

Centre for Development of Instructional Technology

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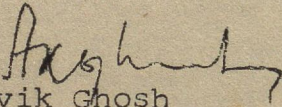
Dear Friend

You will recall that a Seminar was organized at the Vishwa Yuvak Kendra, New Delhi on 23-24 June 1983 to discuss the idea of a development communication trust/consortium. Unfortunately, owing to earlier commitments you could not attend the Seminar.

*** I am enclosing a copy of the resume of the discussions along with a list of participants. I look forward to receiving your comments and observations. As you will notice a small committee was formed at the end of the seminar to give the ideas discussed a further thrust. I shall bkeep you informed of any future developments and hope that we can expect your advice and support.

With best wishes

Sincerely
CENTRE FOR DEVELOPMENT OF INSTRUCTIONAL TECHNOLOGY


Avik Ghosh
Associate Director

Resume of discussions on 23 June 1983

1. The discussion began in the context of the PC Joshi Committee on Software Policy appointed by the Ministry of Information and Broadcasting to suggest programming policy for Doordarshan.
2. It was generally agreed among the participants that the big media like radio and television that are controlled by the government have an impact on people. At present the programming pattern neglects development issues and an analysis reveals that over 40 percent of television programmes is entertainment material of a low order.
3. It was agreed that a powerful media like radio and television should not be directed only for the cheap entertainment of urban middle-class viewers. Rather in a developing country like India it is necessary that radio and television should be used to narrow the disparities and bridge the 'information gap'. It was therefore necessary that activists, media professionals and nongovernmental organizations should take an initiative to influence and alter the present programming pattern in radio and television.
4. At the same time it was felt that an alternative network of distribution of audiovisual media had to be found. Experiences of good documentary films not being distributed by Films Division or screened by Doordarshan were cited as failures of the existing media distribution setup.
5. The question of censorship was also discussed and doubts expressed about the acceptance of more meaningful and relevant programmes by the broadcasting and film distribution authorities. However, it was pointed out that the government's own policy pronouncements are quite radical and almost all development agencies at the grassroot level were operating within the boundaries of the political and socio-economic framework. Hence media programmes could also be prepared without necessarily confronting the established authority directly.
- 6
6. Some participants cautioned that communication media and their impact should not be confused with social action. Media cannot create people's organizations or lead a movement. It only has a supportive role, if any. Media should be used to inform, create awareness through analysis of our socio-economic reality and share ideas and experiences.
7. The difficulties and resource constraints to produce costly films or audiovisual programmes limited their expansion.

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The small and restricted opportunities for their screening and distribution further constrained the professionals who were concerned with development and the development workers themselves found audiovisual media beyond their means.

8. While recognizing these limitations a broad agreement among the participants was arrived at on two points (i) there was a need to initiate a move to alter and affect government programming policy for radio, film and television.

(ii) there was also a need to create an alternative participatory distribution network among the development agencies and other nongovernmental organizations.

9. The second point was taken up for further discussion in the afternoon and the following suggested actions emerged :

a) in the absence of any group or agency dedicated to this task the networking was likely to be slow and imperceptible

b) the work done by agencies like RDAS, AVEHI, CENDIT and others should be publicized among the development groups

(c) some preliminary resource listing of available materials, distribution libraries, production facilities should be prepared

d) in order to do this work, the possibility of creating a coordinating agency or a group, at national, regional and local levels should be considered seriously.

Resume of discussion on 24 June 1983

The discussion was a continuation of what had preceded on 23 June. The main points that emerged were the following:

1 It was stated that in some quarters in the government, there is an awareness that it is necessary to decentralize television programme production to get away from the present trend of Delhi based programme production and national hook-up transmission with limited facilities at other television centres.

2 It was also felt that sufficient importance was not given to utilizing radio programmes and the possibility of doing audio programmes for distribution on audio cassettes.

With the present video boom it was envisaged in the near future that video cassette recorders will become available even in district towns and using this technology for exhibition and production of materials should not be ruled out.

3 The reservations of several voluntary organizations regarding the relevance of television and films in the context of rural development was more strongly expressed. Some participants felt that puppetry theatre and other traditional media far greater in importance at the grassroot level.

4 However, it was generally agreed that an initiative could be taken to pool available resources for production of audio visual programmes and preparing a list of already produced materials.

5 In order to do so, it was suggested that we should try and identify individuals and agencies in different states who will collect information regarding available resources and materials. A list of persons to be contacted in different states is attached.

6 In order to give a further thrust to the ideas discussed at this seminar, a committee was formed consisting of the following persons:

Sanjit Roy, SWRC, Tilonia
Sheba Chhachi, Life Tools Delhi
Sumanta Banerjee, Delhi
Abha Bhaiya, Yugantar, Tamilnadu
Romesh Chander, New Delhi
Moitreya Ghatak, Cressida, Calcutta
Avik Ghosh, Cendit, Delhi/Convenor

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The tasks before the committee were the following :

1 To approach individuals and agencies identified in different states to collect information regarding the availability of media materials and resources and drawing up a proforma for obtaining this information from these agencies.

2 To prepare a brief on behalf of the participants of the seminar and other individuals and voluntary organizations who have shown interest in the Idea of A Development Communication Trust/Consortium. This brief should be presented to the Joshi Committee on Software Policy highlighting the possible role of non-governmental organizations and development agencies in programming for television.

3 The committee should also consider aspects of training in media production and research in communication to support the development activities of various organizations.

List of Nominees

- 1 Mr K P Sasi
Films for Education, Documentation
and Development
Soumya, Daulyat Lane, Poothole
Trichur-4
Kerala State
- 2 Ms Anjeli Monteiro
Audio Visual Unit
Tata Institute of Social Sciences
Decner, Post Box 8313
Bombay 400 088
- 3 Ms Chandita Mukherji
AVEHI
care Shishu Vihar Shikhan Kendra
Laxshmi Nepoo Road
Hindu Colony, Dadar, Bombay 400 014
- 4 Mr Sanjit Roy
Director
Social Work Research Centre
Tilonia 305 812
District Ajmer, Rajasthan
- 5 Kirtee Shah
Ahmedabad Study Action Group
Dalal Building
Behind Capri Hotel
Ahmedabad
- 6 Maitreya Ghatak
CRESSIDA
68/4A Purna Das Road
Calcutta 700 029
- 7 Rudraprasad Sengupta
CRESSIDA
68/4A Purna Das Road
Calcutta 700 029
- 8 Deepa Dhanraj
Yugantar
23 1st Street
Parmeshwari Nagar
Adayar
Madras 600 020

Page two

- 9 Fr Volken
Nagpur

- 10 Fr M V Bogart
Xavier Institute of Social Studies
Purulia Road
Post Box 7
Ranchi 834 001
BIHAR

- 11 Mr Poornchandra Rao
Rural Development Advisory Service
" Ruhaina "
2-13 Tarnaka
Secunderabad 500 017

- 12 Shri Vikas bhai
B1/4 DIG Colony
Maqbul Alam Road
Varanasi 221 002
Uttar Pradesh

- 13 United Artists Association
care Mr A V Swamy
Oxfam (India) Trust
Plot 85
Kharavelnagar Unit III
Bhubhaneshwar
Orissa

- 14 Dunu Roy
Vidhushak Karkhana
Anuppur, District Shahdol
Madhya Pradesh

- 15 Mr A V Swamy
Oxfam (India) Trust
Plot 85
Kharavelanagar Unit III
Bhubhaneswar
Orissa

