, and they are not to change the mindset of people regarding protecting the period blood.

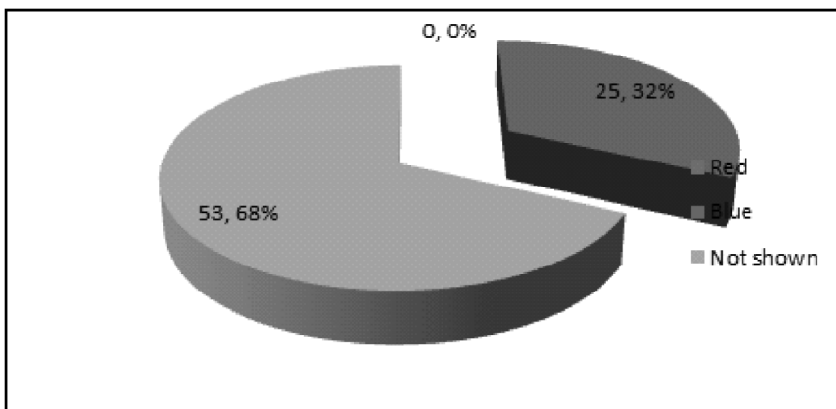


Figure 2: The fluid colour on the pads shown in Sanitary Napkin's TVCs

Why an advertisement of the sanitary napkin cannot show red fluid instead of blue on the pads, there is no such logic behind hiding the color of the fluid. By not showing it red, ad makers are making these ads indirect and make it difficult for the audience to understand them, especially the young boys. It is important to clear the doubts of young boys and girls about periods because this will shape the person. In the focus group discussions, few boys expressed that showing this will make boys more sensitive towards women, and they will start considering women as stronger enough to deserve equal strata in society.

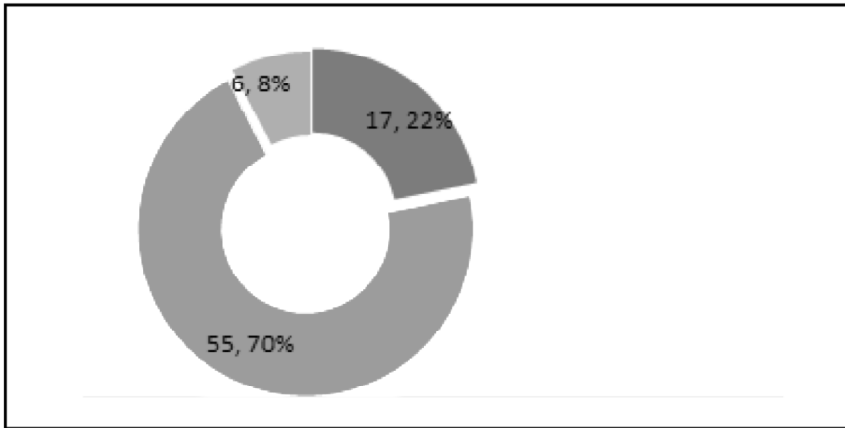


Figure 3: Number of times sanitary pads/napkins have been shown in the ad

This graph shows that in an advertisement for sanitary napkin how many times the product has been shown to its consumers. Here we are talking about the pads without its package. In figure 3 it can be seen that 70% of ads show the pads once and it can also be perceived that in 22% of ads makers do not show the pads which leads to a conclusion that ads do not intend to remove social taboo rather it carries the social taboo of hiding menstruation from people. It is strange enough to see an advertisement with no reference to the actual product to its consumers. It has added another stigma to the existing social stigmas around periods. There is a serious need to open a public discussion about periods through these ads. Some of the sanitary napkin's brands have started the debate but more on the digital platform. Social Campaigns by companies like 'touch the pickle' by Whisper. And 'mujhe pankh de do' by Stayfree. The consumer of digital content is predominantly youth which is more open to this issue, but this is also needed to reach to the wider masses also, and TVCs can be an effective tool for this.

In most of the advertisements, women are portrayed quite inversely before using a product and after using the product. Initially, they are shown under-confident, irritated and tired, and behavior of the user or lead character suddenly changes after using the sanitary napkin as she becomes highly confident and high on her sprits. She starts to enjoy everything happening around her.

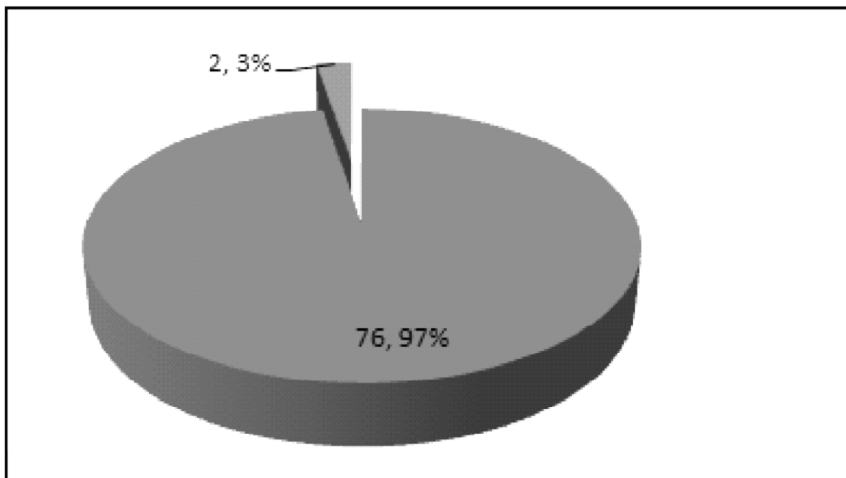


Figure 4: Increase in the confidence of women after the using the product

In 97% of these ads, women during her periods are shown more confident after using the particular brand. These ads portray that after using their product, a menstruating woman can do anything. Practically, it is very difficult for a woman to perform physical work like dancing, playing sports, going on an adventurous trip, climbing mountains, etc. During her periods if she can do these things it is only because of her will power, positive attitude towards her periods and also every female has a different experience in their periods, i.e. PMS (Premenstrual Syndrome) are found mixed in different females. Most of the TVCs in their storyline uses the fear of staining among women and even increase

it to some extent, which comes from the social stigma of hiding the periods.

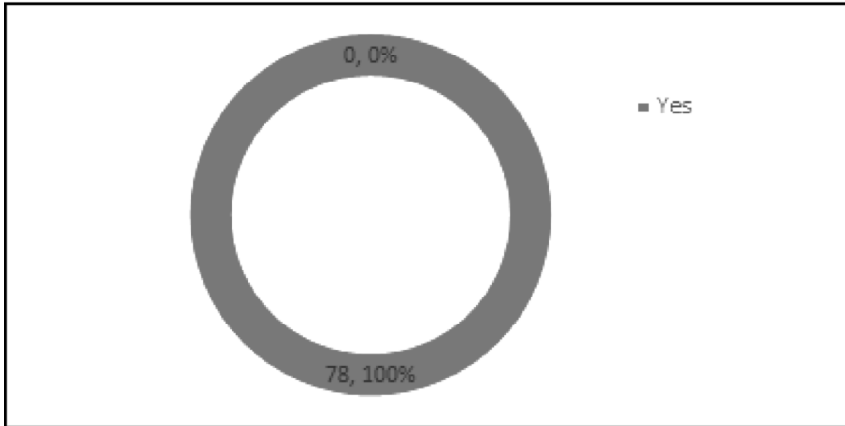


Figure 5: Do these TVCs carry Social Taboos?

It can be understood from earlier figures that ads of sanitary napkin carry a social stigma and also create new taboos around periods. Figure 5 makes this point clearer as 100% of ads have big or small taboos, which means that ads makers are more concern about selling their product rather than spreading awareness about the removal of social taboos. By not talking about its ads are not considering the health of women in this country which is dangerous for the society itself.

There are many social taboos associated with periods in India. The menstruating women are not allowed to enter into kitchen and temple, not allowed to touch food and especially pickle, not allowed to water the plant, not allowed to celebrate the festival, not allowed to bath during periods, not allowed to perform rituals, not allowed to eat in regular utensils, not the allowed to touch the other gender, treating menstruation as a crush to women given by God, treating the menstruating person as impure or untouchable.

Table-1 : Description of Social Taboos

| S. No | Social Taboos | Frequency | Percentage |
|-------|--|-----------|------------|
| 1. | Using the word 'period' itself in public | 32 | 41 |
| 2. | Not allowed to participate in daily | 1 | 1.3 |
| 3. | Hiding the blood of menstruation | 78 | 100 |
| 4. | Hiding the pad | 10 | 13 |
| 5. | Isolation from society | 1 | 1.3 |
| 6. | Not allowed to go out | 1 | 1.3 |

The most common social taboo which is portrayed in all the advertisements is hiding the blood of menstruation, 41% of ads have not used the word 'period' in their ads, 10% of ads have put the pads out of sight from its audience, women also keep their pads hidden in their home from the male members and children. These sanitary napkin's ads carry forward this taboo in their ads. 1% of ads show women not allowed to participate in normal day-to-day activities, 1% of ads show women's isolation from the society, 1% of ads show that menstruating woman is not allowed to go out. The data reveal that these ads do carry the pre-existing social taboos associated with the periods.

Table-2 : Presence of Social Message

| SL | Social message | Frequency | Percentage |
|----|----------------|-----------|------------|
| 1 | Yes | 29 | 37 |
| 2 | No | 49 | 63 |

Social messages have the potential to create awareness among its viewers to empower society and bring change in the mindset of people for better. Out of 78 ads, only 37 per cent of ads have a social message. It proves that advertisements target only selling the product and creating their branding. These advertisements are related to women who contribute all most 50% of the population, but they are left behind.

Table-3 :The relevance of Messages to Menstruation

| SL | Social message relevance | Frequency (n 29) | Percentage |
|----|--------------------------|------------------|------------|
| 1 | Yes | 8 | 28 |
| 2 | No | 21 | 72 |

Further, it can be seen that those ads that have a social message in it, how they are relevant to menstruation. From table 3 and figure 8 we can see that Social message which are present in these ads have no relevance to menstruation only in 8 ads out of 29 ads, i.e. 28% have a direct message regarding periods, rest 72% of these ads do not have a social message which brings any impact on bringing any change in how menstruation is perceived in Indian society. The notes are more focused on women empowerment like work late, do adventurous things, play games, bring gender equality do physical activities during periods, but do not directly address the social stigma related to periods. Bringing change in the women health and uplifting women through it in the society will also result in women empowerment eventually. Only talking about it will not help.

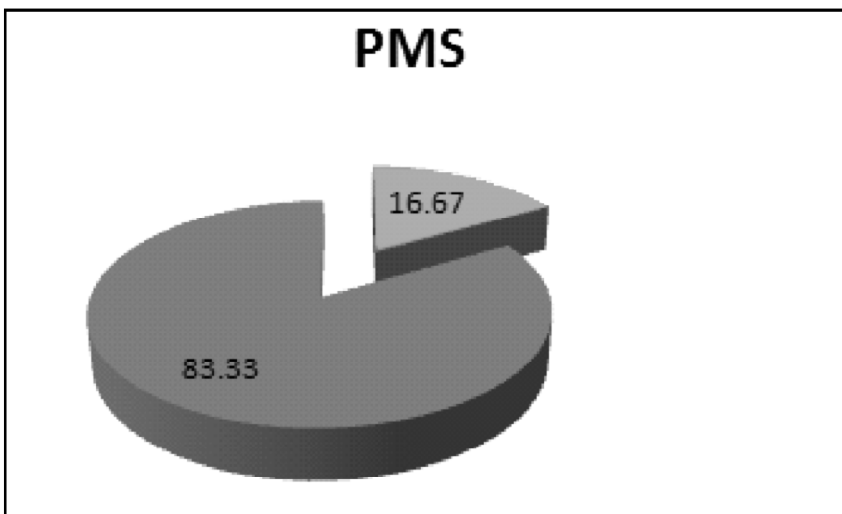


Figure 6: Talk about Premenstrual Syndrome (PMS)

From the data, it is clear that sanitary napkins TVCs do not talk about PMS only 17% ads have shown PMCs, and 83% do not speak about PMCs, but by not talking about PMS these ads misrepresent periods. Some ads have represented PMS in a misleading manner which gives a wrong impression of periods, due to false representation of PMS people tends to assume that if a girl has a bad mood or irritated, she is on her periods. It may not be that case she may have some serious issue which needs the attention of another person, but due to this miscommunication, it will be neglected. It is also recommended that ads should not highlight only a few PMS but discuss other PMS too.

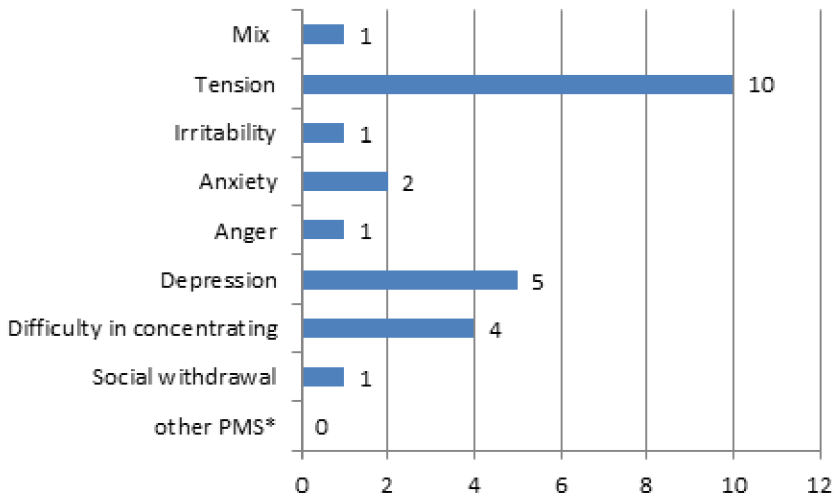


Figure 7: PMS included in the TVCs of Sanitary Napkin

**Insomnia, Dizziness, Bloating, Breast tenderness, Tiredness, Joint or muscle pain, Headaches, Fluid retention, Constipation, Diarrhea, Mood swings, and concentration difficulties.*

We can see that tension has been shown for the maximum time, i.e. 13% followed by depression (6%), Difficulty in concentrating (5%), Anxiety (3%), and 1% for social withdraw, anger, irritability and mix.

Apart from these PMS other PMS have not been shown in the ads because of which people do not get proper knowledge about periods. Staining is not the only issue which needs to be focused on. Apart from its PMS needs to be given more importance, because it will provide more information about periods.

Focus Group Discussion- I (all male participants)

Out of a total ten participants, Ravi Shakya was the most active participant. According to him, periods are normal biological process; thus, he is comfortable while watching the sanitary napkin's ads with his family. He expressed his surprise why ads give so much trust upon hiding the stains of period blood. He shared that, "when we were kids, we used to get stains on our clothes because of poop and pee. We also get stains due to sweating. These things are considered as natural as periods, but I do not understand why we differentiate between them." He also added, "These ads should focus on the real issues which are related to periods apart from just creating a taboo to hide periods".

Another participant, Aditya Maurya accepted that he does not feel comfortable while watching these ads with his family. He said, "I generally change the channel if these ads flash on TV". But he said that this trend needs to be changed. Rajnish Ranjan said, "When I asked my mother about pads, she said that these are not related to you, and she tried to hide the packet". According to him, women themselves have made this topic an alien. Besides this, he also added, "sanitary napkin's ads just mislead the audience as they have a prime objective to sell their product."

However, Ashutosh Bhagat suggested a story plot for these ads in which a father interfere in the discussion going on between grandmother and her granddaughter about using cloths. Father gives a sanitary napkin to her daughter, signifying, that we should change our traditional ways if it harms our health. While Suraj Behera suggested that everyone should treat this as normal so that women will not feel shy to talk.

In the group, discussion participants agreed that in advertising is a great source of information for the new generation, and ad makers should depict this issue without any hesitation rather just showing negativity surrounding the staining part. Participants also felt that there is dire need to change the thinking of men and women in society and advertising has the potential to change the mindset of the young generations. Besides, participants also opined that women and men should even start a discussion on this issue, and a mass campaign should be carried out by various organizations to make people aware of this issue.

Focus Group Discussion-2 (All-female participants)

Few of the girl participants did not participate in the discussion actively though this topic was directly related to them. Among these participants, Deepsikha and Aryama Urja were a bit of clarity about their views. Deepshika even asked a question about the period that why cannot people treat periods as a normal phenomenon. She also suggested that like condoms periods should also be discussed more often. She praises some of these ads. Aryama Urja indicated that the situation is better as compared to the past. In previous generations, no one even dared to talk about these things to boys and also share her experience related to periods. While discussing the matter, she also shared her experiences; once while travelling, she realized that, she might get her periods, so she quickly asked her male friend to buy sanitary napkin for her. Her friend reacted normal and bought her a packet of a sanitary napkin. She said that “things are changing because of movies like ‘Padman’ and web series. People nowadays are more aware of periods”.

Shravani Banerjee told, “she feels shy while purchasing pads with any male friend and also shopkeeper wraps the pads with paper or plastic so that no one could notice it, which indicates that everyone hesitates and hides this matter. So even after watching these ads, there is not much change in society.” Sumedha Surbhi suggested that ads related to pads do not allow to think everyone periods as a normal

process because they do not transparently show the message. These ads are more or less indirect in their presentation and more often create confusion in the minds of those who do not have any idea about it. However, Tanushri Gorain feels, "Even after so much of awareness in the city, issue remain untouched in the backward rural area where peoples are not aware of the problems related to periods like a need of using a hygienic product". She farther adds that these ads could have created enormous awareness, but now they are doing this only among those who are already aware of these things."

In the group discussion, some participants were pretty satisfied with these ads because they can decode the message as they are menstruating girls; they understand the codes like '*un dino*'. Social practices have become social norms. These girls practice the same kind of social taboos for years; therefore, they take it as normal. In a normal house, women do keep their periods secret from men they do not discuss it in public, hide their pads from others. We have seen in the first focus group discussion that how Rajnish's mother hide pads from her son. Somehow or the other women feel shy about talking about it. But some girls do feel the other way around they have understood that there is a need for creating awareness about periods and believed that ad makers need to change the motive of ad making.

Focus Group Discussion-3 (Boys and Girls participants)

Participants of this group were quite interactive and filled with energy. They were able to express themselves without any hesitation. Out of all some participants like Ujjwal, Soma, Suchismita, Krishna, Deepshika, Sayanti were more active than others. When they were asked that do, they feel comfortable watching these ads with family Krishna responded that "Earlier I was not able to understand these ads but now with the awareness created by social networking sites, government programs, movies, etc. I can understand these ads, and I also watch it with my family". Soma said, "male is alienated from this issue, even in upper-middle-

class male do not have an idea, or if they have the idea then they pretend to not to understand the ads or do not watch the ads”.

She also added, “Ironically in India, males talk about everything except periods. Ads do not show the real color of blood; she expressed that it is completely a perfect view that if a pad is given to the girl, she can change the whole world and everything becomes well; all issues regarding periods problems are solved. While Deepshikha says, “When I was a kid, I asked my mother about these ads she did not respond me well she felt shy and did not give me a satisfactory answer. These ads show that once a girl enters her periods, she becomes mature and grown-up, but the period is not a parameter to judge the maturity of girl”.

Suchismita says, “Everyone is not so much privileged to know all the things. No information was given regarding how to use pads and how to dispose of the pads and how can a pad solve PMS. There is no logic in the narratives of these ads”. Manish believes, “most girls do not talk about these issues”. He shared his experience of buying pads, “once I asked for a pad for my sister when I asked about pad, the shopkeeper asked me for whom. His way of asking was not normal. This mindset needs to be addressed”.

Ujjwal said that, “advertisement begins with a different storyline and ends with showing the pads giving no clear idea about the concept to many viewers. The ad maker is lost in the content and also there was not positivity in few ads. Social taboos are created by these ads”. Sayanti Palit expressed that in the ads you get your confidence when you are able to hide it, it should be reversed in fact.

Discussion and Conclusions

Sanitary napkins TVCs are indirect ads not touching the topic directly. Somehow, they convey about the quality of their pads, but again TVCs do not talk about its usage and features of pads in details. The storyline

in the advertisements focus predominantly on stains and create fear among menstruating women. And ultimately feel low confident during their periods if they do not use a particular brand of a sanitary napkin.

A non-menstruating person finds it difficult to understand these ads. Despite advertisement on a mass media platform being indicative and indirect ads fail to reach to all the sections of the society. Ad makers design the message in such a manner that male members, especially youngsters, do not understand. At the same time, purchasing power lies with the male members in the family in India. Therefore, it is necessary to convince males to buy the product to increase their sale.

Total 51 percent of ads do not use the word period. Whereas in 68 percent ads, fluid of periods is not shown, and in rest of the ads, it is depicted as blue. Similarly, open pads are not shown in 22 percent ads, whereas 70 percent of ads portray once. It proves the fact that television advertising of pads carries forward and re-enforce the existing social taboos like hiding menstruation from society by not talking about it, hiding the color of the blood of periods. By not portraying the issue simply and directly TVCs make it even more complex to understand. These ads mainly focus on the problem of staining. Every time a girl suffers from periods, she is either shown tense, worried and irritated, very few ads have shown it as a positive thing. Also, 83.33 percent ads do not prefer talking about any of the symptoms of premenstrual syndrome (PMS) and only rely upon the tension and worry. Most of the ads give no social message relevant to periods or removing social taboo.

These ads focus more on women empowerment story, they show lead character as a superwoman who can do anything after using a pad in her periods which is practically very difficult to achieve in real life. In all the advertisements, a social taboo is present, and 97 percent ads show enhanced confidence in the female after using the product.

The quality of government ad is very poor. In the advertisement of 'suvidha sanitary napkin' the mother of a girl asks her not to go out during her periods and also talks about her marriage at very young age instead this the storyline could have been more progressive. Sanitary napkins' TVCs seem to propagate the message about their product but evading from dealing with the issue from the front and creating awareness by removing social stigma.

Based on the discussions of all the three Focus Groups it can be concluded that today's youths are quite open discussing this issue they do not feel shy watching these ads with their family but also, they are ready to talk about the period. Male participants were quite active and found prepared to listen to this issue. All the participants consider advertising a powerful medium for spreading awareness about the taboos associated with menstruation thus they also feel that ad makers should not deal with this issue indirectly rather need to portray this issue with more reality and transparency. Participants also suggested that Ad makers should include more male characters in their ads.

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Mobile Application Usage: A Comparative Study of Non Hearing-Speech Impaired and Hearing-Speech Impaired Individuals

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Abstract

We are living in an age of technological advancement in which communication is becoming easier day by day. Internet, laptop, smart phone and notepad are necessities rather than luxury. New media is becoming a platform which is more engaging, entertaining, easy and flexible. The communication distance is reducing with the advent of social media applications. Applications such as Whatsapp, Facebook, IMO, Skype, Hangouts have the facility of video calling, calling and chatting. This study aims to investigate mobile application usage by non-hearing-speech impaired respondents and hearing-speech impaired users. Users can opt for multiple applications; this study however is focused specifically on social media and gaming applications. The study was conducted with non-hearing-speech impaired and hearing-speech impaired students of Gram Tarang Employability Training Services Pvt.

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Ltd., (GTET) a social entrepreneurial initiative of Centurion University of Technology and Management, Odisha, India. Quantitative and qualitative approaches for data collection and analysis were adopted in this study. A structured questionnaire was administered to 31 non-hearing-speech impaired and 31 hearing-speech impaired users. Further, the researcher adopted 'observation' to supplement the data, also to provide greater insight into the lives of hearing-speech impaired persons. In-depth interviews were also conducted to get a nuanced understanding of the use of mobile phones by hearing-speech impaired individuals. Correlations and descriptive analysis were carried out. It was found that non-hearing-speech impaired respondents were extensive users of social media and gaming applications whereas hearing-speech impaired respondents mainly opted for video calling in WhatsApp and were less engaged with gaming applications. The study suggests minimum use of mobile phone in learning.

Keywords: Communication, Mobile Application, Hearing-impaired, Speech-impaired, Skill Training.

Introduction

We are living in an age of technological advancement. Every day, older technologies are being replaced by new ones. With the advancement of technology, communication is becoming easier. Internet, laptop, smart phone, and notepad are necessities rather than luxuries. New media is becoming a platform which is more engaging, entertaining, easy and flexible. The communication distance is reducing with the advent of social media applications. Applications such as WhatsApp, Facebook, IMO, Skype, Hangouts have the facility of video calling, 'normal' calling and chatting. The declining cost of the internet is providing users with many more choices.

A mobile application, most commonly referred to as an app, is a type of application software designed to run on a mobile device, such as a

smartphone or tablet computer. Mobile applications frequently serve to provide users with similar services to those accessed on PCs. Apps are generally small, individual software units with limited function. This use of app software was originally popularized by Apple Inc. and its App Store, which offers thousands of applications for the iPhone, iPad and iPod Touch. A mobile application also may be known as an app, web app, online app, iPhone app or smartphone app (<https://www.techopedia.com/>). According to International Telecommunication Union Mobile apps are add-on software for handheld devices, such as smartphones and personal digital assistants (PDA). Among the most popular are games, social networking, maps, news, business, weather and travel information. All of these leverage at least one of the device's technical features: communications interfaces (Wi-Fi, WiBro/ mobile WiMAX, GSM/ EDGE, W-CDMA/ UMTS/ HSPA and Bluetooth), audio and video processors, camera, sensors or GPS module (2009, p 1).

As the study is about mobile applications usage by non- hearing-speech impaired and hearing-speech impaired persons, it is imperative to provide the background of hearing-speech impaired persons. According to the Rehabilitation Council of India (RCI), (RCI Book- Hearing Impairment Ch-1) [<http://www.rehabcouncil.nic.in/writereaddata/hi.pdf>] the sense of hearing provides a background, which gives a feeling of security and participation in life. It plays a critical role in the development of speech and language and in monitoring one's speech. The ear is a complex, but delicate structure designed to perform a variety of functions: to be able to hear very soft sounds over a wide frequency range as well as withstand the very loud sounds, to discriminate between sounds that vary in pitch and loudness; to be able to locate the direction of arrival of a sound and in the presence of noise, to be able to switch on and off a sound of interest. The human ear perceives simple tones in the range of 20 to 20,000 Hz and also complex signals such as speech and music. Both types of signals are

used in the assessment of hearing loss. The consequences of hearing impairment depend on the ear/s involved, the degree and the type of hearing loss and the age of onset. Hearing impairment leads to loss of normal verbal communication. Due to distortion of sounds, differentiation of environmental sounds, including speech, is difficult; making sounds louder does not improve the clarity or quality of sound. For children with hearing impairment, congenital or impairment acquired before development of speech and language, normal speech development is interfered with. With unilateral hearing impairment also, there is difficulty in localizing sound and reduced speech discrimination. Lower speech and language development in children have significant effect on their educational, linguistic and auditory perceptual development. The hearing-impaired persons have in common, their difficulty in hearing spoken and other sounds. They also depend on what they see which they supplement to what they hear. The Individuals with Disabilities Education Act 1990, or IDEA, [34CFR §300.8(c) (11)] defines the term “speech or language impairment” as speech or language impairment means a communication disorder, such as stuttering, impaired articulation, a language impairment, or a voice impairment, that adversely affects a child’s educational performance. [<https://www.law.cornell.edu/cfr/text/34/300.8>]

With this background, focus of the current study is on social media and gaming applications usage by non- hearing-speech impaired and hearing and speech impaired persons of Gram Tarang Employability Training Services Pvt. Ltd. (GTET), Odisha. GTET is a social entrepreneurial initiative of the Centurion University of Technology and Management that is committed towards providing young people with high quality vocational education and skill training along with relevant and recognized certification resulting in meaningful employment and successful careers in the organized sector. A recent initiative of GTET has been to identify and skill the hearing and speech impaired

persons in particular trades. In this study, the video calling and gaming application engagement habits of hearing-speech impaired and non-hearing-speech impaired persons in the apparel and textile department have been considered.

Review of Literature

Differently-abled User and Social Media

Studies on the usage of social media among differently-abled students have focused on the visually impaired, intellectually impaired, physically handicapped, hearing impaired and communication impaired. While Asuncion et al. (2012) found students with disabilities often used specialized software while interacting with computers, Alper (2014) found that disability was a dynamic factor for shaping media behavior in families and societies at large. Caton and Chapman (2016) in their study on intellectually impaired persons concluded that social media was useful for them to make and maintain relationships. It is to express social identity, to talk about lives and experiences and voice opinions. The platform helps to boost self-confidence and self-esteem by providing learning skill and enjoyable activities. Cuculick (2014) worked on the experiences of hearing-impaired persons in using Facebook and the usefulness of facebook in academics. Her study revealed that hearing-impaired students engage themselves with several communities' like families, college and personal. Further, her study also suggested that facebook breaks the language barrier with its translator feature which helps hearing impaired participants to overcome communication barriers.

Engagement in Social Media

A report by Indiana Disability Rights (2017) on the disability community engagement in social media found that mostly the disabled community use facebook to share links, status, videos, photos and event posts. The post is related to news, instruction, opinion, announcement and videos.

Video-sharing is the most engaging type of content for them. On the other hand, Kadam and Mhatre (2016) studied the introduction of video calling in whatsapp and observed that 48% students spent more than 8 hours on whatsapp, whereas only 4% spent a mere hour or two on whatsapp. Prime engagement of students was chatting followed by general information, family and academic work. Voykinsha et al. (2016) studied how blind people interacted with visual content in social network services and explored their practices, challenges, strategies and experiences with visual content in social networking services and concluded that facebook was the most engaging social networking site, used by them, followed by LinkedIn, Twitter, Instagram and others. Respondents usually post photos, comment and like on other photos and tag photos to their family members and friends. The main purpose was to strengthen social relationship and express their identity through social interactions. The study also revealed that the blind users developed their own creative strategies, including using a variety of methods to access SNS features (e.g., opening the mobile site on a desktop browser), and inferring photo content from textual cues and social interactions, if strategies failed, they sought the help from trusted friends. Barak and Sadovsky (2008) studied internet use and personal empowerment of hearing- impaired adolescents and hearing adolescents. Questionnaires were administered to 114 hearing-impaired and 100 hearing participants, matched for intelligence and socio-economic status. The results revealed hearing impaired adolescents used the internet more than hearing respondents and they used it more for personal and group communication.