Participants attending the Seminar on 23-24 June '83

1. Col B.L. Varma
Action for Food Production
C-17 Community Centre
Safdarjang Development Area
New Delhi - 110 016
2. Mr. Chanchal Sarkar
L I/10 Hauz Khas
New Delhi - 110 016
3. Professor Yashpal
Chief Consultant, Planning
Commission, Yojana Bhavan
Parliament Street
New Delhi - 110 001
4. Ms. Premila Lewis
Action India
A-21 Gulmohar Park
New Delhi - 110 024
5. Mr. Mannohar Dayal
Action India
6. Mr. B. Chatterjee
Consultant
AVARD Foundation for Rural
Development Industrial Area
Deen Dayal Upadhyaya Marg
New Delhi - 110 002
7. Mr. Harsh Sethi
Indian Council for Social
Science Research
35 Ferozeshah Road
New Delhi - 110 001
8. Mr. Sumanta Banerjee
D-33 Press Enclave
New Delhi - 110 049
9. Ms. Sevanti Ninan
Indian Express
Express Building
Bahadur Shah Zafar Marg
New Delhi - 110 002
10. Mr. Romesh Chander
TVNF
3/10 Sarvapriya Vihar
New Delhi - 110 017
11. Mr. T. Vijayendra
Voluntary Health Association
of India
C-14 Safdarjang Development
Area, New Delhi - 110 016
12. Ms. Abha Bhaiya
Yugantar
7-1-28/1 Ameer Path
Hyderabad - 500 016
13. Mr. Aloysius Fernandez
MYRADA
52 Richmond Road
Bangalore - 560 025
14. Mr. Sanjit Roy
Director
Social Work and Research
Centre, Tilonia - 305 812
Madanganj, Dist - Ajmer
Rajasthan
15. Dr. M.M. Chaudhuri
Department of Teaching Aids
NCERT
Indraprastha Estate
New Delhi - 110 002
16. Dr. Sudhir Kumar Mathur
Reader-cum-Research Officer
Central Institute of Indian
Languages
Manasgangotri
Mysore - 570 006
17. Mr. Maitreya Ghatak
CRESSIDA
68/4A Purna Das Road
Calcutta
18. Mr. Ravikant Dwivedi
CRESSIDA
68/4A Purna Das Road
Calcutta
19. Ms. Sheba Chhachhi
Lifetools
D-46 Defence Colony
New Delhi - 110 024

20. Mr. Yogi Panghaal
Lifetools
D-46 Defence Colony
New Delhi - 110 024
21. Ms. Reena Gill
Independent Film Maker
22. Mr. A.V. Swanj
Field Director, Oxfam(India)
Trust, Plot 85, Kharavela
Nagar Unit III
Bhubaneshwar - 751 001
23. Mr. Mohan Mani
PECCE
1 Basant Lok Community Centre
Vasant Vihar
New Delhi - 110 057
24. Dr. Arvind Das
PECCE
1 Basant Lok Community Centre
Vasant Vihar
New Delhi - 110 057
25. Mr. V. Nilakanth
PECCE
1 Basant Lok Community Centre
Vasant Vihar
New Delhi - 110 057
26. Mr. Ravi Chopra
CSE
27. Mr. V.K. Govil
B.C. Dasgupta & Co.
Massey Hall, Jai Singh Road
New Delhi - 110 001
28. Mr. K.K. Kapoor
Vishwa Yuvak Kendra
Circular Road, Chanakyapuri
New Delhi - 110 021
29. Mr. Praful K Sahoo
Vishwa Yuvak Kendra
Circular Road, Chanakyapuri
New Delhi - 110 021
30. Mr. Avik Ghosh
Cendit
31. Mr. Rajive Jain
Cendit

CENDIT VIDEO PRODUCTION WORKSHOP
New Delhi, 23 - 27 July 1984

FACULTY

SUBRATA BANERJEE
FORMER PROFESSOR OF ADVERTISING
INDIAN INSTITUTE OF MASS COMMUNICATION

MANMOHAN CHAUDHURY
JOINT DIRECTOR
NATIONAL COUNCIL OF EDUCATIONAL RESEARCH AND TRAINING,
AND HEAD OF THE CENTRAL INSTITUTE OF EDUCATIONAL TECHNOLOGY

AVIK GHOSH
ASSOCIATE DIRECTOR
CENTRE FOR DEVELOPMENT OF INSTRUCTIONAL TECHNOLOGY,
AND HEAD OF MEDIA PRODUCTION AND TRAINING

ATUL ASTHANA
HEAD OF THE KNOWLEDGE ENGINEERING LABORATORY
CENTRE FOR DEVELOPMENT OF INSTRUCTIONAL TECHNOLOGY

ASHOK KHANNA
DIRECTOR
MANAGEMENT ANALYSIS AND PROJECTS CONSULTANTS

LALITA RAMAKRISHNAN
ADVERTISING, TELEVISION AND VIDEO FILM MAKER

CENDIT RESOURCE PERSONS

SHARAD AGARWAL
GAUTAM BOSE
SUJIT CHATTERJEE
RANJAN DE
SHUMITA DIDI
REENA DUBE
AKHILA GHOSH
SHUBHA GUPTA

ALKA JHAJHARIA
ASHOK MATHUR
AJAY MUNJAL
NINIA NARAG
BALWANT RAWAT
RAJU SHARMA
ANIL SRIVASTAVA

CENDIT SUPPORTING STAFF

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MOHAMMED SADIQ

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TELEPHONE 8 7212/15
TELEX 0395-222

CENDIT VIDEO PRODUCTION WORKSHOP, NEW DELHI, 23-27 JULY 1984

PLEASE NOTE:-

1. These prices are for budgetary purposes only & are not to be construed as quotations.
2. 20% of the cost of the equipments should be added for spares.
3. A percentage should be provided for freight & insurance.
4. More specific information can be obtained from CENDIT.

CENDIT VIDEO PRODUCTION WORKSHOP, NEW DELHI, 23-27 JULY 1984

LOW COST PORTABLE ½" FIELD PRODUCTION SYSTEM.

MANUFACTURER	MODEL NO.	ITEM DESCRIPTION	UNIT PRICE in Japanese Yen	QTY.	PRICE in Japanese Yen
JVC	KY-1900E	Professional 3-tube colour Camera	867,510	1	867,510
JVC	HZ-2100E	10xServo Zoom Lens	228,500	1	228,500
JVC	AA-C19E	AC Power Adaptor for Camera	65,500	1	65,500
JVC	DC-C19E	Battery Pack for Camera	30,250	3	90,750
JVC	VF-1900E	1.5" View Finder	68,880	1	68,880
JVC	GB-1900 V	Camera Carrying Case	23,625	1	23,625
JVC	BR-6200 EG	VHS ½" portable recorder	100,4000	1	100,4000
JVC	NB-PIU	Battery pack for recorder	40,370	3	121,110
JVC	AA-P26EG	AC Adaptor for recorder	92,400	1	92,400
JVC	VC-511U	Camera recorder cable (14-10) 4 Meter	30,400	1	30,400
JVC	TM-22EG	6" Portable colour monitor	106,890	1	106,890
RYUDENSHA	UNI-KIT-40	Portable lighting kit	316,250	1	316,250
SONY	ECM-23F	Line-directional mic.	24,000	1	24,000
SONY	F-115	Omni-directional mic.	26,500	2	53,000
SONY	MX-P42	Multi-microphone portable audio mixer	1100,000	1	1100,000
SONY	E-180	180 minutes, profession ½" video cassetts.	1,450	50	72,500
SONY	MDR-30T	Dynamic Stereo Headphone	11,250	1	11,250

CENDIT VIDEO PRODUCTION WORKSHOP, NEW DELHI, 23-27 JULY 1984

MEDIUM COST 3/4" FIELD PRODUCTION SYSTEM

MANUFACTURER	MODEL NO.	ITEM DESCRIPTION	UNIT PRICE in Japanese Yen	QTY.	PRICE in Japanese Yen
JVC	KY-310E	Professional 3-tube colour Camera	1,736,280	1	1,736,280
JVC	HZ-512E	12 x Servo Zoom Lens	344,400	1	344,400
JVC	VF-515E	Adjustable view finder	126,000	1	126,000
JVC	GB-500U	Carrying case for 310E	23,625	1	23,625
JVC	DC-C50U	Battery pack for "	64,050	3	192,150
JVC	AA-C50U	AC Power Adaptor for 310E	81,480	1	81,480
JVC	VC-512BU	VCR to Camera Cable, 4 mtrs.	31,500	1	31,500
JVC	CR-4700E	U matic VCR	1,050,000	1	1,050,000
JVC	NB-P24	Battery Pack for VCR	24,200	3	72,600
JVC	AA-P47E	AC Adaptor for VCR	92,400	1	92,400
JVC	GB-56U	Carrying case for VCR	104,000	1	104,000
JVC	TM-22EG	5" Colour portable monitor	106,890	1	106,890
JVC	CN-309	Din to RCA audio cable	560	1	560
JVC	VC-202U	Monitor cable, 2 mtrs.	1,200	1	1,200
SONY	KCA-20	20 minute video cassettes, U-matic	3,000	60	180,000
RYUDENSHA	UNI-KIT-40	Portable lighting kit	316,250	1	316,250
SONY	F-760	Uni-directional mic.	38,125	1	38,125
SONY	F-115	Omni-all weather mic	26,500	2	53,000
SONY	C-74	Super uni-directional mic	92,125	1	92,125
SONY	ECM-150T	Omni, lapel mic.	8,750	2	17,500
SONY	MX-P42	Portable automatic audio	1,110,000	1	1,110,000
SONY	MDR-30T	Stereo Headphone, dynamic	11,250	1	11,250