Students Engagement in Gaming Application

Chen and Leung (2015) conducted an online survey on Candy Crush Saga addiction among 409 students in China. The study explored the relation of psychological factors (including perceived gratification, loneliness, leisure, boredom, and self-control) to mobile social game use

and addiction. The factor analysis yielded a gratification structure of five factors (mobility, entertainment, sociability, achievement, and relaxation). They concluded that loneliness and boredom are the main causes of gaming addiction. Ku et al. (2014) studied the influence of gaming behaviour on IT college students' academic performance. A multiple regression analysis showed that self-control capability, social interaction using face-to-face or phone communication, and playing video games using a personal computer makes statistically significant contributions to the IT college students' academic performance measured by GPA. Ramayah et al. (2017) explored online gaming addiction behavior among 201 university students. The study revealed that students were highly addicted towards gaming applications. Friends are the major influence to play online games.

Purpose of the Study

Existing literature on social media habits of (abled) students as well as on their engagement in social media applications appear to target the youth. However, few studies have been conducted on the disabled community and their social media engagement, more so in India. Studies have mostly focused on broader aspects of social media not particularly on application(s). A comparative study of mobile application usage between abled and differently abled is necessary to provide a good understanding of the social media and gaming application usage of both groups and how they differ.

Addiction over social sites and gaming with smart phones are very common phenomenon among students. It is one of the easiest ways to pass time. Using smart phone in classroom, while gossiping with friends, family or relatives, at study table are common practice of almost every student. Managing time for study seems to be a difficult task. To remain updated with facebook, whatsapp status, notifications is more sought after these days. The low-costs of internet boost its usage and that of smart phones. Endless numbers of online and offline gaming applications

are available to run on normal as well as smart phones. It takes enormous effort and time to complete each level and all stages. A stubborn attitude towards these applications demands time and leads to addiction.

With this backdrop, this study helps bridge a gap in the literature. An assumption is that smart phones are used in work-related learning, but its excessive usage may hamper studies. The purpose was to study whether this assumption holds true for both non-hearing-speech impaired and hearing-speech impaired students.

Theoretical Background

The study is based on the uses and gratification theory as the prime focus remains on benefit a user receives using social networking and gaming applications. With the low-cost internet, smart phone users have chosen video calling, group chatting, all time update in social networking sites over simple telephonic conversation. Each has their unique way to use smart phone and the difference has extended up to hearing – speech and non-hearing speech impaired. Person with hearing and speech ability keeps themselves busy in communication, enhancing relationship, boosting confidence, learning and passing time with gaming applications on the contrary hearing-speech impaired put most the effort in video communication via whatsapp mainly. The platform helps them to be connected with their near and dear ones virtually. Impairment is not a barrier in technological platform, they find easier to communicate with sign language to the person on screen.

Methodology

The study focuses on the engagement level of non-hearing-speech impaired and hearing-speech impaired persons in mobile applications. 62 respondents, 31 non-hearing-speech impaired and 31 hearing-speech impaired persons participated in this study. Trainees of apparel and textile department of GTET have been selected as respondents.

The objectives are to explore which social media and gaming application(s) respondents used the most; to understand the purpose of using those applications and the time spent on those applications and to explore whether respondents use social networking sites for work related learning.

Quantitative and qualitative approaches for data collection and analysis have been adopted in this study. A purposive sample has been drawn. Data has been collected using a pre coded, close ended structured questionnaire from non- hearing-speech impaired and hearing-speech impaired persons. The investigator has learnt sign language and also sought the assistance of a sign language expert to collect data. Further, the investigator has also undertaken non-participant observation to supplement the data in order to gain greater insight into the lives of hearing-speech impaired persons. In-depth interviews have also conducted to get a nuanced understanding of the use of mobile phone by hearing-speech impaired individuals. SPSS has been used for data analysis.

Discussion

This is a comparative study between hearing-speech impaired and non-hearing-speech impaired person's usage of mobile phone. Of the 62 mobile users that are surveyed from the apparel and textile department of GTET of which 79% respondents were female. The groups have been matched on the basis of age, place, literacy status and department. The age of the respondents is between 18-25 years old. All the respondents are from Odisha, India. Educational qualification varies between secondary education and higher secondary education. 32.3% have passed secondary education (10th standard) and rests of the participants have completed higher secondary education (12th standard). All participants were the trainees of apparel and textile department.

Table 1: Social Media Use of Respondents

| Social Network | Non- hearing-speech impaired respondents Social Media Usage % | Hearing-speech impaired Respondents Social Media Usage % |
|----------------|---|--|
| Facebook | 78 | 34 |
| Whatsapp | 100 | 100 |
| Instagram | 43 | 0 |
| Twitter | 43 | 0 |
| Youtube | 93 | 23 |
| Messenger | 62 | 26 |
| Google Duo | 70 | 26 |
| Jio Video Call | 93 | 67 |

Table 1 shows which social media application(s) students use the most. It is interesting to note that 55% non- hearing-speech impaired users own smart phones whereas 88% of hearing-speech impaired respondents own smart phones, the most popular models being Vivo and Samsung. Those of the hearing-speech impaired respondents who do not own smart phones are dependent either on the trainer's or a friend's phone. It is also noted that the use of smart phone is higher for hearing-speech impaired respondents. Barak and Sadovsky (2008) observed that the hearing-impaired used the Internet more than their hearing participants for both personal and group communication.

The most preferable social networking application for both categories of respondents is whatsapp. Respondents reveal that the popularity of whatsapp is largely for its easy messaging, voice calling and video calling facility. The analysis based on gender indicates that the percentage of non- hearing-speech impaired female respondents' usage of whatsapp application is higher (92.3%) whereas the percentage of hearing-speech impaired female respondents using whatsapp is only 63%. Only 34% hearing-speech impaired persons are fond of facebook application

among which 12% female participants prefer using facebook whereas the percentage is almost twice in case of male users (22%). In comparison, 70% non- hearing-speech impaired female respondents use facebook. Carmit et al (2014) argued that the person with disabilities used facebook for receiving and reading messages, commenting on friends' posts, status and hitting likes on friends' status. In-depth interviews with few hearing-speech impaired respondents have revealed that they do not use Instagram and Twitter as they have no knowledge of the same. Video calling is the only way to have face to face communication at a distance and therefore whatsapp is popular for its video calling facility. Apart from video calling, the same application is also used for texting, sharing information individually and in group, status updating and live video sharing. It is observed that the use of youtube for entertainment like watching movies and listening to songs, among non-hearing-speech impaired respondents is 93%, whereas it is only 23% among the hearing impaired. Interestingly, equal percentage (11.5%) of female and male hearing-speech impaired respondents use youtube whereas non- hearing-speech impaired female respondents (85%) are extensive user of youtube. However, non- hearing-speech impaired female respondents also browsed beauty channels and are active users of other social networking sites. Instagram (35%) and Twitter (35%) are the least preferred among non-hearing-speech impaired and YouTube (11.5%) among hearing-speech impaired respondents.

Table 2: Purpose of Using Social Media Applications

| Purpose | Non- hearing-speech impaired Respondents % | Hearing-speech impaired Respondents % |
|------------------------|--|---------------------------------------|
| Communicating | 100 | 100 |
| Enhancing Relationship | 100 | 84 |
| Information Sharing | 100 | 32 |
| Entertainment | 100 | 44 |
| Learning | 100 | 28 |
| Time Pass | 100 | 16 |
| Boost Confidence | 100 | 4 |

Table 2 highlights for what purpose hearing-speech impaired and non- hearing-speech impaired individuals use social media applications. Barak and Sadovsky (2008) observed that computers and the Internet could be valuable tools extending deaf adolescents' social lives, as the Internet provides them the opportunity to communicate with deaf and hearing others in modes other than talking and listening. The present survey indicates that the non- hearing-speech impaired respondents use social media applications for all purposes, communicating via texting and video calling appears to be the most important purposes for social media usage by hearing-speech impaired persons. Whatsapp is used by both non- hearing-speech impaired and hearing-speech impaired the most, to address all purposes (communication, enhancing relationship, information sharing, entertainment, learning, time pass and boost confidence). Hearing-speech impaired respondents also use facebook (36%) and google duo (28%) for communicating such as texting and video calling. It is observed that hearing-speech impaired persons also use facebook for receiving and sending messages, like and share posts and commenting on friend's status, uploading photos and occasionally live video sharing.

80% male and 62% female hearing-speech impaired respondents nurture relationships with social media application whereas amongst non- hearing-speech impaired respondents, it is 67% in case of male and 86% females. In an interview, hearing-speech impaired respondents reveal that communication is important to balance relations and video calling appears to be the last option for them as they find pleasure to have face to face communication with the desired person. Therefore, the necessity of video calling cannot be ignored. The interview revealed that nurturing family bonding, kinship, love, showing respect to elders were the priorities for hearing-speech impaired respondents. Blom et al. (2014) observed that the combination of face-to-face and online contact appeared to result in a better friendship quality than offline or

online friendships alone. Regardless of hearing status, more computer use with an online friend was related to a higher friendship quality. It is observed that the non- hearing-speech impaired respondents prefer to enhance relationship with their loved ones. Only 12% hearing-speech impaired respondents use YouTube for entertainment but the percentage is higher (93%) in case of non- hearing-speech impaired respondents. It has also been observed that hearing-speech impaired respondents mainly view cartoons for the purposes of entertainment.

It is also observed that hearing-speech impaired persons take longer time to comprehend lessons than non- hearing-speech impaired respondents. Hearing-speech impaired persons are mainly dependent on sign language trainers for learning. Cuculick (2014) indicated that deaf students learn sign language from their teachers. Hearing-speech impaired respondents under GTET communicate in Indian sign language with their trainers. Non- hearing-speech impaired respondents use social media for learning all the time while surprisingly only 28% hearing-speech impaired respondents learn from social networking sites. Learning for the hearing-speech impaired respondents includes daily affairs, surfing, newspaper reading, but the usage of social media is very low when it comes to work related learning. Non participatory observation reveals that hearing-speech impaired participants use whatsapp minimally to share notes, PDF and course related videos. Very few respondents used youtube to learn sewing methods and techniques, designing skills or about sewing machines and their operations due to the non- availability of videos in Indian sign language. 13% male and 10% female hearing-speech impaired respondents use social media for learning whereas it is 7% male and 78% female in case of non- hearing-speech impaired respondents. Non- hearing-speech impaired respondents' learning involved browsing related to their queries, online reading and video searching.. It is observed that hearing-speech impaired respondents preferred to revise lessons and to have

face-to-face communication with each other in free time. Very few hearing-speech impaired respondents remain busy over social media for online shopping and surfing. Further, interviews with female hearing-speech impaired participants revealed that they loved to post their photos in facebook frequently, as likes and comments on these photos boost their confidence.

Table 3: Time Spent on Social Media Applications

| Respondents | Hour | Face book % | Whats App % | Instagram % | Twitter % | Youtube % | Messenger % | Jio Video Call % | Google Duo % |
|-------------------------|-------|-------------|-------------|-------------|-----------|-----------|-------------|------------------|--------------|
| Normal | 0-2 h | 69.2 | 92.3 | 38.5 | 38.5 | 92.3 | 57.7 | 88.5 | 65.4 |
| | 3-5 h | 7.7 | 7.7 | 3.8 | 3.8 | 00 | 3.8 | 3.8 | 3.8 |
| Hearing-speech impaired | 0-2 h | 19.2 | 69.2 | 0 | 0 | 7.7 | 7.7 | 42.3 | 11.5 |
| | 3-5 h | 15.4 | 30.8 | 0 | 0 | 15.4 | 19.2 | 26.9 | 15.4 |

Table 3 indicates the time spent on different social media applications. The hearing-speech impaired respondents spend maximum time on social media applications. 15.4% hearing-speech impaired respondents use facebook for a period of 3-5 hours in a day; only 7.7% non-hearing-speech impaired respondents use it for such a long duration. Gender based analysis indicates that 66.7% non-hearing-speech impaired female respondents spend maximum 2 hours on facebook on a daily basis whereas the percentage is low (8.3%) in case of hearing-speech impaired persons. Interestingly, 69.2% hearing-speech impaired respondents use whatsapp for maximum 2 hours in a day in comparison to 92.3% non-hearing-speech impaired respondents. Whatsapp is the most important application for both the respondents. 8.3% non-hearing-speech impaired female respondents use facebook for 3-5 hours whereas 25% hearing-speech impaired respondents prefer using whatsapp for longer periods. It is interesting to note that 40% hearing-speech impaired male respondents spent 3-5 hours whereas no male non-hearing-speech impaired respondent spent such a long period on whatsapp. It is important to note that both non-hearing-speech impaired participants are not allowed to use mobile phone during

working hours, though they were allowed to use it during lunch break. Further, it is observed that hearing-speech impaired persons with no smart phones tend to borrow their friends and the trainers' phone to communicate with family and friends in lunch break. 91.7% non-hearing-speech impaired female respondents spent 0-2 hours on YouTube in a day, in comparison to 12.5% female hearing-speech impaired persons. Only, 4.2% non-hearing-speech impaired female respondents use google duo for 3-5 hour but no non-hearing-speech impaired male respondents use it for this long period. Interestingly, maximum (20%) hearing-speech impaired male respondents spend 3-5 hours on google duo.

The analysis shows that non-hearing-speech impaired respondents do not use smart phone specifically for work related learning as there is adverse correlation between these two variables (-.037). They use smart phone for surfing, reading online newspaper, YouTube videos relating with cooking or beauty tips. For course related learning, non-hearing-speech impaired respondents were mainly dependent on trainers, if required they discussed their queries among friends. Hearing-speech impaired respondents, on the other hand, use social media minimally for work related learning (.385). Few respondents prefer to clear their doubts over video calling with their trainers and friends. Online videos are also helpful for them to understand the technique of their work.

Table 4: Gaming Application Respondents Use

| Gaming Application | Non-hearing-speech impaired Respondents % | Hearing-Speech impaired Respondents % |
|--------------------|---|---------------------------------------|
| PUBG | 7.4 | 3.7 |
| 8 Ball Pool | 7.4 | 0 |
| MPL | 7.4 | 0 |
| Chess | 11.1 | 0 |
| Tic Tac Toe | 29.6 | 0 |
| Others | 63 | 3.7 |

Table 4 indicates the respondents use of gaming applications. Non-hearing-speech impaired participants prefer to have gaming applications in their mobile phones. 92.6% non-hearing-speech impaired participants play these games on their phones. Smart phones with internet connectivity are necessary to play games such as PUBG, 8 ball pool, MPL and Tic Tac Toe while others can be played offline (Chess, Ludo, Temple Run, Snake, Candy Crush). The games can be downloaded easily from google play store and can be played either in group or solo. 65.2% non-hearing-speech impaired female respondents prefer to play ludo, temple run, snake, candy crush. The hearing-speech impaired persons use gaming applications the least, only 7.4% of the total respondents, primarily male respondents, play games on their phones. In-depth interviews with hearing-speech impaired reveal that they do not like playing games in phone, as it is very tedious. Few responded that mobile phone is only to make video call using whatsapp. It has been observed that hearing-speech impaired persons prefer to play games like snake and ludo as the concentration is centralized. Further, the interview reveals that it is difficult for hearing-speech impaired respondents to focus on multiple movements at once.

Table 5: Purpose of Using Gaming Application

| Purpose | Non-hearing-speech impaired Respondents % | Hearing-Speech Respondents % |
|----------------------------|---|------------------------------|
| Personal Interest | 33.3 | 8 |
| Friends Playing | 8 | 4 |
| Friend's Suggestion | 8 | 0 |
| Already preloaded in phone | 22.2 | 0 |

The present study reveals that 37% non-hearing-speech impaired respondents play games just as a leisure activity and to pass time. Respondents with smart phone prefer to play games online. PUBG, 8

ball pool, Tic Tac Toe are their favorite online games. 71% non-hearing-speech impaired respondents play games for a maximum of 2 hours a day but the hearing-speech impaired participants do not prefer playing games regularly. Gender based analysis reveals that 42.9% non-hearing-speech impaired female respondents play out of personal interest. Games like PUBG, 8 ball pool, MPL are usually downloaded to play in a group. It has been observed that respondents prefer to play mobile games in their spare time. Very few respondents are addicted to group games; rather they chose to be solo players to overcome boredom. Chen and Leung (2015) indicate that the excessive use of mobile social games causes loneliness and the large amount of time spent online isolates individuals from the real world and deprives players of the sense of belonging and connection with people in the real world.

Limitations

The study is based on empirical data and the analysis is solely based on the responses of respondents. Majority of the respondents are female in this study. The analysis seems to be gender biased. Maximum numbers of trainee in apparel and textile department are female and the researcher did not have any control over that. It is difficult to have longer communication with hearing-speech impaired respondents as they are limited in their responses. Nevertheless, the study is an important attempt to understand the difference in mobile application usage among respondents. The conclusion is drawn on the basis of the available sample. The result may vary, if the same study will be done on different sample.

Conclusion

The study aims to understand social media and gaming application preferences and usage among non-hearing-speech impaired and hearing-speech impaired persons. Social media applications like whatsapp, facebook, instagram, twitter, YouTube, messenger, jio video call and google

duo are very famous among non- hearing-speech impaired respondents. Persons with speech-hearing impairment mostly prefer whatsapp, facebook, google duo and jio video calling applications. Whatsapp is considered as the most important application for both non- hearing-speech impaired and hearing-speech impaired respondents. The same application is used for communicating via texting, online voice calling and video calling also for uploading status, information sharing liking and commenting on friends posts and occasionally for live video sharing. Hearing-speech impaired respondents primarily use social networking sites for video calling and whatsapp is the most preferable application for them. They mainly indulge in face- to- face communication in their free time. It has been observed that the possibility of distraction in work is less in case of hearing-speech impaired persons. The same respondents use social networking applications for longer video calling as the only option for nurturing relationship. Youtube is popular among non- hearing-speech impaired respondents for entertainment but less so among hearing-speech impaired respondents as it is difficult for them to understand the spoken language and they follow trainers' guidelines while learning. They prefer to watch animated cartoons on youtube. Non- hearing-speech impaired respondents prefer to play games in their smart phone whereas very less hearing-speech impaired participants play mobile games. It has been observed that the non-hearing-speech impaired respondents are not addicted towards mobile games and play just to pass time, playing a maximum of 2 hours a day. Games like tic tac toe, candy crush, ludo, PUBG are popular among respondents. And the non- hearing-speech impaired respondents prefer playing offline games which already exist in their phone. In summary, mobile phones and applications are used by both non- hearing-speech impaired and hearing-speech impaired respondents, most for communication purposes and least for work related learning.

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Representation of Old Age in Media and Construction of Ageing Selves

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Abstract

My paper seeks to interrogate the dominant assumptions regarding media images of ageing population and its self-perceptions towards ageing. Messages about ageing and older adults flood the culture, an ever-present source of which is the media. The depictions in media such as television, films, magazines, newspapers, advertisements, and the Internet are often derogatory, implying that ageing principally involves decline. These images echo with not only extensively held attitudes toward ageing people but also individuals' perceptions of their ageing. This paper tries to establish the link between reflections of ageing by media and their effects on views of ageing. This paper will examine the available literature on media images of older adults and secondly on attitudes towards aged held by people of varying ages, followed by studies of self-perceptions of ageing. Following these reviews, the paper

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will try to summarize the links between media images and views of ageing population.

Keywords: Ageing population, media effects, older adults, culture, ageing

Introduction

Ageing people are underrepresented across media, including magazines, television and films (Williams, Wadeigh, & Yläne, 2010; Lauzen & Dozier, 2005). The representations in films, television, newspapers, magazines, advertisements as well as the Internet do not justify the actual picture of ageing implying that ageing chiefly involves decline. What is uncomfortable is that these popular images resonate with the widely held attitudes toward older adults. It also resonates with the general perceptions of individuals about their ageing even at advanced ages, including their unwillingness, to identify themselves as old (Kite et al., 2005; Hummert, 2011). These patterns suggest that the images portrayed in media influence people's views of aged people to a great extent and their self-perceptions of ageing. However, relatively few studies have examined this connection. It is a fact that age-based typecasts are often internalized during the childhood years much before the information is personally felt or experienced and as a result they are accepted without any critical examination. Hence, to transform the notions of ageing and ageism in societies, the media and marketers must pave the way for portraying successful ageing. Negative portrayals should give way to realistic stereotypes ensuring that depictions include diverse ageing experiences without attaching a value judgment. The concept of ageing and ageism is thoroughly expanding and evolving as was experienced from the insights of the older adults and how establish its various aspects and contributions.

This paper tries to bring in strands of different research and examines the link between media images of ageing population and its effect on the self-perception of ageing people. Firstly, it examines the

existing works on media images of older adults and reviews the research on attitudes toward this particular group held by people of varying ages and on self-perceptions of aging. The common predictors of attitudes or self-perceptions focus on either individual-level characteristics like age or health. This paper has majorly four directions for research: analysis of media images, the scope of media effects, interpreting primary links between images and views of ageing and variation in versions and effects across media types and individuals. This paper is a descriptive one and follows a phenomenological approach hence the data for this study is collected from secondary sources. The main aim of this paper is to discuss about the reflections of old age in popular media and also to draw links between media images and common perceptions of ageing.

Discourses and images of Older Adults in Media

Ageing self is at the core of the link between media engagement and the individual. In the current society, the ageing people have many representations like weak and helpless, absent minded, stubborn and at other times they are not represented at all. Researchers have reviewed psychological studies and have noted the stabilities of self-perceptions throughout adulthood and the long term identity changes and endurances in the self that appear as personality rationality that takes place in the features related with identity, through a change in the salience order of self (Costa and McCrae, 1980). Scholars have also noted that there is a possibility of long-term identity change taking place (Deaux 1991). The media have always been criticized by scholars for often demonstrating senior citizens in a negative light. It inclines to portray the aged as weak or fragile rather than healthy or productive. Social influence of the mass media can help alter the perception of the ageing people about their existence and image. The influence of the negative typecasting can harm the self-concepts of aged (Miller, Leyell & Mazachek, 2004).

The possible influences of media representations of ageing people have been rising in the latest years in media and communication studies,

cultural and social gerontology. According to the Census of India, persons above 60 years of age constitute the ageing population (Directorate of Census, 1999 <http://censusindia.gov.in/>).

Along with an increased populace of aged people, there is the truth that along with increasing sickness and loneliness leading to lack of socialisation or depression. Ageing people are vulnerable and also at the peril of isolation after retirement and with reduced contact with near and dear ones. Available literature highlights factors that are most common among aged population such as social isolation, stress, depression, dementia, decrease in learning abilities, health issues and increased economic dependency etc. and also about the complexities of ageing in India including weakening of family support structures and intergenerational relations (Prasad, 2000; Dandekar, 1996). Fear of being alone is the main cause of anxiety among old people. The report shows that regular positive interactions with family and support networks and being involved in various diverse social networks can help the aged people in staying fit and healthier (PTI, 2014). Further, as noted by Leist (2013) maintaining significant and meaningful social relationships is considered one of the key essentials of healthy aging.

Incorrect or misleading portrayals are known to distress adverse stereotypic approaches and prospects about the elderly among the youth (Gerbner 1998, Mares and Cantor 1992; Harwood 1997). On the other hand positive diverse images are considered as necessary for the senior citizens in developing a strong positive self-opinion. In the present century, the visibility of ageing people in the media has possibly increased. However, the representations about old age in the media remain incomplete. Precisely, the depictions that may appear 'positive' can be even more unclear in their framing of opinion about ageing. In modern societies, ageing is interestingly perceived as the commencement of advanced life and is deliberated as a positive pointer of reconstruction of concepts. However, modern societies favour the

young which has, actually led to the decrease of the joint family structure, which were considered a shelter for the old people. Modernization brings together the notions of retirement which deprive the older adults of a significant role and it also indicates a change in the family obligation for the well-being of the elderly.

The existing discussion on precarity somewhere does not range towards the ageing population. But with the increased life expectancy, questions arise over the accessibility and nature of work available for the older adults considering they are being used as an extra pool of work. Besides that changing family structure, insufficient support services are main consequence of this shifting setting in advanced economies. Indian society is experiencing a rapid demographic shift because of the impact of globalization, urbanization, industrialization and at the same time because of technological changes. In urban areas the concept of nuclear families is considered to be the present trend because of children moving away for better educational and job opportunities as a result the traditional joint family system and values are in the process of erosion causing in the weakening of intergenerational ties. Nuclear families are characterized by independence, individuality and desire for privacy and precisely these are some of the factors that are replacing the joint family that emphasizes deference to age and authority (Shettar, 2013). Care of ageing people is becoming an important issue because of the sudden changes of the disintegration of joint families and the growing influence of modernization and new lifestyles due to rapid technological changes. It is particularly relevant when the demographic and other structural transformations of the present life course and there writing of established life-stage transitions such that individuals can no longer expect their lives to unfold chronologically as they once did or has been assumed by the society.

A close look at the different depictions of the ageing in the media – generally grandparents and healing centre patients – it promptly winds

up clear that the media presents a determination of elderly generalizations. Durkin (1995) confirms that the representation of aged smart and outgoing is not widely circulated by the media. It indicates towards ignoring the fact that elderly people were also young once and that they contributed substantively in the country's development and deserve immense respect. Population ageing is an unavoidable phenomenon and certainly negative representations by media will have an adverse impact. People have a habit to hold fairly negative attitudes toward older adults and it is a common pattern found not only among the young but also among the elderly adults themselves is the negative stereotypes of aged in popular media. Some studies have documented these patterns examining stereotypes and attitudes, including assessments along positive and negative dimensions (Hummert, 1990; Fiske et al. 2002). As equated with younger people, elderly people are viewed as frustrated, frailer, and less attractive (Kite, et. al., 2005).

Connecting Media images and Ageing self

Researchers noted that the process of ageing is not fundamentally founded on natural certainties but rather on social developments of being old (Kribernegg and Maierhofer, 2013). Positive ageing supports the individuals who are contributing in some ways and are considered beneficial and are popularly known as the youthful – aged. The negative idea of seniority indicates to pictures of seniors being reliant and fragile. Through utilizing the cultivation hypothesis, it can be noticed how content discharged by the broad communications can shape the views of people and their conclusions of the world paying little heed to the impacts the negative portrayal of ageing has on others (Vickers, 2007). By characterizing the most predominant portrayals of ageing it can be decided whether age is a basic factor in building up one's personality and how they are respected by other people (Hatch, 2005). Ageing process has come to involve such a pivotal position inside post-modern culture because there is more age about than any other time in recent

memory and this indicates towards the influence of popular culture in forming images of later life (Gilleard and Higgs, 2000).

The older adults are mostly seen in a conventional way such as ill and fragile. Their representation in the media is mostly restricted to advertisements or programmes that are trying to appeal to the larger society. The older adults are described as “uncool” by the popular media and a testimony to such notion is the lack of their actual positive representations (Rayner, Wall and Kruger, 2004). As people age and experience heightened awareness of their ageing process, they often self-stereotype (Levy 2003). However, they outlook themselves more positively than others their age and are more optimistic about their later years (Heckhausen and Brim, 1997). Earlier research also finds that as people age, they maintain youthful identities, though there are limitations to this youthful bias and beyond a particular age, age identities remain around twenty per cent younger than actual ages (Rubin and Berntsen, 2006). Age patterns also are found in other self-perceptions of ageing, like, for example, older age predicts less anxiety about one’s own ageing (Barrett and Robbins, 2008; Lynch, 2000). Earlier studies also find that ageing attitudes affect older adults’ well-being (Wurm, Tesch-Romer, and Tomasik, 2007). For instance, individuals who view ageing as related to physical losses tend to report bigger accumulation of physical health problems over time, while those viewing it as ongoing development experience lower increase, or even decline, in physical ailment (Wurm, Tesch-Romer, and Tomasik, 2007).

An analysis by Meisner (2012) found that negative age stereotypes’ harmful effects on behaviour or memory are much higher than the impacts of positive age stereotypes. However, experiments suggest that these health effects can be modified by altering the existing attitudes towards ageing (Eibach, Mock, and Courtney, 2010). These self-perceptions have wide-ranging health consequences. For example, more positive views of ageing predict longer life expectancy and better

functioning (Levy, Slade, and Kasl, 2002). Having more anxiety about ageing related declines in health and physical appeal is directly related to greater psychological anguish while higher gratification with one's own ageing extends longevity (Barrett and Robbins, 2008). Research also finds that being well-informed about the ageing process strengthens the effect of ageing attitudes on subjective well-being (Eibach, Mock, and Courtney 2010). The health implications of views of ageing, including general attitudes and self-perceptions, highlight the significance of examining potential determinants, like media, receiving limited attention in earlier research.

Concluding Notes

While abundant research documents media portrayals of ageing people, fewer studies are examining their interpretation and evaluation by the elderly people themselves. Explanatory research, using qualitative methods, is required to better understand not only how ageing people assess the images in the popular media but also whether they use them for social comparisons. Further, some insight is provided by research on media consumption by other groups. Much like approaches toward ageing people, self-perceptions of ageing resonate with media images of older adults, revealing a devaluation of stages in later life. However, very less is known about the part of the media in shaping these self-perceptions. Studies examining predictors have focused either on individual level characteristics, like socio-demographics, or cross-national variation. Greater attention should be given to understanding media-related factors shaping self-perceptions of ageing, given their health implications.

People hold not only attitudes toward the elderly in general but also perceptions of their ageing selves. Despite an increasing number of ageing populations worldwide, it is still underrepresented in media. Besides, their portrayals are constrained regarding the position they possess, the items they publicize and the generalizations that are induced

in the portrayals. These portrayals are probably going to have positive implications. People hold numerous, complex stereotypes of elderly people, a conclusion drawn from original research on ageing stereotypes and more recent studies. As per the existing social norms, very little in terms of productivity is expected from the older adults. It is because whenever they are shown in some kind of media, they are portrayed as weak and needy and a burden on the resources. This stereotype is unfair and media continues to present aged people as the epitome of “anti-cool”. Portrayals of more established ageing must be interpreted in a socio-historical setting. Even though the representation of dynamic and population ageing seems positive, it additionally advances optimistic thoughts of individual organizations in the administration of the aged process.