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 Spares + 20% +
 Freight + 3% +

CENDIT VIDEO PRODUCTION WORKSHOP, NEW DELHI, 23-27 JULY 1984

HIGH GRADE 3/4" FIELD PRODUCTION SYSTEM

MANUFACTURER	MODEL NO.	ITEM DESCRIPTION	UNIT PRICE in Japanese Yen	QTY.	PRICE in Japanese Yen
JVC	KY-900E	Professional 3-tube colour camers	4,873,050	1	4,873,050
JVC	A14X9BERM-9U	14 x Zoom lens with 2 x extender	1,703,100	1	1,703,100
JVC	CB-500U	Carrying case for camera	23,625	1	23,625
JVC	AA-C50E	AC Power adaptor for camera	81,480	1	81,480
JVC	VF-515E	View finder	126,000	1	126,000
JVC	DC-C500	Battery pack for camera	64,050	3	192,150
JVC	VC-512BU	VCR to camera cable (14-14) 4 mtrs.	31,500	1	31,500
JVC	CR-4700E	U-matic 3/4" portable VCR	10,500,000	1	10,500,000
JVC	NB-p2U	Battery pack for VCR	24,200	3	72,600
JVC	AA-P47E	AC Adaptor for VCR	92,400	1	92,400
JVC	CB-56U	Carrying case for VCR	104,000	1	104,000
JVC	TM-22EG	Portable colour monitor	106,890	1	106,890
SONY	KCA-20	Compact cassette 20 minutes	3,000	60	180,000
RYUDEF SHA	UNI-KIT-30	Portable lighting kit	380,000	1	380,000
SONY	TK-381	Pal test monitor	1,221,250	1	1,221,250
JVC	TG-P47E	Time code Generator for CR-4700E	462,000	1	462,000
SONY	F-V30T	Uni directional mic	3,750	1	3,750
SONY	ECM-23	Uni directional mic.	24,000	1	24,000
SONY	ECM-150T	Lapel mic.	8,750	1	8,750
SONY	F-115	All weather Omni	26,500	3	79,500
SONY	C-74	Super Uni directional mic.	92,125	1	92,125
SONY	C-38B	Variable direction mic.	85,250	1	85,250
SONY	MX-P42	Multi-mic. Portable audio mixer	168,500	1	168,500
SONY	MDR-30T	Dynamic Stereo Headphone	11,250	1	11,250

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CENDIT VIDEO PRODUCTION WORKSHOP, NEW DELHI, 23-27 JULY 1984

LoW COST 1/2" Editing System

Manufacturer	Model No.	Item Description	Unit price in Japanese Yens	Qty	Price in Japanese Yens
JVC	BR-6400TR	1/2" VHS Triple System Recorder for source.	502,000	1	502,000
JVC	CR-8250E	3/4" Editing VCR.	1,354,500	1	1,354,000
JVC	RM-88U	Automatic Editing Control Unit	805,000	1	805,000
JVC	TM-90PSN	10" Colour Video monitor	1,581,00	2	316,200
FOR-A	TA-20P	Switcher & TELOP Adaptor	1,570,000	1	1,570,000
FOR-A	FA-410P	2 System digital TBC	2,500,000	1	2,500,000
JVC	RS-1900E	Camera Remote Control Unit	127,000	1	127,000
JVC	VC-513U	Camera Cable for remote control unit 20 mtrs.	70,560	1	70,560
SONY	MX-670	6 Channel mixer with Cascade Connection	58,625	1	58,625
SONY	TA-AX 5	65W*65W Amplifier	65,750	1	65,750
SONY	TC-FX56	Cassette Deck-Stereo	150,000	1	150,000
SONY	PS-FL5	Front loading record player	60,375	1	60,375
SONY	SS-X 170	60W speaker system	215,00	1 pair	215,00
SONY	MDR-80T	Stereo Head Phones, dynamic	11,250	1 pair	11,250
WINSTED	85-20/8	19" Modular video rack	3,105,00	1	3,105,00
JVC	KY-1900E	Colour Video Camera	867,510	1	867,510
VINTEN	AVOCET	ENG/EFP Tripod with dolly	312,500	1	312,500
SONY	CHF-60	Audio Cassette	315	100	315,00
SONY	E-180	VBS 1/2" Video Cassettes	1,450	50	72,500
SONY	KCA-60	U-Matic 60-min cassettes	5,000	50	250,000
SONY	ULH-7-550BL	Spool Audio Tapes	1,250	24	30,000

CENDIT VIDEO PRODUCTION WORKSHOP, NEW DELHI, 23-27 JULY 1984

MEDIUM COST 3/4" EDITING SYSTEM

Manufacturer	Model No.	Item Description	Unit Price in Japanese Yens	Qty	Price in Japanese Yens
JVC	CP-5550E	3/4" Video Cassette Player.	703,500	1	703,500
JVC	CR-8250E	3/4" Video Cassette Editing recorder	1,354,500	1	1,354,500
JVC	RM 86U	Automatic Editing control unit	400,000	1	400,000
JVC	RS-500E	Camera Remote Control unit	505,000	1	505,000
JVC	VC-544U	Camera-CCU Cable, 20 mtrs	98,000	1	98,000
FOR-A	FA-430	Digital TBC +& Image Processor	3,200,000	1	3,200,000
FOR-A	TA-20P	Switcher & telop Adaptor	570,000	1	570,000
JVC	BR-6400 TR	1/2" VHS Triple System Recorder	502,000	1	502,000
JVC	TM-90PSN	Colour Monitors, 10"	158,100	2	316,200
SONY	MX-67	6 channel mixer with Cascade	58,625	1	58,625
SONY	TA-AX5	65W+ 65W Amplifier	657,50	1	657,50
SONY	TC-FX56	Cassette Deck	150,000	1	150,000
SONY	TC-707SD	2 track, 2 channel stereo open reel tape recorder	250,000	1	250,000
SONY	PS-FL5	Direct drive record player	60,375	1	60,375
SONY	SS-X170	Speaker System, 60 W.	215,000	1 Pair	215,000
SONY	MDR- 30T	Stereo Headphones, dynamics	112,500	1 Pair	112,500
SONY	ULH-7-550BL	Spool audio tape	1,250	24	30,000
WINSTED	85-20/8	19" modular video rack	310,500	1	310,500
JVC	KY-310E	3-Tube colour camera	1,736,280	1	1,736,280
VINTEN	AVOCET	ENG/EFP Tripod with dolly	312,500	1	312,500
SONY	CRF-60	Audio cassettes	315	100	31,500
SONY	KCA-60	U-Matic video cassettes	5,000	50	250,000

CENDIT VIDEO PRODUCTION WORKSHOP, NEW DELHI, 23-27 JULY 1984

HIGH GRADE U-MATIC EDITING SYSTEM

Manufacturer	Model No.	Item Description	Unit price in Japanese Yens	Qty	Price in Japanese yens
JVC	CP-5550E	3/4" Video Cassette Player	703,500	2	1,407,000
JVC	CR-8250E	3/4" Editing VCR	1,354,500	1	1,354,500
CONVERGENCE CORPORATION	E6S-90	Microprocessor based editing controller	450,000	1	450,000
ADDA	AC 21P	Dual Time Base corrector	5,250,000	1	5,250,000
CONVERGENCE CORPORATION	TCR-90	Time Code Reader	37,500	1	37,500
FOR-A	TA 20P	Switcher & Telop Adaptor	570,000	1	570,000
JVC	RS-500E	CCU	505,000	1	505,000
JVC	VC-5440	Camera CCU Cable	98,000	1	98,000
SONY	MX-20	8 Channel Professional mixer	215,000	1	215,000
SONY	TA-AX6	75W+75W, Amplifier	73,375	1	73,375
SONY	TC-K553	Cassette Deck	187,500	1	187,500 ²
SONY	TC-707SD	Open reel tape recorder two track, stereo.	250,000	1	250,000
SONY	PS-LX7	Record Player	48,750	1	48,750
SONY	APM-77	200W speaker system	128,750	1 pair	128,750
SONY	DR-M5	Stereo monitor head phones	7,815	1 pair	7,815
SONY	SEH-22	Graphic equalizer	21,125	1	21,125
SONY	ULH-7-550BL	Spool audio tapes	1,250	24	30,000
VINTEN	AVOCET	ENG/EFP Tripod with dolly	312,500	1	312,500
SONY	CHF-60	Audio Cassettes	315	100	31,500
SONY	KCA-60	U-Matic Video Cassettes	5,000	50	250,000
WINSTED	85-20C/5	19" Modular Video rack	312,500	1	312,500
JVC	KY-900E	Colour Camera	4,873,050	1	4,873,050