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Domination of First World in Asiatic Media

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Abstract

The communication systems and media groups have emerged as the main area for profit-making in western countries as well as South Asia also. But the media of South Asia has not been developed in spite of this; the impact of the western media can be seen in it. Information is the most powerful weapon in the present era. The flow of information and communication is a cornerstone of developed societies. The communication system may serve to enhance democracy, or to reject it, or some combination of the two. Especially the effect of corporate and politics on Indian media can be easily seen. The media of South Asia or developing countries partially follow the western media without raise any question for any incident. Western media create a new word for the current phenomenon. This new terminology blindly accepted

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by the third world media. The present paper emphasized the information flow in South Asia and what is the impact of western media in developing countries' media. It's an analytical study based on secondary data.

Key Words: Media, Information Flow, South Asia

Introduction

Today we are breathing in a media-packed environment. It is playing an emphatic role in our day to day lives, people believe in what the media presents. It's double the responsibility of any media institution. They must confirm that whatever they present, portrait or report is truthful and credible as sometimes even the choice of single words can make the issue worse and take in other direction. In the context of news and information flow and present scenario of Indian media institute and other South Asian countries, that newspapers and news channels, to a large level, depend on news agencies for general news coverage. Even media conglomeration does not have a countrywide news network. They have their representatives at the state capitals and at some other important places. Maximum reporters and correspondents of newspapers and channels as usual or as rules, pay attention to important events. A similar situation is also on the global level or South Asian countries are undeveloped in the media sector. Most of the cases or issues of the South Asian country more or less affected by western media, mostly American and British news agencies. Considering the harsh realities of media scenario of South Asia, it can be observed that even the people elected government try to influence the news coverage related to nation-building (Yin, 2008). These regions have a lack of sources and media organizations influence or depend on western media for global news or communication.

From the historical point of view at the end of colonialism in the world, the newly developed independent countries believed that they had emerged from colonialization and their perception of development

remains in doubt. Without enough change in the world system of diffusion of information, the development and justice remained incomplete (Mitchell, 2016). The flow of news and information was the subject of an important debate at the international level in the 1970s. News coverage and reporting have been controversial, between two nations, as long as mass media have existed, but never – neither before nor since – have information flows been debated with such passion as in the 1970s (Carlsson, 2003). But even after the four decades situation is the same and a lot of events full of conspiracy can be observed like July 12, 2007, Baghdad airstrikes also known as Collateral Murder, where journalists were killed, there are many such incidents that have not been found so far. But the world turns to another direction and everyone knows the information is a form of power. The Third World countries now know this more than ever and an unsuccessful attempt is on. But it depends upon the state and media institution or political will, any news that does not contain facts and shades of opinion that allow readers to draw their own meaning like inadvertent propaganda.

Theoretical framework

The basic theory of framing is correlated to the agenda-setting theory yet attempts to promote the essence of the main issues, not the particular point. The media focuses on the fixed events and then puts a particular angle. In principle, this theory explains how some issue is presented to the audience and how it influences the mindset of the audience and creates a specific ideology which is created according to the presenter. They are thought to influence the perception of the news by the audience, in this way it could be construed as a form of second level agenda-setting, they not only tell the audience what to think about (agenda-setting theory), but also how to think about that issue (second level agenda setting, framing theory). Mass media actively set the frames of reference that readers or viewers use to interpret and discuss public events. In the context of information flow between South Asian

countries and western countries or world media, all information is against the developing country. Information spread by western media portrays the third world country as banana state or harmful to humanity. For example, Iraq and North Korea had come in the centre of hatred in multinational channels. And that media conglomerates belong to the developed or western countries. Sometimes this issue is a biological weapon, Islamophobia or democracy which is the long-term effect on all third world countries. This theory is creating an attractive issue that manipulates attention from the main issues.

SAARC always try to make a balance and free flow of information. Despite this, the position of the media in South Asia still worries. All these countries are full of their own problems food, cloth, house, naxalism, separatism and controversy between nations; communication-related issues become secondary in front of this type of major issues. That is the main concern of maintaining the free flow of information and media practices. Exchange of media and information then can act as a catalyst and a bridge to forge a relationship.

Representation of Third World

Walter Lipmann in 1921 said that the world is very vast, complicated and fleeting. Media take snatches from this flow and creates a simple version of it and present the same to the audience, viewers and readers. Media constructs this simple version. These versions are subjective and are guided by the philosophy of the organization and the ideology of the media person. (Basu, 2017) that's the main part of the media institution and their hidden agenda. That is representation and way of presentation of particular issues or events are governed by the ideology. Different media organizations create specific representations and spread specific ideologies. This representation has particular power which manipulates audience, readers and viewers mentality. Michael Foucault came up with the concept of discourse. Discourse is the arguments

and counter-arguments which lead to the creation of knowledge. Representation helps in creating this knowledge and power. It's a basic concept of representation in the context of world media the most of the cases western media portrait of South Asian counties issues distorted depiction. It is in extreme quantities during the war, history of South Asia can be seen as the battlefield of the Western country. Sometimes it depends on arms purchase or border dispute. India has become the world's largest arms importer. It imported 13 percent of the world's huge arms imports from 2012 to 2016. According to a report by the Stockholm International Peace Research Institute (SIIPRI), India increased the import of weapons by 43 percent during 2007-2016.

The portrayal of the South Asian country not only in world newspaper and journal but also in the film, a British drama directed by Danny Boyle, is famous in part for its portrayal of poverty and inequality in India. While India is definitely prevalent in poverty, and it would be ridiculous to reject the fact, the positive part and truth of the third world country are rarely shown on TV screens or films. India is unusually described as a good place to live because Western movies always choose to show particular negative aspects of the South Asian country and its people. On the outcome of this portrayal American sociologist, Yvette Rosser found that sensationalist news stories paired with similarly sensationalist media have painted a very negative picture of South Asian cultures in the United States (Dholia, 2014).

Despite this, it's very important to know that all western media showing not always a negative image, there are so many films, TV show, newspaper and magazine that ventilate third world countries sensitive issues. There is a satisfactory quantity of work to maintaining South Asian diversity, tearing down stereotypes, but this is not enough to eliminate the old mentality and bad image of South Asia. There is still really long distance to accurate and equal representation.

Social media and flow of information:

Huge difference between working of mainstream media and alternative media can be observed. We can say social media now play a crucial role to maintain the free flow of information with a little defect, Medium is not bad it basically depends on its users, how they use that medium. The user of social media is entangled in this knot that what is wrong. But also the whole world sees the social media as a whistleblower; social media has added a new chapter in the history of information flow. Now time to have change remember what our life was ten years ago? How we communicate with people? How we get and share information? Social media is making a huge change in our life, it's also changed our information access pattern. That is the main change in the world politics. Social media is seen as a public reaction. Issues mostly from mainstream media come to the social media, but for the past few years, social Medias' trending is starting to headline the mainstream media. In a few years, these two-communication mediums seem to be complementary to each other.

Both media (Mainstream Media and Social Media) affect each other's agenda. The word which is mostly used in the social media with hashtag (#tag) is called 'trend' this trend generally on Facebook and Twitter. This trend becomes a headline in mainstream media. And sometimes mainstream media's agenda top trend in social media. The word which is a trend in social media; mainstream media show as a public voice or opinion. Sometimes mainstream media broadcast specific topic and that topic becomes top trading in social media. For example, NDTV anchor Ravish Kumar said that in his show Prime Time "Bago Mein Bahar Hai" and this word was a top trend in social media. Change your profile picture is a new trend created by Social Media especially Facebook. This new trend of changing profile photo has begun to show your understanding and distrust.

Impact of western media in South Asian media:

Western media especially American and British media mostly interfere in developing countries conflict. In the Southern Asia have many border dispute China – Tibet conflict, CPEC (China Pakistan Economic Corridor) for the India its serious issue, the issue of South China Sea was most attracting the world media last year, Sri Lanka and LTTE conflict also turn to human rights abuses but this is an issue of separatism and American media try to promote propaganda but they remain silent of airstrike on Afghanistan, Iraq and Syria Aleppo. One of the most pressing issues in the world media is India-Pakistan Kashmir conflict, the New York Times tries to represent this issues negative and wrong image in world media. The contradictory style of reporting in the India-Pakistan conflict can have a tremendous impact on public perception and public policy towards both or one of the states. The Branch & Evans explore and shows a change in the reporting style, presumably due to the Islamaphobia, that has gripped not only the United States but also the world since the events of September 11, 2001 (Branch & Evans, 2016).

Media of western nations are expanded as compared to the developing nations and at the same time, its influence on the media of third world countries can also be seen. For instance, the popular daily Dainik Bhaskar publishes an article on New York Times in its editorial page at times when there are so many burning issues to be discussed upon. The editorial page represents the agenda and essence of any newspaper and this instance directly shows the effect of western media. What is unfortunate is that this type of situation is on the rise because of the existence of large single multinational media corporation that controls the entire communication scenario of the country right from the distribution to delivery of content. The power and profit associated with media business have encouraged large firms to acquire several media as possible under control. The process of globalization resulted in the appearance of multinational media

corporations operating across the national boundaries (Gupta, 2005). Free flow of information is at stake considering the present scenario.

When the issue of Third World countries and other small developing nations are discussed it needs to be cited that wealthy but small European states like Netherlands and Belgium do not have resources to produce full schedules of national production especially after the arrival of multichannel or cable television. Wealth per capital is comparatively lower in the Third World nations and even India has limited resources for production (Straubhaar, 2010). Despite all these positivities, these Third World nations are unable to make their place in the world scenario and their role in the free flow of information seems negligible.

Conclusion

The newly developed independent countries, once believing they had emerged from colonization, realize their development remains in jeopardy. They feel that they are an undeveloped comparison to rest of world especially First World country. During the 1960s and 1970s, several observed patterns in the structure and role of international mass media led to a charge that the United States and a few other First World nations dominated media to their advantage. Several key problems were identified. Several studies identified what was increasingly perceived as a one-way flow of television from a few countries of the first world to the rest of the world, while other studies observed a similar one-way flow of news controlled by the four large news agencies (AP, UPI, AFP and Reuters). South Asian countries also try to emerge from pitiable media condition yet the situation is not under control. We see a lot of qualitative changes in world media and South Asian media. We also see the impact of western media in South Asian society mostly social media, after all, most of the social media operated by a western country. China always tries to separate his

country to connect most famous social networking site like Facebook. Although the United States still dominates world media and always create new terminology as they want. According to several reports, South Asia is not safe for free, unbiased reporting and journalist that is the most important concern for all Third Worlds country.

Without a substantial change in the world system of disseminating information, it is difficult to get social justice, equality and development. Information should not to be treated as a commodity and become instead a service at the disposal of all humankind, and the government should also try to unbiased work for the free flow of information. Without proper accountability of spreading information to the citizen, there is no development create. The Third World countries must consolidate their information media and the Western highly developed technological countries must assist.

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'Envisaging Women Empowerment': A Case Study of Female Student's Empowerment Through Television Production Courses

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Abstract

Producing audio-visual content for television is always challenging, and it demands an inordinate amount of creativity as well as physical work. In mass communication degree programs, production-based courses/ subjects are considered to be one of the toughest in terms of learner's creative delivery.

Television Production (TVP) is a skill development-based course that tests the creativity of the students through audio-visual content creation. The content development originates from ideation and moves on to various pre-production processes which result in shooting with multiple video cameras and many multimedia gadgets to develop a (edited) final audio-visual product. Since the subject demands more manual workforce, and it is equipment driven, many students evade from the course, among those the majority are female students.

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Xavier School of Communications (XCOMM) is a part of Xavier University Bhubaneswar (XUB), a private university run by Jesuit congregation. XCOMM offers BSc and MA Mass Communication programs. The important skilled-based courses in the BSc program are TVP - I and TVP - II (both theory and practical) offered for the 2016 - 2019 batch. The learning outcome of the courses are aligned to the industrial standards which result in producing a Mise en' scene Long Take Project (MLTP) a single take short fiction film of maximum five minutes' duration, Non-Fiction Audio-Visual (NFAV) for about five minutes, Long Format Non-Fiction Show (LFNFS) with three segments for at least twenty-one minutes' duration, Documentary for a maximum of eight minutes with social issues or themes. Apart from theoretical and conceptual lecture inputs, practical works like 1. Picture Composition Exercise - Basic and Complex, 2. Studio Lighting Exercise, 3. Short Film Review Exercise, 4. Outdoor Recce Exercise, 5. Outdoor B Rolls Shooting Exercise, 6. Academic Paper Analysis Exercise, and 7. Non-Linear Editing Exercise are the major part of the courses.

The proposed study investigates and analyzes the pedagogy, teaching scheme and learning outcomes such as creative audio-visual production through focus group discussions, interviews, and observations comprising of female students who learned the TVP courses and got empowered through their learnings.

Keywords: Television Production; TVP Courses; Empowerment; Female Students; Audio-Visual Projects

Introduction

Education plays a vital role in social development. Skill development-based courses are the need of the hour. It gives employment opportunities to many (Sanghi & Srijia, 2015). There is a paradigm shift happening in the recent years that pure academic theory courses which lead to high scores are socially not acceptable as a qualification (Bahl,

2018), rather those who excel in skill-based courses are having more scope to get hired soon.

Television production (TVP), a skill development course taught in Mass Communication program across the country, that involves multiple layers of skill acquisition and exhibition, starting from ideation, scripting, lighting, camera operations, audio engineering, and editing. In simple, a complex production-based course that demands technical skills to operate various equipment, software, and gadgets, physical energy to work hard to complete the audio-visual projects and mental strength to develop ideas and perseverance to make it as successful storytelling that engages the audience.

Considerably, female students were not much attracted to TVP courses; rather, on the other hand, male students show great interest and become audio-visual media professionals in the future. Xavier School of Communications (XCOMM) of Xavier University Bhubaneswar (XUB) located at Odisha in the eastern India offers graduate program on Mass Communication in which TVP - I and TVP - II (theory and practical) are the four major courses which were offered in a span of two semesters in the second year of the program has produced award-winning female directors, crew and dynamic women young storytellers who outshined in technical as well as the creative part of the audio-visual content development domain.

This paper takes a case study approach having a selected batch of graduate students of 2016 – 2019 batch. The data collected was at two levels first through two sets of focus group discussions comprising seven and eight female students respectively; later through a semi-structured interview conducted with five participants during March 2019, further this paper examines the role of TVP courses in captivating the interest of girls' students and imparting the technical knowledge and skills that pushed them to be successful storytellers and on holistic perspective as empowered creative women.

Thus, this study is guided with the following objectives:

1. To elaborate on how the female students learnt the TVP I and TVP II courses to become successful audio-visual content creators.

2. To elaborate on the achievement and the empowerment, they attained through the courses that were mentioned earlier.

Defining empowerment

“All power is within you; you can do anything and everything. Believe in that, do not believe that you are weak... You can do anything and everything, without even the guidance of anyone. Stand up and express the divinity within you.”

These are the words from Swami Vivekananda from his book, *Lectures from Colombo to Almora*. He postulated and emphasized the exceptional element of empowerment lies in its term ‘power.’ According to Bhadra (2001), The basics nature of empowerment is to overcome the high-power group by increasing the power or strengthen the capability of the low-power group. Empowerment has intrinsic as well as contributinal elements in it to develop a personality. Similarly, Jhabvala (2001) cited that the process of empowerment paves ways to powerless people or community to become powerful that brings a meaningful change in their lives. Learning, self-improvisation, discipline, self-respect, dignity, embracing chance, meaningful independence, gaining confidence, acquiring power, becoming mentally strong and fit, developing decision-making skills, claiming one’s rights, managing and leading a successful life are the various notions that are related to empowerment.

In their research work, ‘Agro Enterprises for Empowering Farm Women’ Rathakrishnan and Padma (2013) cited the definition of empowerment posits by World Bank as ‘the process of development towards expanding the limit of the people by making appropriate

decisions that put into desired actions which leads to significant results and outcome'. When empowerment refers to women, it is a dynamic process of recognizing the power and the ability; that leads to self-identity which has a holistic value that changes all the spheres of one's life (Sahay, 1998). Usually, courses like television production, audio-visual production, digital film making, documentary production, and many technologies and gadget-based courses are opted by male students; and the female students are considered to be the low-power group in these media domains.

The empowerment of any individual, more specifically women can be classified into five major types; they are psychological empowerment (Fock *et al.*, 2013), educational empowerment, social empowerment, economic empowerment and political empowerment (Curatolo, 2020; Mandal, 2013). Since this research concentrate on the teaching and learning process; the discussion on educational empowerment becomes the primary focus.

Basically, educational empowerment refers to the traditional concepts that deals with imparting of knowledge and developing new skills through academic learnings, which helps an individual for intellectual enhancement and personal development (Patel, 2012). In a more profound and focused sense, it is the process of acquiring advanced knowledge and getting access to higher education (Bruhn, 2006). Education provides basic knowledge, confidence, assertiveness, and self-esteem to a person. The higher education offers skill and job-oriented training, provides the opportunity for apprenticeship, autonomy, access to various technology, cultural-religious consciousness, and brings the light of hope for the rest of the life.

Information communication technology and mass media (print, electronic and digital media) plays a vital role in disseminating information, knowledge and entertainment on a daily basis to the people. It connects the world through the content, data and news. In the present scenario,

a women techno-media content producer can act as a communicator, who reinforce society to think about social goods which call for gender equity and equality. So, the need for female storytellers becomes an essential aspect of society, where the audio-visual content media is dominated by male counterparts. The women working in the audio-visual media industry is less in terms of creative and technical roles, instead few contribute their share in make-up, costume designing, on-the-air presentation and modelling roles (Holgate & McKay, 2007). When women learn the nuances and acquire skills which are in-par to men or takes a role of a creative decision-maker; hold above-the-line and technical jobs responsibility, receives appreciation and acknowledgement for their creative audio-visual production feels psychologically (em)powered; builds confidence; transform themselves; take control of their life, income and their existence. The empowerment of women not only change their lives, it pull-out traditional views; patriarchal taboos; unlawful social controls and subjectivities.

“Women do not need to consider themselves subordinate or inferior to men.”

- Mohandas K. Gandhi, father of the Indian nation.

Communication education, mass communication programs and beyond

Formal communication education, typically journalism education began in the late colonial era. Annie Besant, a women rights activist and writer, made efforts to push journalism as an academic discipline. She introduced the first journalism course in Adyar, Madras (currently Chennai) in the year 1920; she took special efforts to train the English literature students to become professional journalists; however, her efforts were not long-lasting. Muppidi (2008) states that one among the earlier initiatives was a university-level program offered at the Aligarh Muslim University (1938) and got terminated in 1940.

Meanwhile, in Kerala at the city of Kochi, in a private Bhavan institute, a journalist training school was established by few pro-independence activists to train prospective journalist to support the 'freedom struggle', 'home rule' and to proclaim, 'Independent India'. This initiative provided an opportunity for individuals who were good at expressing their thought in writing to become a native journalist. Sanjay (2012) cites that, under the aegis of the University of Panjab, then based in Lahore, in the year 1941 Prof. PP Singh, who is considered as the father of formal journalism education in India (Dutta, 2020), started a full-fledged post graduate diploma program in journalism with 30 students. The real support and interest in journalism education grew only after the independence.

Soon after the independence, the first government-sponsored university-level journalism and communication education program was started in the year 1947 by the University of Madras, followed by the Calcutta University and Mysore University respectively in the year 1951 (Singh, 1959). Between 1950's and 60's many institutions and universities started offering journalism and communication programs. By seeing the need and demand for the journalism education, the government of India established the Indian Institute of Mass Communication in the year 1965, to offer graduate and post graduate diploma programs in journalism. In the year 1966, it was promoted as an autonomous institution, and it was brought under the management of Ministry of Information and Broadcasting (indiaeducation.net, 2020).

Through the 1980s, journalism and communication education catered primarily to the interests of the government of India, which controlled all broadcasting and public information along with the private film industry and the press sector. Communication education was oriented towards skilling individuals to work in government broadcasting units, the private press, and news agencies. Under the Ministry of Information and Broadcasting, in the year 1960, the Film and Television

Institution of India was established, which offered technical and skill-based post graduate programs related to film making that provided workforce to the needs of the film industry. With the expansion of television broadcasting in the mid-1970s its mission expanded to training staff from Doordarshan, the government-owned broadcaster (Singhal & Rogers, 2000)

Due to the colour television transmission in 1982, the need for techno-skilled media literates, those who can work on audio-visual content production were heavily drawn from the Film and Television Institution of India, Pune (Mehta, 2008) and Adyar Film Institute, Madras (currently known as MGR Government Film and Television Training Institute, Chennai). In 1984, the government of India through the University Grants Commission established Audio-Visual Research Centre's in multiple locations across the country, to develop educational television programmes (Educationavrc, 2015). Located within universities, they produced content for media and general education and distance learning transmitted through the public broadcaster Doordarshan's Countywide Classroom initiative. These centres were also used for audio-visual training.

In the late 1980's Loyola College, Chennai started an under graduate degree program in Visual Communication focusing on audio-visual communication and production. Post-liberalization in the early 1990s, more than 100 university departments in the public sector that offer journalism and communication training in India that coexist with literally hundreds of under graduate degree programs and master's programs with different nomenclatures, offered by central, state universities, private institutions—deemed, private universities, media foundations and a variety of stand-alone training centres. Rosenberry and Vicker (2006) stated that an adolescent who registers for an under graduate program might not be prepared for life; he/she may expect an academic experience which nurtures the skills and learnings; make him/

her well equipped and provides confidence to lead a better and quality life. So, an under graduate degree program becomes a crucial factor in empowerment, employment and overall development of an individual.

“Live as if you were to die tomorrow. Learn as if you were to live forever.”

- Mohandas K. Gandhi, father of the Indian nation.

Creative pedagogy and employability

Creative pedagogy is the science and art of creative teaching. It demonstrates and inculcates creative training into a learner. It encourages an individual to practice creativity and innovation. It provides learners to identify a creative goal; to spot creative ideas; develop the creative idea into a meaningful design to produce an artistic product that gives ways to achieve the creative goals (Aleinikov, 1989). Creative pedagogy is opposite to critical pedagogy, where at creative pedagogy, the learners attempt to examine creative outcome, products and tries to appreciate it. The creative pedagogy adopts study methodologies that include the descriptive, experiential, empirical, exploratory and demonstrative in nature. It utilises methods, materials and techniques that suit the learners.

According to Aleinikov (1990), the goal of creative pedagogy is to transform the teaching-learning process that would produce creative practitioners; this transformation of traditional learning is known as creative orientation. He further emphasized that it works well within arts, graphics, music, photography, performances, motion picture and video technology (which is termed as technical creativity) and target audience based audio-visual content creation which is a part of psychological creativity (Aleinikov 1999). At times the creative orientation can be found in conventional academic programs when it was handled by neo-generation technocrat person who appreciates art and aesthetics. Conventional pedagogy involves lectures, learning

through the textbook and often incorporate assessments like snap tests, quizzes and terminal examination (Kaliannan & Chandran, 2012). But creative pedagogy assesses not only the students' intellectual and reasoning skills; on the other hand, but it also investigates the creative ability through exercise, demonstrations, and projects.

At a global level, there has been major discussions on the role of higher education in providing empowerment to the student when they complete their terminal degree. A huge concern has been raised on the role of universities in enabling the students for industrial connect and employability (Burke *et al.*, 2017). Currently, it has been an essential measure that a higher education institution takes to introduce the under graduate students to in-plant training and apprenticeship, which gives students an industrial exposure. Many universities in developed countries like the United States of America, United Kingdom and Australia have incorporated work-integrated learning modulus in their courses design. In fact, they have a rigorous course and program outcome, which intends to enhance graduate employment prospects. These kinds of efforts not only benefit the students but also raise the value of the institutions. By doing so, a higher education institution emphasizes and produces not only 'graduates' but create 'work-ready' or 'employable' graduates (Holmes, 2013). By and large, after completing higher education if an individual gets employability and takes care of his/her livelihood, it adds trust and value to the concept of 'learning and development'. TVP – I and II (theory and practical) courses at mass communication degree program is a skill development course that leads for the internship, placement and job opportunities turns as a capstone course. According to Ford (2012), a capstone course provides an integrative experience which provides the opportunity for the students to demonstrate their learning skills that they mastered.

The courses and the setting

TVP - I and TVP - II (theory) is 3+3 credit courses, the classroom engagement of a student will be totally 60 hours in a short span of two

semesters, simultaneously the TVP - I and TVP - II (practical's) courses were 4+4 credits (80 hours) offered along with the theory courses. The TVP - I, core theory and practical courses introduce students to the fundamentals of TVP. These courses are designed to offer students to learn and explore single camcorder operations and gives an overview of lights and lighting instruments. Further, it provides the opportunity to produce content for the television industry and the careers involved. The TVP - II course (both theory and practical) was designed in such a way to introduce students to multi-camera, vision mixed production in the television studio. It equips students to work on pre-production; coordinate the production roles within a conventional multi-camera TVP structure, and that leads to post-production. TVP II illustrate all about the multi-camera TVP process that includes concepts formulations, costing, visualization, set design, make-up, costumes, floor plan, floor management, acting, direction, vision mixing, recording procedures, graphic design, chroma key, and big remote operations and production.

Twenty-two students registered for these courses, and among them fifteen were girl students. All the girl students completed their higher secondary school education from private CBSC/ISC/IB schools from in and around Bhubaneswar and Cuttack cities of Odisha state, because of their sophisticated lifestyle and learning opportunities, they were less willing to take up courses which are technical, majorly application-oriented, hard in nature to grasp, and deadline-based audio-visual projects production. Except for three students' majority of them opted to take a mass communication program as their under graduate degree to take up a career in either public relation/advertising or in journalism. Most of the production-based courses like audio production, radio production and visual communication (that includes digital still photography) were not much received by the majority of the girls' students due to technophobia and because of the fear of heavy work - ergasiophobia.

“Fear serves only to accentuate suffering and makes one’s condition pitiable.”

- Mohandas K. Gandhi, father of the Indian nation.

The curriculum design

The main objective in the design of a mass communication under graduate curriculum is to provide a breadth of understanding of basic of all communication medium and providing entry-level job opportunity for the successful candidates. A mass communication graduate’s primary concern is to synthesize media products systematically using creative and aesthetic principles to meet the needs of the end receiver and audience. A mass communication under graduate’s education must provide stable grounding media placement, a prospective career that demands lifelong learning and progressive up-dating. Thus, the core theory and practical courses must consist of topics that provide the foundation and implementation.

The curriculum plan of TVP – I and II courses involves the implementation of different types of instructional strategies and methods that are focused on achieving optimal student development, student learning outcomes and creative audio-visual project production. The following are the various components looked-upon from learners at different stages of the courses.

- To assess theoretical knowledge of students through quizzes, terminal, mid-semester, and end semester examination;
- To demonstrate the technical and production knowledge of students through different genre/format of audio-visual production exercises and projects like television shows, documentaries, and short films;
- To demonstrate reasoning and analytical ability through tasks and analysis;

For the above reasons and components, learner-centred curriculum design was adopted. This method revolves around student interests, needs, and goals. It acknowledges that the students are not identical, but individuals with many differences in their learning capabilities, and therefore majorly, it should not impose standardized learning methodology (Cullen *et al.*, 2012). This approach aims to empower learners to shape their education through choices in their decision on creative and technical roles.

The syllabus consists of the basics of production, the crew and their responsibilities, pre-production process that includes ideation, scripting, pre-visualization, scheduling and communication, TV camera system, camera operations, lenses and perspectives, analogue scanning principles, digital video working principles, picture composition, the study of microphones and its working nature, lighting instruments and lighting controls, lighting in-studio and in the field, recording techniques and tapeless video recording system, production system and methods, video switcher and its operations, graphic design for TV, art direction for TV, study about performers, actors and their styling, multi-camera production, production control room direction, single and multi-camera TV show direction, TV floor management, non-linear editing, audio and video linkages, field production and big remote operations, on-the-air elements, TV and documentary genres.

The following are the key and reference text used in delivering the courses.

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The challenges and the changes

“If I keep on saying to myself that I can’t do a certain thing, it is possible that I may end by really becoming incapable of doing it.”

- Mohandas K. Gandhi, father of the Indian nation.

Unlike western countries, where the gender difference was evident in accepting the first level courses TVP – I (theory and practice), more male students showed interest on the practical course, and on the other hand, female students showed interest towards theory courses but found it difficult when it comes to technical understanding. The following is a verbatim statement of a sample respondent.

“During the first year (of my UG program) I felt that TV or film production is not my cup of tea.”

- Sriradha Mohanty, Director of *Hand of a Genius* documentary

The majority of the female students scored well in the quizzes and written exams and did not show up much in technical and practical expertise. The pedagogy and ample post classroom and studio sessions slowly brought in the change in the female students' learning attitude. The success of first independent production exercise that is picture composition - basic and complex shot filming, produced an initial level enthusiasm, followed by TV studio lighting exercise consists of five-point, four-point and three-point lighting pushed the laggards a better edge and the technophobia started reducing. The following is the

statement extract that raised out of the semi-structured interview conducted for the study.

“It is the teaching-learning approach which helped me to get confidence to direct my first documentary.”

- Neha Mohanty, Director of an award-winning documentary
Boonte Sapne (Weaving Dreams)

The first level, of course, that is TVP - I had a short film review exercise, that gave the students to understand the importance of visuals, followed by outdoor recce and B-roll shooting exercise to understand the non-studio shooting experience. To enhance the technical-software based learning a non-linear editing exercise was also carried out with the outdoor recce and B-roll footages. To add more academic and critical value to the learning process, a journal article about television cameras and filming was given to the students for analysis and interpretation. The below statement of a sample respondent exhibits the accomplishment that was encouraged through TVP – I course.

“... because of (the course) TVP – I, I successfully made my first short film, and that was a great experience.”

- Sweta Parija, Director of *Abrupt* Short Film

The capstone project for the TVP – I course is ideating, filming and producing an independent *Mise en’ scene Long Take Project (MLTP)* a single take short fiction film of maximum five minutes’ duration and a *Non-Fiction Audio-Visual (NFAV)* as a group project consists of four members each. These capstone projects in the third semester allowed students to work on the following processes. 1. originating – coming up with the idea and doing enough research to establish its viability, followed by 2. developing the idea further – gathering information, selecting contributors, which includes performers and the crew members and deciding how best to put these together, then it is followed by 3. managing the production process – getting and spending

money, keeping track of it, scheduling the stages of production, this is the end of the pre-production process, which gave way to the 4. recording – the number and nature of the people involved will depend on whether the production is recorded in the studio or out of the studio, 5. editing - one of the vital post-production activities, which leads to graphics incorporation and submission, through these phases of production, the ergasiophobia started reducing. The following is the quotation from the academic topper of the batch.