164,138.65
 328,273
 492,415.95

 20,189,053

CENDIT VIDEO PRODUCTION WORKSHOP, NEW DELHI, 23-27, JULY 1984

THE FOLLOWING CABLES ARE COMMON TO ALL THE SETUPS

Manufacturer	Model No	Item Description	Unit price in Japanese Yens	Qty	Price in Japanese Yens
ALL SONY					
	CCD-5-5W	UHF-5-SW			
	CCD-5-SW	UHF-UHF Cable for video signals, 5 mtrs.	3,375	5	16,875
	UGC-5	BNC-BNC Cable, 5 mtrs.	3,750	10	37,500
	RK-34A	Mini to Mini audio cable 3 mtrs.	575	5	2,875
	RK-50A	Mini-Phono audio cable, 1 mt.	425	5	2,125
	RK-74A	Phono-phono audio cable, 1.5 mtrs.	588	5	2,940
	PC-1A	Mini-phone adaptor	363	5	1,815
	PC-2A	Phone-mini adaptor	363	5	1,815
	PC-5A	Phono-mini adaptor	363	5	1,815
	PC-8A	Mini-Stereo phone adaptor	425	5	2,125
	PC-19A	Phono-phono adaptor (Male)	663	5	3,315
	PC-20A	Phono-phono adaptor (female)	713	5	3,565
	PC-21	Mini-Phono adaptor	425	5	2,125
	PC-34	Stereo phone-stereo mini adaptor	525	5	2,625
	PC-36	Stereo mini adaptor	538	5	2,690
	PC-22	Mini-mini (female) adaptor	425	5	2,125
	XLR-3-11C	female XLR 3-pin cable	3,125	5	15,625
	XLR-3-12C	Male XLR-3 pin cable	3,125	5	15,625
	RK-55	Speaker cords, 5 mtrs.	6,950	5	34,750
	RK-550	Speaker cords, 5 mtrs.	3,050	5	15,250

167,580
33,516
5,027.40
206,123.40

CENDIT VIDEO PRODUCTION WORKSHOP, NEW DELHI, 23-27 JULY 1984

STUDIO CONFIGURATION

Manufacturer	Model No.	Item Description	Unit price in Japanese Yens	Qty	Price in Japanese Yens
JVC	KY-310 E	Professional 3tube colour video Camera.	1,736,280	3	5,208,840
JVC	RS-500E	Camera Remote Control Unit	505,000	3	1,515,000
JVC	VC-544U	Camera Cable	3,800,00	3	1,140,000
JVC	VF-550E	5.5" View finder	138,000	3	414,000
JVC	CR-6650E	3/4" Video Cassette Recorder	829,500	1	829,500
JVC	CP-5550E	3/4" Video Cassette Player	703,500	1	703,500
JVC	AV-2000	Video Control Console	2,150,000	1	2,150,000
JVC	KM-2000E	Colour special effects Generator	1,155,000	1	1,155,000
SONY	PVM-411CE	4" Rack mount type monitors	210,000	1	210,000
FOR-A	FA-430P	Digital TBC & Image Processor	3,200,000	1	3,200,000
FOR-A	FVW-910	Video Writer	1,350,000	1	1,350,000
FOR-A	CC-910	Colour Control unit for Video writer	150,000	1	150,000
FOR-A	AA-910	Area & Address unit for FVW-910	500,000	1	500,000
FOR-A	VTW-600	Video Typewriter	1,200,000	1	1,200,000
FOR-A	CU-600	Colour Adder unit for VTW-600	300,000	1	300,000
SONY	AVC-3250CES	Monochrome video camera for Titles	94,500	2	94,500
SONY	PVM-2000PS	20" Colour Tri-Standard Monitor	210,000	1	210,000
JVC	BR-6400TR	1/2" VHS Triple system recorder.	502,000	1	502,000
SONY	PS-X600	Fully automatic record player	66,625	1	66,625
SONY	TC-399	3-speed spool audio recorder	75,875	1	75,875
SONY	TC-FX500R	Cassette Deck	49,000	1	49,000
SONY	TA-AX6	75W+75W Amplifier	73,375	1	73,375
SONY	UCX-S90	Professional Audio Cassette, 90 min.	500	100	50,000
SONY	SS-X300	120W Speaker System	56,125	1 pair	56,125
SONY	ECM-150T	Omni directional lapel mic	8,750	1	8,750
SONY	F-115	All weather Omni mic	26,500	4	106,000

...2/-

21,367,090

CENDIT VIDEO PRODUCTION WORKSHOP, NEW DELHI, 23-27 JULY 1984

- 2 -

Manufacturer	Model No.	Item Description	Unit price in Japanese Yens	Qty	Price in Japanese yens
SONY	ECM-23F	Uni-directional mic	24,000	1	24,000
SONY	C-74	Super uni directional mic	92,125	1	92,125
SONY	C-38B	Condenser mic, variable-direction	85,250	1	85,250
SONY	SEH-22	Graphic Equalizer	21,125	1	21,125
RYUDENSHA	LQB-20	Quartz Broad Light	56,250	5	281,250
RYUDENSHA	LOS-5	Quartz spot light	75,625	2	151,250
RYUDENSHA	LQF-6N	Quartz focusing light	44,250	6	265,500
RYUDENSHA	1K-QS	1 Kilowatt Quartz Spot Light	77,500	2	155,000
RYUDENSHA	UHQ-10	1 KW Upper horizon light	37,500	5	187,500
RYUDENSHA	SSRS	Light Stands	27,000	2	54,000
RYUDENSHA	PDS2020-6	Upgradeable dimmer system	1,837,500	1	1,837,500
RYUDENSHA	RI-19	Roller Hangar	56,250	1	56,250
RYUDENSHA	RI-18	Transfer roller	22,500	1	22,500
RYUDENSHA	RI-10	1 Beam rail set	92,500	1	92,500
HITACHI	V088	Vectro scope/PAL	480,000	1	480,000
HITACHI	V09A	Waveform monitor/PAL	300,000	1	300,000
HITACHI	V-1050F	100 MHz Portable oscilloscope/PAL	520,000	1	520,000
SONY	DR-10A	Intercommunication Head Set	10,000	6	60,000
SONY	KCA-60	60 Minute U-matic cassettes	5,000	120	600,000
SONY	ULH-7-550 BL	Spool audio tape	1,250	24	30,000

$$\begin{array}{r}
 266,848.40 \\
 + 5,336,968 \\
 \hline
 800,545.20 \\
 \hline
 3,282,353
 \end{array}$$

5312000 + 3750 = 5315750

Television for Social Change and Development-A Search for Alternatives

Avik Ghosh

Exactly 10 years ago, in February 1973, All India Radio held a seminar on Software Objectives of Indian Television. At that seminar, I recall, some of us argued for decentralized programme production, use of low cost 8 mm and portable video equipments and involving the community in the production process. Of course, these ideas were premature and then there was no question of allowing the community to dictate the contents of programmes; nor was there any question of opening the doors for individuals and agencies outside the government to control media production for Indian television.

In the intervening years, television has expanded substantially. Doordarshan is no longer a part of All India Radio organizationally. Colour broadcast has been introduced with much fanfare and relative success. It would perhaps be worthwhile to take stock of some of the experiences of Indian television during this period. Technologically we are on the threshold of using portable video equipment for newsgathering and field production. In fact a substantial amount of news coverage and recordings during the Asiad were done on portable 3/4 inch U-matic recorders. This reduces the cost factor, especially the reusable inexpensive videocassettes compared to the escalating prices of colour film stock. The success of colour transmission and regular broadcast of colour programmes has brought India at par with other countries of the region where colour has been an accepted standard for several years. Contradictory and shortsighted government policy, combined with the easy availability of prerecorded video programmes assures the Indian television industry of the steady expansion of the colour television market. Very shortly we shall see the rapid expansion of colour studios, at least in the state capitals of the country.

We have already heard the former Minister for Information and Broadcasting talking of funding the expansion of Doordarshan through commercially sponsored programmes and revenue from advertisements. Some amount of money is already coming in and it is only a matter of time before the advertisers move in to push their products along with programmes of their choice. It is not too difficult to envisage the kind of programme pattern that will emerge given the popularity of the Sunday feature film and the Chitrahaar or Chhayageet programme formats. The commercial logic and the usual cliché that the audience wants it will justify the production and sponsoring of trite entertainers even if it be specially produced for television.

Based on a paper presented at the Symposium on 'Film for Television' held during the Ninth International Film Festival in New Delhi in January 1983.

On the other side, we have had the major experience of the Satellite Instructional Television Experiment (SITE): a one year experiment in rural broadcasting with inter-departmental coordination, research support to inform the producer, pretest of programme formats and analysis of audience response and a massive effort at maintaining a television system in difficult operating conditions. I would not like to comment on the success or failure of SITE. Purely from the research point of view there is ample evidence and data that could be used to advantage to design formats and plan for the systematic utilization of television for rural development in this country.

In addition to SITE there has been the valuable experience of the Space Applications Centre (SAC) through its Kheda transmission. It was an experience of running a local/community television station using portable video equipment, low cost studio and low power terrestrial transmitter for coverage of a district. Production teams of researcher, scriptwriter and producer travelling from village to village, focusing on the village problems, interacting with government officials, bridging the gap between people and authority and linking people of one village with another. It was also an experience of 'permissible brinkmanship' as some of the Kheda workers like to call it. It showed the limits to which a government agency can use media to criticize the established authority. Many ticklish questions of a producer's responsibility to a client community and exploitative use of it for news value were discussed and agreed upon.

On the other hand, we also have plans for the Indian National Satellite (INSAT). Fortunately, for many, I am sure, the INSAT IA did not last long but the thorough unpreparedness of agencies concerned with the production of programmes showed the lack of planning that went with it. However, this breather of a year will soon come to an end and, with availability of INSAT IB, we shall have an opportunity to test a nationwide satellite system which purports to work for economic and social development at least in a few, selected clusters of districts of the country.

In sum, this then is the scenario. We have a nationwide television network existing already, through microwave links which can broadcast colour programmes successfully. Soon we shall also have a satellite link. We already have a lot of colour television sets in the country, especially in the cities. It is only a matter of time when these urban, middle class and rich viewers will be demanding better programme fare for their entertainment, be it the 'History of Mankind' or 'I Love Lucy' variety or the 'Chitrahaar' and 'Phool Khile Hain Gulshan Gulshan' kind.

If we take a laissez-faire system then it could be argued that just the expansion of television, through its projected values and lifestyles would make people aspire for a better life and therefore work harder for a better living. This ensures higher productivity and economic growth. And that is the model of the western world. The question is can we afford to take that time?

Do we not have an obligation to serve the disadvantaged sections of the society? Especially since the experience of our growth pattern shows signs of growing poverty alongside a rise in GNP. Therefore, perhaps there is some truth in questioning the legitimacy of colour television in the context of the kind of poverty that the country faces. No argument can really satisfactorily answer this rather lopsided arrangement of priorities. However, since we are not specifically dealing with the problem of development and whether it is right to have colour television or not, I would leave that point as a fait accompli and would like to see how best it could be utilized to the advantage of social change and development.

I would like to argue that the time has come to consider alternatives. If we are concerned with Indian television, let us not concern ourselves with Doordarshan as an organization. If we depend on Doordarshan to serve the cause of social change and development and expect it to be responsive to the needs of the weaker sections of society, then I think we are doomed to disaster. There are many constraints that the organization faces. First, there are resource constraints. Despite all the talk that we hear about television it is still a low priority in the national context. At the same time ambitious politicians would like rapid expansion of television as they are better vote catchers. So, we see a constant urge to stretch the resources of the organization to the limit. With mere four OB vans live national coverage has to be achieved; at a moment's notice transmitters have to be set up to link the entire country in time for the Asiad. Morale is usually very low and the less said about the working conditions the better it is. Then, there is the problem of being under direct governmental control. Over the years it has eroded whatever little independence the organization may have had.

But apart from that, something that is more fundamental, is, I believe, the organizational culture that prevails. In terms of career opportunity, and prestige it is surely the ambition of a producer to look after, say, the Republic Day parade or the Non Aligned Conference or the Asian Games or things that go in the national network rather than be stuck in a small town, trying to produce rural programmes. The kind of dedication and commitment it requires is not that which prevails in Doordarshan, and understandably so. Small things that people look for is recognition. Who takes notice of the rural development programmes? On the other hand everyone talks about the Asiad of the Non Aligned Summit Conference. In Delhi you rub shoulders with VIPs. In Muzzaffarpur you have poor villagers for company. This is a very major constraint in Doordarshan and I think even if resources are made available, the organizational structure will prevent the production staff to get very involved in producing programmes on developmental with the kind of commitment that it requires.

I believe that production of programmes on economic and social

development requires a commitment to the cause and the issues involved, to the people and the community. It is beyond the mere creative satisfaction of individual egos. And this is why we have to think of alternatives to Doordarshan.

I would like to assert that the alternative has to be found outside Doordarshan and I think it is feasible. For a moment, I would like to consider an alternative scenario. We have a situation in this country where voluntary organizations are working all over the country in association with the local people and the community whether it be the Harijans, the tribals, landless agricultural labour, small peasants and artisans. These agencies and individuals are in touch with the problems of the country, the difficulties that are faced by the poor. They have a rich experience, varied exposure and extremely good contact with the community they work with. These people are not necessarily political workers or persons working against the government. Alongside there are many institutions, government and otherwise, who are conducting research, and other medical research or social science research institutes, agricultural universities, other research organizations and their extension units. Some of them have contact with the community. Others are looking for opportunities to reach the people. These agencies have a direct involvement in rural development; they have a concern for people and many of them are even well endowed with financial resources.

Why is it not possible to mobilize this reservoir of experience and knowledge to produce meaningful programmes on development, to focus on problems and issues, to bring before the camera the people and community that television wishes to serve?

It is possible to visualize a situation where local or community originated programmes are produced by the voluntary agencies and extension units and broadcast from the rural Doordarshan centres. Such programming would also ensure regular viewership and feedback as it would be in the interest of the agencies producing the programmes. The essential advantage is that the viewing community and the producing agency are in contact with each other and can avail of the television medium to meet the needs of the particular situation. This means that people have greater access and control over the medium, thereby bridging the 'gaps' between people and the authority.

Already there are many institutions in India that have acquired video production equipment. Many others are planning for it. With the manufacture of portable video equipments in India it becomes easier to buy them. At present the use is limited to training and some amount of extension work. If Doordarshan becomes an available channel the value and application of such production increases.

However, it is necessary to link these individuals and isolated efforts so that it may have an impact. I would like to moot the idea of a Development Broadcasting Trust (DBT) as an apex body to coordinate the production, training and technical support,

programme evaluation and liaison with Doordarshan. It should be possible to find funding support from private industry and public sector enterprises either for sponsored programme production or as direct institutional support. Payments from Doordarshan for programmes offered for broadcast would be the other source of revenue for the Trust. Close linkage with the agencies working in the field and a human concern for development will be the strength of the Trust. Of course such a thing cannot succeed without the concurrence and support of Doordarshan and the government. But it is not difficult to argue the case with the government.

A parallel model already exists in UK in the form of the International Broadcasting Trust which has been set up by the charities in UK to focus on problems of unemployment and deprivation in their own society and problems of development overseas so that a truer picture of the world outside is presented to the community of viewers. And I envisage that the Development Broadcasting Trust in India could perform such a role without necessarily getting into conflict with the government. The experience in Kheda and elsewhere has shown that there is sufficient elbow room and one can work at the brink, stretching the system to its limits by using that which is permissible within the existing systems. In the process a climate of freer expression of opinion is created for using a powerful medium like television and mobilizing talent and creativity to produce programmes that are meaningful for the viewers. At the same time it does not threaten the interests of the Doordarshan producers or the station managers because it does not stretch their physical resources nor does it disturb their comforts and aspirations.

If the initiative is not taken now by those of us who are sensitive to the issues and who are concerned as media professionals or development workers the tragedy will be that the cause of economic development being served by television will be lost by default. Given the pressures on Doordarshan, given the imperatives of serving a client community of predominantly urban, middle class viewers, providing entertainment will soon degenerate to the level of the popular Hindi cinema. We will have lost the cause of television if we allow the market to dictate the contents of the programme and advertisers to determine the values that go with it. In effect, it will only reinforce the lopsided development that is prevalent in our country and will therefore continue to prolong the miseries of those who are disadvantaged in our society. In other words, instead of being a tool to facilitate development, television will become an instrument of manipulation and oppression.