“The short film, non-fiction AV production, and the TV show were like a roller coaster ride experience, it was exciting, challenging, demanding and fun.”

- Shatakshi S. Upadhyay, Director of *Blues* short film, *Isolated* documentary, and a long-form arts and crafts TV show *smART*

The TVP – II offered a more dynamic learning experience to the students with learning the toughest portion of television production that is video switcher, that is used for online video switching, or instantaneous editing, it is followed by multi-camera production and recording - that requires personnel like technical managers, floor/stage managers, assistant floor/stage managers, lighting directors, camera operators and a host. The complexity and the creative challenges TVP – II put forth to the students is narrated in the following expression.

“The TV show which I worked as a DoP during my TVP – II course, acted as an entry ticket for my professional cinematography career.”

- Subashree Mohapatra, DoP of a long-form talk show *Titli* and currently working as an assistant DoP with Telugu/Tamil film industry with Mr. Soundararajan, a renowned cinematographer.

The capstone project of TVP – II (the courses offered at fourth semester), was to develop and produce a long *Format Non-Fiction Show* (LFNFS) with three segments for at least twenty-one minutes' duration, three TV shows namely 1. *Titli* (Meaning: Butterfly), a Hindi language talk

show with three guests with a musical performance at the end, 2. an arts and crafts TV show *smART* and 3. a comedy show titled *The Hoopla Show* and seven documentaries for a maximum of eight minutes with social issues, environmental or a theme was created, and it is namely 1. *Boonte Sapne* (Meaning: Weaving Dreams) a documentary about the Bhubaneswar based bamboo weaver and their lifestyle) 2. *The Fishing Spy* (a wildlife documentary about an endangered species called fishing cat), 3. *Satabhaya, The Story Unfolds* (a documentary about a village called Satabhaya in Kendrapara district, Odisha. Climate change and advanced shoreline have engulfed several villages in that district), 4. *Isolated* (a documentary that showcases the lives of the two communities, the Dalits and the Munda living in the Munda Sahi region of Khurda district, Odisha), 5. *It's Showtime* (a documentary about the entertainment options available for the human being. It narrates the digital technology-based entertainment like the internet and OTT Apps, then cafes, gaming zones, the cinema halls and finally the drama halls), 6. *Hand of a Genius* (a documentary about the story of the dyeing of a Sambalpuri saree from the hands of the weaver to the consumers) and 7. *Lifeline* (a documentary about ambulance service and ambulance staff).

The most common features of capstone course are integration and synthesis. In the case of TVP I and II, the integration and synthesis act as an essential component that incorporation the creative excellence and technical superiority that the students acquired; further it helped students to apply their learnings, especially the application of theory and technology to the real-world situations through creating and producing audio-visual content. An applied project or production experience can help students to make that transition from the classroom to the larger world. When capstone courses address career and its prosperity, students get a better understanding of the relevance of what they have learnt through the courses and how they can be applied.

The success, accords, and laurels

Through the TVP I and II courses numerous audio-visual projects were produced by students, among those, six documentaries earned recognitions in various film festivals at regional and national levels with cash prize and certificate. The following Table I and Fig. I illustrate the projects that won laurels.

Table I: Students awards and recognitions

| Students Name | Awards/Recognition | Festival/Competition |
|---|--|--|
| Boonte Sapne (Team consist of Neha Mohanty, Monalisa Swain, and Pooja Bajaj) | Winner Best Documentary Award | Srishti Film Festival 2018, Bhubaneswar |
| | Best Documentary - 2 nd Place Award | 13 th Asan Drishya Awards 2019, Chennai |
| | Official Nomination (Finalist) | Chandigarh University Animation Film Festival 2018, Chandigarh |
| Satabhaya, The Story Unfolds (Team consist of Ayush Mohapatra, Subashree S. Mohapatra & Sweta Parija) | Winner - Best Director Award | 4 th Dehradun International Film Festival 2018, Dehradun |
| | Official Nomination (Finalist) | 9 th National Science Film Festival of India 2019, Chandigarh |
| Hand of a Genius (Team consist of Khushboo Agarwal, Pracheta Saha & Sriradha Mohanty) | Official Selection (For Public Screening) | Indian Documentary Film Festival 2018, Bhubaneswar |
| Isolated (Team consist of Disha Das, Pratikshya Mishra & Shatakshi S Upadhyay) | Official Nomination (Finalist) | Chandigarh University Animation Film Festival 2018, Chandigarh |
| It's Showtime (Team consist of Akhilesh Patro, Manisha Singhal & Rahul Kalway) | Official Nomination (Finalist) | 13 th Asan Drishya Awards 2019, Chennai |
| The Fishing Spy (Team consist of Abhra Singh Roy, Adarsh Mishra & Saswat Pati) | Official Nomination (Finalist) | 9 th National Science Film Festival of India 2019, Chandigarh |

Source: Author's findings



Fig. 1: Students awards and laurel badges

Source: Author's own

The short films, non-fiction audio-visuals, and the TV shows helped students to pitch for their internship and employment. The culmination of the learning of the TVP – I and II courses are that the majority of projects that won laurels and recognition are either done by 'all-girls' team or by female technicians as major production personnel's. The taste of success motivated and enhanced the young budding female audio-visual storytellers' excitement, likeability, confidence, which they lacked at the beginning of the courses, and the 'no fear' attitude towards audio-video equipment, devices, gadgets and software's pushed them to greater heights, many female students are currently working in communication and media organizations like infotainment, entertainment media and production houses as 'empowered media professionals'.

Conclusion

“If I believe I cannot do something, it makes me incapable of doing it, when I believe I can, then I shall acquire the ability to do it, even if I may not have it at the beginning.”

- Mohandas K. Gandhi, father of the Indian nation.

Learning a techno-craft, gadgets, latest software gave the female students the opportunities to see and to know more of the unexplored domains than those who have said ‘no’ for being a techie during their high school days. By undergoing a rigorous learning process, and with their determination and perseverance, they won the true battlefield, which is the inner self. This also gave them mental strength and made them firm, tough and hardworking. They also learnt the art of living and how to accommodate to the ever-changing digital world and circumstances. Further, it gives them satisfaction in various ways relating to work, life, learning, and coping-up with personal and works situations. “This personal growth and exploration have given them self-respect, pride, maturity, and resilience as they have exerted their creativity, technical skills and sincerity to become engaging storytellers.”

“We (women) never know how high we are till we are called to rise; And then, if we are true to plan, our statures touch the skies.”

- Emily Elizabeth Dickinson, an American poet.

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Prognosis of social responsibility role of youth in contemporary Hindi film *Udta Punjab*

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Abstract

The social reality of the state of Punjab in particular and the country at large to the youths form the backbone of the Hindi feature film *Udta Punjab*. The reflexive relationship between youths, youth culture and Hindi films is an under-researched area, which is even more surprising if we consider the fact that films in India, like in most other countries in the world, find their largest audiences among the young and consumption-oriented sections of society, as Rachel Dwyer points out. According to her, the study of youth culture is likely to be rewarding for that of the middle classes, the section of society where youth culture usually emerges, and also for film studies, as the bulk of film audiences is always from this group (Dwyer, 2011, p. 385). This paper focuses on the social responsibility role of the youth about this 2016- released film. The film, directed by Abhishek Chaubey, tells the tale of four young

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people whose lives have been directly or indirectly affected by the drug menace in Punjab. Through a persuasive and analytical study, this paper examines the depiction of the youth in the film and their relation with the democratic set up on a social level. In-depth interviews have also been conducted to make the study holistic. Drawing on ethnographic data, I compared the socio-political reality of contemporary youth vis-à-vis the literary and technical elements of the feature film.

Keywords: Hindi cinema, social responsibility, youth

Introduction

Uda Punjab starts with a long shot of a breezy night and three young people on a rickety bike making their way through a narrow stretch. Apart from the four protagonists in the Abhishek Chaubey film, most of the supporting characters too are young. It is the dynamic nature of the youth with their effervescent characteristics that leads to making them vulnerable in this film's universe. The youth's addiction to drugs is just one aspect of the narrative. Their complete involvement in the menace, either directly or indirectly, has affected the socio-political structure of the state. The contemporary set-up of the narrative also takes into consideration the current social climate of the state in particular and the country as a whole. The 2001 youth film *Dil Chahta Hai*, like the others that followed it, reflects a shift towards representing capitalist decadence and the rise of a commodified 'transgenerational youth culture' emerging from the economic changes of the 1990s. Thus there is no mistaking the influence of the post-liberalization stance in *Uda Punjab*. Several such films of the new millennia have been attempting realism without deviating from the seamless storyline. Considering Rakeysh Mehra's *Rang De Basanti* (2006), it is significant in contemporary Indian film production for the enormous resonance it had among South Asian middle-class youth, both in India and in the diaspora. It rewrites Indian nationalist history not in the customary pacifist Gandhian vein, but the mode of martyrdom and armed struggle.

Review of related literature

Literature around contemporary Hindi cinema has been majorly constricted to genre and impact studies. Several studies have emphasized on the globalizing impact of Hindi cinema post-liberalization (Monika Mehta, 2005; Rajesh K Pillania, 2008; Shakuntala Rao, 2010). Work on film genre and characterizations have also been done (Ranjani Mazumdar, 2011; Goldie Osuri, 2014; Meraj Ahmed Mubarki, 2014; Sheena Malhotra & Tavishi Alagh; 2010).

Impact of particular films has been judged based on different narrative styles (Michael H. Hoffheimer, 2010; Keval J Kumar, 2011; M K Raghavendra, 2009), gender roles (Jyotika Virdi, 2010; Nidhi Shendurnikar Tere, 2012; Pavitra Sundar, 2008) and modernity in terms of technicality as well as aesthetic value (Tejaswini Ganti, 2012; Ravi Vasudevan, 2008; Shaunak Sen, 2013). Role of youth in the socio-democratic set up has been analyzed about films like Rang De Basanti (2006), Dil Chahta Hai (2001), Yuva (2004), Peepli Live (2010), Bombay Boys (1998), Hyderabad Blues (1998) among others (Ulka Anjaria & Jonathan Shapiro Anjaria, 2008; Neelam Srivastava, 2009; M K Raghavendra, 2010, Jigna Desai, 2003).

About films released in the 21st century, the focus has been on the post-modern approach by the writers and directors (Dhananjay Rai, 2011; M K Raghavendra 2009; Goldie Osuri, 2012; Shoba Venkatesh Ghosh, 2009). The social role of the characters was a gap that has been less researched.

Social responsibility has been defined in multi-faceted ways on researches done here and abroad. "Social responsibility is the sense of obligation that an individual or group feels to fellow human beings or society. More than altruism, social responsibility is motivated by the identification of oneself with others and the common good and the mutual benefits derived from the particular.

Aim and objectives of the study

This paper aims to identify the representation of the youth undertaking their social responsibility role in the film *Uda Punjab*.

The study focuses on the following objectives:

- (1) To examine the social issues presented in the film
- (2) To identify the representation of the key characters (youth) undertaking their social responsibility role in the films
- (3) To explore the film's deft handling of the social issues represented in the film

Methodology

The textual analysis method is used by the researcher to analyze the film. The researcher formulated a study framework based on a simple model for textual analysis. The researcher have undertaken textual and dialectical readings. The variables used for the narrative textual analysis of the moving image include literary and technical elements of the film.

Elements: "The elements of drama, by which dramatic works can be analyzed and evaluated, can be categorized into three major areas: literary, technical and performance" (Rosenstein, L, 1977). The elements used in analyzing the text were: plot, characters, dialogue (literary elements) and music and scene/scenario (technical features).

The plot, as defined by Anders Hansen et al. (1998), is the substance of the story told in the visual and audio presentation along with the added material of music, graphics and credits. For this study, the researcher have used the entire script (written by Sudip Sharma and Abhishek Chaubey) from the beginning till the end, with the runtime of 2 hours and 28 minutes as the plot.

According to Aristotle's Poetics, characters are the people (sometimes animals or ideas) portrayed by the actors in the play (film

in this instance). It is the characters who move the action or plot forward. In this study, four central aspects of this film, namely: Tommy, the rap singer; Mary Jane, the Bihari migrant worker; Sartaj, the assistant sub-inspector and Dr Preet, the social worker have been considered for analysis. They are the ones who have a direct connection with the theme of the study.

I The literary and technical elements work to create moving image language through several devices to construct the largely subconscious pattern of a narrative or genre that an audience is concerned with (Anders Hansen, Simon Cottle, Ralph Negrine, Chris Newbold; 1998). "The dialogue in any film is going to be of crucial importance to any style of moving image research. Dialogue can exist in two forms, as voice over, or if we see the faces that are talking, synchronic lip movement" (Anders Hansen et al. 1998). Random sampling is used to select dialogues. A total of 15 dialogues have been analyzed (One dialogue per 10 minutes of the film) for this study. The dialogues considered are primarily spoken by the four central characters, but some others spoken by secondary characters have also been found, which adds value to the theme. Phrases and words which are directly or indirectly connecting to drugs have been considered.

For the technical elements, music and scene/scenario have been considered. "Most often music is functional: it is there to help direct the mood of the audience, to reinforce the pace of the screen action, or to provide a musical motif behind the moving image" (Anders Hansen et al. 1998).

Five songs that play during the runtime of the film, as well as the background score used during the key scenes, have been used in the study. The lyrics of the song emphasizing the effects of drugs on a person have been analyzed.

For this study, a scene is considered through the editing of the plot,

i.e., till the time the shot changes. Only those scenes were found which ran for at least two minutes on the screen and had one or more central characters in it.

A cross-analysis of the study was done through the reviews of the three film critics for the validation². For the relevance of the research, contemporary print media articles from Hindustan Times, The Indian Express, Firstpost have been referred to signify the growing menace of drugs in the state of Punjab.

2 Reviewer 1: Baradwaj Rangan is a film critic, writer and deputy editor of The Hindu. He won the National Film Award for Best Film Critic in 2006.

Reviewer 2: Raja Sen is a critic, columnist and screenwriter

Reviewer 3: Jai Arjun Singh is a freelance writer/journalist. He has written for Yahoo! India, Business Standard, The Hindu, The Man, Tehelka, Outlook Traveler, The Sunday Guardian and Hindustan Times, among other publications

Sample: *Udta Punjab*

The film talks about the lives of four people who have been affected by the drug menace in Punjab in one way or the other. A pack of heroin lands at the hands of this Bihari migrant worker who wants to sell the same for some quick money. But this leads to bigger trouble for the same. She finds herself in the grip of some thugs who rape her and make her a drug addict too. Tommy, played by Shahid Kapur, is a famous rap singer who becomes famous for writing songs on being high and is himself an addict. Sartaj is a well-intentioned police officer who suddenly realizes the spread of the drugs in his state when his brother becomes a victim of the same. He, along with Dr Preet, tries to get to the root of the situation by finally concluding that a minister is involved in the racket of importing drugs. Eventually, Tommy helps the migrant escape after Sartaj's brother inadvertently kills a climax wherein Dr Preet.

The framework of the study

The first step in identifying the narrative structure is to use a simple model to overview the whole story. The model helped us to design a study framework, and accordingly, the data was collected and analyzed.