References

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- 2 Insat Utilization for Development-A Role for Development Agencies, by Ciby Cyriac James, Indian Institute of Management Bangalore, 1982.
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- 4 Kheda : An Experiment in Rural Television by Shampa Banerjee, Centre for Development of Instructional Technology, New Delhi 1981.
- 5 Software Objectives of Indian Television, a CENDIT paper presented at an All India Radio Seminar in 1973.
- 6 Seminar 232, December 1978.

PLEA FOR THIRD SECTOR PARTICIPATION IN TELEVISION SOFTWARE GENERATION

Ciby James

The objective of this paper is to suggest a role for the Third Sector, a term for the collective of non-government development agencies, in the production of development programmes for television. It is proposed that the Third Sector participation be channelized through the offices of a Trust to be set up for the purpose - the Development Broadcasting Trust.

INDRODUCTION

Since its inception, Doordarshan has chosen to retain full control over the production of television programmes in the country. However, with major expansion plans already under way, it may be of advantage to consider widening the base of programme origination. The arguments in favour of decentralization are too familiar to require mention here. But as the potential for television to be used as a developmental tool has never been fully utilized, it is time that Doordarshan recognized the need to involve independent agencies in producing development oriented programmes. This paper seeks to delineate a role for development agencies, who, we feel, are best described by the term 'Third Sector'.

The Third Sector is important because it essentially represents alternatives. Though members of the Third Sector may be a highly heterogeneous group, differing in the nature of their activities and philosophies, yet they have a common interest in alternative approaches to development. The Third Sector's involvement in development programming becomes further relevant when we consider the following:

- Development agencies have a better understanding of the social, cultural and economic problems of the people.
- They have a direct and close contact with the people and are able to empathize with them more readily.
- Their independence provides them with greater credibility.
- They have a cadre of individuals already committed to

development.

These and similar consideration lead us to propose in this paper the establishment of the Development Broadcasting Trust (DBT), an organization of non-governmental development agencies which would provide an alternative source for developmental programmes for Doordarshan.

THE DEVELOPMENT BROADCASTING TRUST

Statement of Objectives

The aims of the Trust shall be:

- to produce and promote alternative television programmes for rural and national development.
- to be sensitive to the needs of the target audience so that programming can continue to be relevant.
- to direct the programming towards
 - a) motivating people to change and adopt improved and appropriate technology
 - b) creating a scientific temperament
 - c) creating social awareness
 - d) creating emotional and national integration
 - e) informing, educating and entertaining
- to cater to the special development needs of women, children and the weaker sections.
- to work towards a television by the people and for the people
- to work in any other possible way to enhance the effectiveness of television, e.g. through utilization activity, organizing village television forums, etc.

Membership and Organization

Membership of the Trust shall consist of non-governmental development agencies such as voluntary agencies including apex or funding bodies, and educational institutions.

There shall be a Central Coordinating Unit in Delhi and state units in various states, if possible. The Central Coordinating Unit shall interact closely with Doordarshan, the 'user'

Ministries, and with the national and international funding agencies/apex bodies. The state units shall also interact at the state level with the local Doordarshan Kendra, extension departments and with the local development institutions.

The Board of Trustees

At the apex of the Development Broadcasting Trust shall be a Board of Trustees consisting of 6 to 10 persons. They shall be men and women of eminence in public life. They shall clearly be persons of integrity and independence. At least half of them shall have distinguished themselves in work for rural or national development.

The entire Board with a Chairman shall be part time. They shall not be responsible for the day-to-day running of the organization but shall concern themselves with major policy issues and perform the required trusteeship function upholding the aims of the Trust. They shall be a body capable of taking a detached view of the Trust's operations and should be able to get independent feedback on the performance of the organization.

All Trustees will be equal and will work as a collective entity through the Board of Trustees. All communications from the Board of Trustees to the Executive Committee of the Central Coordinating Unit (CCU) shall be routed through the Executive Director (CCU) who will also function as Secretary to the Board of Trustees so as to provide an organic link between these two bodies.

The Executive Committee

The Executive Committee shall provide the executive dynamism of the Trust. It shall be headed by an Executive Director who must be a highly capable and dynamic person. He shall be assisted by four Directors who shall each be in charge of a functional area such as programming, funding and finance, research and feedback and liaison. The special post of Director Liaison is created because DBT is dependent on the continued cooperation among its many members and on liaison with Doordarshan and 'user' Ministries.

The Executive Committee shall be part of the Central Coordinating Unit, the rest of whose members will be nominees of development agencies. There will be a maximum of 10 members in the CCU.

The CCU shall coordinate the activities of the production units which may be set up in any region or state where Doordarshan is creating community reception facilities.

The Production Units

The production units shall be the productive and hence the most vital part of the organization. It will be their function to

- a) interact and work with voluntary agencies in the field,
- b) generate ideas and identify opportunities for programming,
- c) shoot and produce programmes,
- d) gather and process feedback.

Each production unit shall be a well-knit team consisting of communications experts such as scriptwriters, actors, directors, etc. and technical personnel such as cameramen, technicians, etc. They shall work with members of voluntary agencies who will provide the subject expertise. Thus, the experience and knowledge of individual development agencies which otherwise do not have the time or facilities for producing software, can be made use of.

Each unit shall be headed by a Group Leader who will have the final responsibility for the effective functioning of the group. Each unit shall have access to the required production equipment. Editing facilities may be shared between groups.

Funding and Finance

The Trust shall require support from the various funding or apex bodies, and from the government especially for the initial investment and from time to time, it may call for subscription from its members.

It is envisaged that once the Trust is operational, it shall be self-financing. Doordarshan shall pay adequate compensation for the services rendered.

The whole project shall not be feasible unless Doordarshan allocates a large chunk of programming to the Trust. It is suggested that 50 per cent of development programming be reserved for the Trust.

Implication for Doordarshan

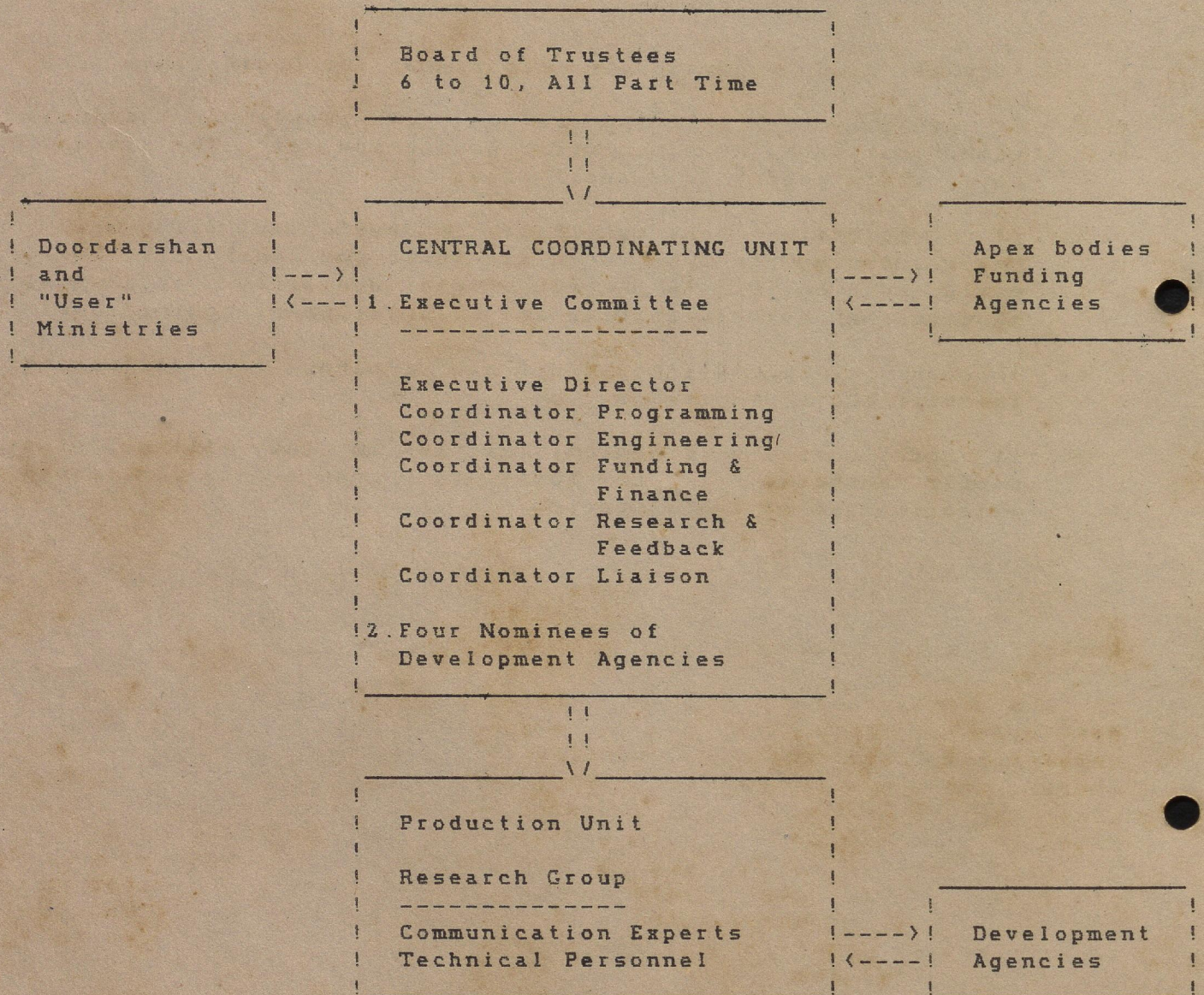
Major policy changes are expected of Doordarshan. In the past it has not encouraged private or independent production agencies though recently it has set a precedent by allowing sponsored programmes, a major portion of which will be produced by the private industry.