The model, as defined by the researcher, follows a five-act structure of the film proposed by Freytag (1894). As the film has a runtime of 2 hours 28 minutes, the acts have been divided based on time and scenes. Approximately 30 minutes have been taken for each act. For the analysis, each of the acts has been considered along with the variables defined for the study (Plot, characters, dialogue, music and scene). For each act, three dialogues, one song and three scenes involving the key characters have been taken into consideration, along with the background score.

1. **Exposition:** As defined by the researcher, the exposition part of the narrative includes the basic details about the time and place, the introduction of the major characters and a conflict involving all the characters. From the beginning of the film until 31 minutes 57 seconds, the first act is defined.
2. **Rising Action:** Researcher have considered the action that leads to the climax of the story as the rising action. The characters find themselves entangled in some complications with respect to the conflict of the first act. From 31 minutes 58 seconds to 1 hour 2 minutes, 42 seconds, the second act is defined.
3. **Climax:** The climax considered for this study has the turning point of the whole film. That part is to be considered when Tommy gives a monologue on stage; Mary Jane escapes her predators and Sartaj, Dr Preet talk about making small steps towards 'war on drugs'; all these three incidents happen simultaneously. From 1 hour 2 minutes 42 seconds to 1 hour 33 minutes 31 seconds, the third act is defined.
4. **Falling action:** The falling action is considered as the story coming

to an end, wherein any unknown plot points are revealed and wrapped up. From 1 hour 33 minutes 31 seconds to 1 hour 59 minutes, 57 seconds, the fourth act is defined.

5. **Resolution:** The outcome of the film is considered for the recommendation. From 1 hour 59 minutes 57 seconds till the end (2 hours 28 minutes), the fifth and final act is defined.

Table

| Exposition | Rising Action | Climax | Falling Action | Resolution |
|--------------------|----------------------|-----------------|-------------------|----------------------|
| 1 song (Chitta Ve) | 1 song (Da Da Dasse) | 1 Song (Vadiya) | 1 song (Ekk Kudi) | 1 song (Has Nach le) |
| 3 dialogues | 3 dialogues | 3 dialogues | 3 dialogues | 3 dialogues |
| 3 scenes | 3 scenes | 3 scenes | 3 scenes | 3 scenes |

Data presentation

The data presented in the study include 15 dialogues, 15 scenes and five songs in total. According to the framework designed for the study, the data is presented according to the five acts defined there.

Exposition: The three scenes taken in the exposition part describe the setting and introduce the characters of the film.

Scene 1: The scene begins with a long shot of a breezy night and three young people on a rickety bike, making their way through a narrow stretch. They stop, and one of them gets ready to hurl a big packet across a fence. That person is wearing a jersey bearing the name 'Pakistan' on its back. It moves on to a singer on the stage singing a song on being high cocaine.

Scene 2: The next scene shows a group of police officials manning one of the posts at the border of the state. There they encounter a truck driver who is carrying drugs with him. But instead of bringing him to book, they crib about being meagerly paid for the racket.

Scene 3: This scene depicts a migrant worker having found 3 kg heroin plans to sell it and tries to make a deal with Balli (Sartaj's brother). Sartaj's brother is hospitalized due to a high dose of drugs and enters Dr Preet, who tells Sartaj that his brother is on drugs for a long time.

The three dialogues that are considered in the first act are:

Dialogue 1: *Pehle toh tempo me aata tha maal ab truckon me aa raha hai bhar bhar ke Oh inu toh tarraki kehte hain baby, green revolution part 2*

*Par humari tarraki ka kya...naake ka rate toh wohin hai na ghanta b*****d 10,000, 10,000 me aata hai kuch...law and order ki sunta nahi koi, aise toh phir Punjab bhi Mexico ban jana hai* (Earlier it used to come in tempo now truck-full of drugs are being imported)

Dialogue 2: Tommy Singh's arrest is the latest development in the drug crisis that has been plaguing Punjab: Journalist

People like Tommy Singh, they are the ones who are encouraging drug use in our society with their music, with their choice of lifestyle: Manindar Brar, MP

Dialogue 3: *Nahi madamji who laundon ne pakad ke karwa di hogi, huamara balli aisa nahi hai: Sartaj*

Hath dekha hai uska, nasse kali pad gayi hain suiyan ghusa ghusa ke, sadde bande de thik, horan di kharap: Dr Preet (No madam, our Balli does not take drugs, his friends must have forced him to do so: Sartaj...Look at his hands, his veins have turned black with the use of syringes: Dr Preet)

Song taken into consideration here is *Chitta Ve* (Oh cocaine).

Rising Action: The three scenes taken in the rising action part describe the involvement of the characters with the main issue of the plot.

Scene 1: Tommy Singh is in jail, and Sartaj blames him for ruining the youth of the state. He is then thrown into another vestibule wherein

he encounters two of his fans (who have landed there after killing their mother).

Scene 2: The next scene is that of the Bihari worker's captivity, wherein her abductors rape her intermittently.

Scene 3: The last scene of this act is that of Dr Preet giving a piece of her mind to Sartaj for being oblivious to the vicious chain of procuring and selling of drugs wherein the administration is also involved.

The three dialogues that are considered in the second act are:

Dialogue 1: *saara youth kharab karta tussi.....pehle banda ban ja phir bani VIP* (You have destroyed the youth of the state...first become a gentleman and then try to become a VIP)

Dialogue 2: *Hum aathvi me the paaji, jab aapka pehla gaana aaya tha, tab se aapke fan hain hum, aapke jaisa banna chahte hain paaji The gabru...pehli baar jab sui andar uteri thi paaji, aapki jaan ki kasam paaji aap hi ki photo saamne aayi thi* (We were in Class 8 when you released your first song, since then we have tried to become like you...The first time we did drugs it was your face only that we picturized)

Dialogue 3: *Nasha kalla banda karta hai, par woda effect puri family de hota hai, shuru che banda shauk shauk vich karta hai par uske baad drugs hi uske life da maqsad ban jaati hai, yaar dost kam kaaj saare pare...main koi suni sunai gal nahi kar rahi, aap vekhi hai* (It is not just the addict, but his immediate family who suffers along with him. It begins with just to follow the trend but slowly becomes an addiction)

Song taken into consideration here is *Da Da Dasse* (Fear surrounds me).

Climax: The three scenes considered for the climax depict the highest point of the film.

Scene 1: Dr Preet and Sartaj decide to wage war on drugs and bring the political parties involved in the racket to book with the involvement of the Election Commission of India.

Scene 2: Dr Preet and Sartaj go to the drug yard to find clues about the fake pharmaceutical company

Scene 3: Here, Tommy Singh comes on stage and gives a monologue about him being a fuddu (Idiot) for misguiding the youth. Meanwhile, the migrant worker escapes her abductors. The three dialogues that are considered in the third act are:

Dialogue 1: *Tum hi ne toh kaha tha ki yeh maal election ke liye ban raha hai toh usme koi na koi toh political connection hoga:* Dr Preet

Koi political connection nahi hai madam yehin politics hai, jo aap log bhashan dete ho na narco politics yehin hai, kitne MLA toh khud dealer hai, hum aur aap jitni marzi naare laga le sadakon pe aake koi nahi sunne wala humari: Sartaj

Election Commission...*jo bhi karna hai election ke pehle karna hoga:* Dr Preet (Dr Preet hints at the involvement of political parties in the racket)

Dialogue 2: *Punjab ke saare gabru to suiyan laga ke tight hain madam, ab ladies ko kuch karna padega* (All the youth of Punjab are perpetually high, now women only have to do something)

Dialogue 3: *Bas ek cheez di knowledge thi...drugs...toh maine uspe gaana bana dita, tune use philosophy maan liya* (I only knew about drugs, so I made songs on that, and you followed it like a philosophy)

Song taken into consideration here is *Vadiya* (nice).

Falling action: The three scenes that depict falling action tie the loose ends of the story and direct it towards a proper ending.

Scene 1: Tommy and the migrant worker meet for the first time and describe their dilemma to each other. But the worker claims that she will come out of this mess.

Scene 2: Sartaj and Dr Preet find out that MP Maninder Brar is involved in the racket

Scene 3: Tommy pleads with a man to reveal the place where the worker is captivated to help her.

The three dialogues that are considered in the fourth act are:

Dialogue 1: *Kaise na aayi re acha time* (How come good times won't come?)

Dialogue 2: *Oh Veeru album le aa* (Veeru, get the album out)

Dialogue 3: *Maine aaj tak kabhi kisi ke liye kuch nahi kiya, ek baar kar de dena de yaar* (I have never helped anyone in my life, please let me do it this one time)

Song taken into consideration here is *Ikk kudi* (One girl).

Resolution: The three scenes considered for resolution concludes each narrative.

Scene 1: Here, Balli has withdrawal symptoms and kills Dr Preet.

Scene 2: The senior inspector blames Sartaj for backstabbing him and wanting to curb the menace.

Scene 3: Tommy enters the mansion where the worker is kept captive and helps her escape. Meanwhile, Sartaj kills everyone involved and saves his brother.

The three dialogues that are considered in the fourth and final act are:

Dialogue 1: *Balli, ki hoya* (Balli, what happened?)

Dialogue 2: *Saale ya, list me se kam se kam mera naam toh chad dita* (you could have at least taken out my name from the list)

Dialogue 3: *Oye ladki tera naam toh bata* (tell me your name at least) Song taken into consideration here is *Has Nach le* (let's sing and dance).

Analysis

According to the study framework, the analysis is done based on the five acts.

Exposition: The first scene in exposition describes the bigger picture of the drug menace in the state of Punjab. A man hurls a packet of drugs to the Indian side of the border, which is established from the fact that he is wearing a jersey with 'Pakistan' on it. And the packet goes into the air, with the words '*Udta Punjab*'. This ploy by the director that the state is high on drugs and the supply of the same happens from across the border. There is a seamless shift into a song on drugs being sung by a rap singer who is himself high.

Film reviewer Baradwaj Rangan applauds the absurd aspects of the narrative which enmeshes the four protagonists' with a social issue (drug addiction) in a unique way and says, "In just about five minutes, various departments of cinema – sound, cinematography, music, writing, editing – have nutshelled the premise, the characters from various social classes." The second scene shows some police officials talking about Mexico where lawlessness prevails because of the drug mafia. It establishes that Punjab, too, is on the same path. But here instead of condemning the issue, the officials talk about being 'lowly paid' in the whole racket. It shows that the administration is involved in a big way.

The third scene shows that an unemployed girl from Bihar is driven into the state to work as a labourer in the fields. There she chances upon a packet of drugs and plans to sell it with the help of Balli. It depicts that to earn quick money, this girl intends to sell drugs, even though she doesn't feel comfortable doing it. Unemployment has led her to take up this job. Meanwhile, Balli falls sick due to drug overdose and is being treated by Dr Preet. It emphasizes that some young people want to curb this menace. They would happily lend a helping hand to the addicts by curing them.

All the four major characters are established in the first act. All of them belong to different strata of the society (Tommy: upper class, Sartaj: middle class, Dr Preet: middle class, migrant worker: lower class). But all of them are affected by the social issue directly or indirectly.

All the three dialogues are significant as they describe the spread of the drug racket in the state and the involvement of various sections of the society in its perpetration.

The song *Chitta Ve* shows that youth icons like Tommy propagate the use of drugs. The music and its lyrics emphasize the importance of being high on drugs.

Rising action: The first scene in the second act of the film shows that Tommy is in jail. It depicts that to evade being criminalized, the politicians use soft targets like Tommy and put them behind bars and make them responsible for the whole issue. It is in jail that Tommy realizes his influence on the youth of the state who follow him blindly.

The second scene here depicts that some landlords of the area have captured the migrant worker, and to punish her for throwing away 3kg heroin, they rape her. It shows that the unemployed youth of the state make use of their power of buying drugs and force themselves on women. They also forcefully make her an addict.

The third scene shows Dr Preet telling Sartaj that the drugs his brother is on is being imported into the state with the help of the administration. It depicts that the police officials are involved in this, and it is social workers like Dr Preet, who can help in the situation.

The dialogues here depict the intensity of the social issues being dealt within the state. Starting from drug racket, the problem of corruption and unemployment is also rampant in the country.

The song taken in this act is *Da Da Dasse*, whose lyrics and music depict that the people who are indirectly involved in the racket find

themselves in a fix. Fear engulfs them, and they inadvertently find themselves getting involved.

Climax: The first scene in the third act depicts that though Sartaj is a part of the administration, he agrees to help curb this menace. The administrative officials have an insider's view of the matter, and if they want to, they can surely help in this issue.

The second scene depicts that Sartaj and Dr Preet together find a yard where drugs are stored. It is the social worker and the assistant sub-inspector who are working towards solving the issue. So, the youth is playing their social responsibility role with such an action.

Cinema enthusiast Jai Arjun Singh appreciates "the tonally weird sequence, which leads one through a series of reactions, from alarm to bafflement." The third scene depicts that the rap singer has realized his mistake and wants to guide the youth in the right direction. Good sense prevails in the singer. The wayward youth understands his social role and wants to correct his followers too.

The dialogues in the climax depict a change in the characterizations and show that the youth here realize their social role and mend their ways accordingly.

The song *Vadiya* is also part of the transformation phase and has lyrics that show a change in the social angle of the characters.

Falling action: The first scene in the fourth act shows that the singer and migrant worker after meeting for the first time, learns about each other's problems. It is here that, owing to compassion, Tommy can string a new tune without the use of drugs. It shows that the youth involved in the menace can help each other out of the situation.

The second scene shows that one of the eminent politicians is involved in the racket. It shows the political involvement in the crime. Sartaj and Dr Preet now plan to reveal this to the Election Commission.

The third scene shows Tommy running helter-skelter to find the whereabouts of the migrant worker. It is here we realize that with conviction and self-determination, Tommy has found an aim in his life without drugs.

The dialogues here also show the lead characters taking up a social battle for the good of the society. The song describes that the characters have found a passion in their lives and that drugs is not needed for the same.

Resolution: This section strings the whole film one goal of the youth being socially responsible citizens of the state. Here, Preet is killed by Balli, but the others fight their way out. The involvement of the politicians is now known to the media, who are helping to solve the issue. Tommy is behind bars and rightfully, serving his time in jail. The migrant worker is free and leads life on her terms and conditions. According to film critic Raja Sen, the shockingly dismal drug problems in Punjab are well-documented. Still, it is only with Abhishek Chaubey's new film that we are confronted with the state's sickly addiction issues in mainstream fashion, and it doesn't make for comfortable viewing.

Conclusion

The 2016 film has been able to achieve a fair-degree of realistic elements of the social problems being dealt with in Punjab. After the data analysis, it's realized that three social issues have been dealt with in the film: drug abuse, unemployment and corruption. The root of the problems has been found in the political and administrative structure in the narrative. The youth is the biggest victim, as emphasized by the film for the sheer reason of their vulnerability and their haphazard approach towards dealing with the crisis. The indecisive youth have found themselves the target of the issues with no way out unless fighting it from the inside. The key characters are seen to take up their social responsibility roles through the narrative. The problems have been dealt

with by the key characters who undertake their social tasks to solve the issues. Also, such social issues have been represented realistically as the print media, too, shows the state of being reeling under the problems.

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