It is suggested that a code for Development Broadcasting be prepared by Doordarshan.

Scope of Activities of the DBT

- 1) It shall produce development programmes for Doordarshan.
- 2) It can arrange for the training of people in advanced communication methods, in video production, etc. The aim shall be to train people from rural areas.
- 3) It can maintain a bank or library of development films which may be used by its members to aid their own other work. The Trust could also coordinate the educational use of such programmes by showing them in Universities and at development conferences.
- 4) Through its members the Trust can arrange for collecting feedback about programmes.
- 5) By undertaking utilization activities in the village, the member agencies of the Trust can ensure the increased effectiveness of the TV medium.

THE DEVELOPMENT BROADCASTING TRUST: Organization Chart



GUIDING CONSIDERATIONS IN THE CONCEPT OF THE DEVELOPMENT BROADCASTING TRUST

A Trust presupposes a high sense of responsibility and integrity. The organization is committed to maintain its credibility on an enduring basis,

The primary responsibility of the Trust shall be to the people it is trying to serve; the rural and urban poor, the less privileged, the adults who have not had the benefit of a proper education, women and children. This intended audience comprises people of different languages and dialects, religion beliefs and social customs, political ideologies, ethnic origins, levels of development and literacy, agro-climatic conditions, degrees of urbanization and so on. Thus there is no homogeneous target audience but a diversity of people.

The growth of the Development Broadcasting Trust (DBT) will be a function of the growth of infrastructure for rural television. As of today, the viewership of television is largely composed of the middle and upper sections of major urban centres. Hence the DBT's role with respect to these viewers is restricted to one of conscientization. Its other major role as a development catalyst can only take fruition when more rural television centres (such as Pij) are established and more community sets are installed.

Members of the Third Sector are essentially a highly diverse set of people. They work in different geographical areas, have had different experiences, have different approaches, beliefs and range of activities. The Trust envisages a federation of enough of these divergent groups for a purpose so specialized as television programming. The organizational structure of the DBT shall enable it to operate as a cohesive, well-integrated body though it may be composed of divergent groups.

In the absence of any clear understanding of what constitutes development, there can be no strict policies laid down for development programming. A variety of approaches are bound to emerge and the attitude should be, not to give directives from above but to encourage any approach as long as it is effective. Ultimately however, it should be the people for whom the medium is meant, who decide the content and nature of the developmental programming. They must retain control always, over the direction and pace of their development. This would imply the creation of an adequately sensitive and reliable feedback mechanism, and a participative medium.

The DBT will essentially be dependent on Doordarshan for its existence. It will have no transmission rights. It will only produce programmes; therefore, a suitable understanding will have to be worked out with Doordarshan for their acceptance on a regular basis.

The DBT will closely interact with the concerned Ministries such as Agriculture, Education & Culture, Health & Family Welfare, and

with their extension departments.

The DBT must have a research and evaluation component. Only then will it be able to assess the impact of its own programmes and gain other useful feedback.

The DBT should be able to resist all external pressures whether these be political, business or parochial, while at the same time being fully sensitive responsive and accountable to informed public opinion.

The conventional equipment used for producing programmes like film equipment and high gauge video are bulky, expensive and complicated in handling. A close interaction with the rural people calls for light, portable equipment and studio independent programming. The DBT could work with 1/2 inch and 3/4 inch equipment and experiment with the low cost modules suggested by the Space Applications Centre.

Financial viability is vital to any organization. The DBT will be a non-profit organization working for rural development. It will require funds for its creation and the hardware requirements which will have to come either from the government or private funding bodies. The cost of its operations will have to be covered by the compensation from Doordarshan for its programmes and voluntary contributions from other sources.

NOTE: In preparing this paper, extensive use has been of the "Report of the National Commission on Autonomy for Akashvani and Doordarshan". It has not been possible to acknowledge every instance where acknowledgement was due.

May 1982

Notes

1. One of the recommendations of the symposium on Films For Television held on 11-12 January 1983 on the occasion of the Ninth International Film Festival of India was the following :

- " a) Voluntary agencies working in rural areas in various parts of the country should be associated with the production of television films on themes of rural uplift and to discuss other social problems.
- b) A trust which is a combination of rural agencies, government development agencies and television film producers could be set up for pooling together of all resources to make TV films on social themes ".

2. The INSAT-IB domestic communication satellite is due for launch in October 1983. The television transponder will be utilised for national networking as well as direct broadcast of rural programmes to selected clusters of districts. The first phase will cover the following districts :

- i) Dhenkanal, Smapalpur and Bolangir in Orissa
- ii) Ranchi, Palaman and Singhbhum in Bihar
- iii) Rajkot, Junagarh and Jamnagar in Gujarat
- iv) Hyderabad, Mehboobnagar and Kurnool in Andhra Pradesh

Later the coverage will be extended to cover six more districts in Maharashtra and Uttar Pradesh. About 16000 direct reception sets will be installed in the villages of these districts to receive the programmes on education, agriculture, health and family welfare and general news and information.

3. The Ministry of Information and Broadcasting set up a Software Policy Group on 1 March 1983 to prepare " a software plan taking into consideration the objective of TV of assisting in the process of social and economic development in the country and to act as an effective medium for providing information, education and entertainment".

CENDIT



CENDIT VIDEO PRODUCTION

WORK SHOP

TAJ PALACE HOTEL

JULY 23 - 27, 1984

CENDIT VIDEO PRODUCTION
WORK SHOP
TAJ PALACE HOTEL
JULY 23 - 27, 1984

A GLOSSARY OF TV TERMINOLOGY - TECHNICAL & GENERAL

- ACOUSTICS** : (1) The science of sound, including its production, transmission and effects. (2) Specifically, the quality of sound reproduction or pickup in a space. (3) The environmental conditions upon which the behaviour of sound depends while recording or reproducing.
- ANIMATION** : (1) Mechanical or movable devices which in various ways succeed in giving the effect of motion to inanimate or still subjects on the television screen. (2) To film static drawings or objects by stop motion (one frame exposed at a time) to achieve an illusion, when projected, of continuous movement.
- ANTENNA** : The portion of a broadcasting system used for either radiating waves into space (transmitting antenna) or receiving them from space (receiving antenna).
- APERTURE** : Diaphragm opening of a lens: usually measured in f-stops.
- ASPECT RATIO** : Proportional relationship of the width of the television picture to the height. In television the aspect ratio is four times wide by three units high. In movies the traditional aspect ratio has been five by four, and if this deviation is not recognised especially in film or kinescope shows, the resulting edge trim, both top and bottom, results in badly framed and incomplete television pictures. Most modern CRT's (cathode ray tubes) are 5:4. So that if height is correct some picture data will be lost at edges.
- AUDIO VISUAL AIDS** : Teaching aids which depend for their effect upon a combination of sound and image to re-inforce or interpret an educational message. The term covers a whole range of aids, from magnetic board and flannel-graph to tape recorders and television.
- AUTOMATIC GAIN CONTROL (AGC)** : An electronic circuit that adjusts the incoming signal to a predetermined level.

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- BACK PACK** : A portable television camera and recording device capable of being carried on a person's back, therefore, lightweight construction. Also called PORTA-PAK.
- BACK PROJECTION** : The projection from the back side of screen of slide transparencies or film on to a screen, placed behind performers to represent a still or moving background. To save space in the studio, mirrors may be used to reduce the projection throw required.
- BAND** : (1) A musical group (2) The range of frequencies within fixed upper and lower limits, fixed by international agreement to be used for specific purposes e.g. medium wave band, FM band, VHF, UHF.
- BANDWIDTH** : The band of frequencies needed to accommodate an audio and/or television signal.
- BOOM** : A counter-weight device for extending camera or microphone out over performers and or sets on a long arm.
- BOOSTER** : A repeater or relay station which receives a broadcast signal, amplifies and then re-transmits it at different frequencies.
- BRIGHTNESS** : (1) The degree of illumination of an image on the receiver or picture tube. The average overall brilliance of the television image (2) A control, setting the minimum brightness of the black signal on the television monitor display tube.
- BURN IN** : A camera tube focused on a bright static object for any length of time has a tendency to retain that image of the object super-imposed over succeeding shots.
- CABLES** : A grouping of wires in a protective sheath used for transmission of electrical power &/or signals. The latter type are characterised according to their connectors of which the following are most common - (A) Co-axial; (B) RF (radio frequency); (C) UHF (ultra high frequency); (D) BNC; (E) RCA; (F) Din; (G) XLR; (H) Mini.
- CAMERA** : Television camera, which consists of camera tube and accessory equipment, view finder and lenses.

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- CAMERA CONTROL UNIT** : The unit required to control the main operating parameters of a television camera and to mix the camera video signal with station pulse to produce a composite vision output signal.
- CAMERA MOVEMENTS** : A movie or a TV camera is usually mounted on a pedestal or may be on a (1) Crab dolly : A small, relatively light and compact, mobile dolly that can easily be moved in various directions thereby enabling the camera mounted on it to be put into the required position for filming a specific shot. The crab dolly is able to make oblique or side movements while travelling either forward or in reverse (2) Crane: a camera trolley that can raise or lower the camera to a specified height (3) Dolly: a wheeled truck or movable platform on which a camera is moved to follow action at eye-level.
- CAMERA SHOTS** : Views obtained by the camera during production shots can be categorised by (1) the distance between the camera and the object (2) the angle of the camera and (3) the content, nature, or subject matter of what is being filmed.
- CAMERA TUBE** : Converts the image to be televised into an equivalent picture composed of electronic charges.
- CHANNEL** : The space on the frequency waveband assigned to a particular TV broadcast.
- CHROMINANCE** : The hue and saturation of an object as differentiated from its brightness value.
- CONSOLE** : A technical operating position provided with desk mounted equipment used for controlling audio, video and/or lighting facilities.
- CONTRAST** : Contrast between black and white; especially important for colours used on television which may have strong colour but little black and white contrast, the contrast ratio is not to exceed 20% with a range of 3-60 percent reflectance.
- CONTROL TRACK** : The lower portion along the length of a video tape on which sync control information is pulsed to control recording & playback.

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- CRANE** : Special camera dolly enabling the camera to move up from the studio floor.
- CUT** : (i) Instantaneous switch from one camera to the other.
(ii) Director's signal to interrupt action.
- CUTAWAY** : A reaction shot : a shot which temporarily draws attention away from the main actor. It may be used for emphasis, or to cover a jump in timing when shortening a filmed action. An editing term which refers to a shot inserted after a scene has been established, to show action or actions which are going on simultaneously, but which is not a part of the established main line of action.
- DEGAUSS** : To demagnetize.
- DEPTH OF FIELD** : Field in which all object located at different distances from the camera appear in focus, depth of field is dependant upon focal length of lens, aperture, distance between object and camera.
- DIAPHRAGM** : An adjustable aperture which controls the amount of light passing through a lens also called an IRIS.
- DIMMER, DIMMER BANK** : An electrical, or electronic control used to adjust light intensity. In the television studio, a number of these units are located within a central bank, with individual and group controls, so that the lighting can be varied as the programme progresses, according to a pre-conceived lighting plot.
- DISSOLVE** : Gradual transition from one picture to another where by the two pictures overlap.
- DOLLY** : Moving the camera towards (dolly in) or away (dolly out) from the object.
- DROP OUT** : Loss of signal due to a fault in tape coating.
- DUB** : Transcription of a sound track.
- EDITING** : (i) Cutting out unwanted portions and putting the desired pieces together into a continuous show.
(ii) Selecting from the preview monitors the picture that is to be recorded/transmitted.

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- EFFECTS** : (1) Of sound-extraneous sounds, e.g. train noises, telephone bells, etc. These have often to be added during a TV programme or during a dubbing session, to enhance realism (2) Of pictures : trick visual effects, often using laboratory process for film or special electronic equipment (for television).
- ELECTRONIC EDITING** : Inserting or assembling of programme portions on video tape through electronic means whereby the tape does not have to be physically cut.
- EXPOSURE** : (1) In film, the amount of light falling on an emulsion (2) In TV, the effect of light falling on a target. Exposure is normally controlled by a variation in light source, or by controlling the lens aperture.
- EXPOSURE METER** : A device for measuring the intensity of light, also called a photometer.
- FADE** : (i) Audio; decrease in volume.
(ii) Video; picture either goes gradually to black (fade out or fade to black) or appears gradually on the screen from black (fade in).
- FEED BACK** : (i) Video: Wild streaks and flashes on monitor screen caused by accidental re-entry of a video signal into the switcher and subsequent over amplification.
(ii) Audio: Piercing sounds from the loudspeaker caused by the accidental re-entry of the loudspeaker sound into the microphone and subsequent over amplification of sound.
(iii) Communication: Reaction of the receiver of a communication, back to the communication source.
- FIELD** : One half of a complete scanning cycle; two fields are necessary for one television picture frame. There are 50 fields per second or 25 frames per second.
- FLOOD LIGHT** : Non directional diffused light in contrast to the directional spotlight.
- FOCAL LENGTH** : Distance from the optical centre of the lens to the surface of the camera tube. Focal length of lenses are measured in millimeters or inches. Short focal length lenses have a wide angle of view, long focal length lenses have a narrow angle of view (telephoto lenses).

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- FOCUS** : A picture is in focus when it appears sharp and clear on the screen.
- FOLLOW FOCUS** : Rotating the camera focus control to maintain a sharp image while following a moving subject.
- FRAME ROLL/FRAME SLIP** : A fault in television transmission, in which the individual pictures do not hold, but roll across the screen or slip periodically. Normally caused by faulty adjustment of a TV receiver, but it may also happen when different picture sources are not locked together in common synchronisation.
- F-STOP** : Calibration on lens indicating the diaphragm opening; the larger the F-stop, the smaller the diaphragm opening, the smaller the F-stop, the larger the opening.
- FILTER** : (1) Optical glass or gelatine slide which, when placed before a camera lens, corrects the colour balance or amount of light being received through the lens. (2) An electrical network used to eliminate a range of frequencies from a band of electrical signals (audio and/or video).
- FREQUENCY** : Term used to define the number of complete cycles of a waveform occurring in a second. Nowadays specified in the unit Hertz (cycles per second).
- GAIN** : It is the amplification produced by an electronic system as an amplifier.
- GHOST** : Undesirable double image on screen, caused by signal reflection in poor reception areas.
- HEAD** : Audio & video - a small electromagnet that pulses magnetic signals on a videotape moving past it.
- HELICAL SCAN** : A low priced form of videotape recorder. In this system either one or two heads are mounted on the outside of a drum which spins whilst the tape is wrapped around the drum diagonally in its path from the feed spool to the take-up.
- INCIDENT LIGHT** : Refers to the measurement of the total illumination (or "incident light") actually falling on the subject from all angles, side and front.

- INLAY** : When a picture from one source is keyed electronically into a picture from a second source by means of another picture from a third source. The picture from the third source, which is called the keying signal, can be derived from internal keying signals within the effects generator itself, such as wipes, diamonds and other various patterns or derived from an external source such as another camera, telecine, videotape, etc. This keying signal determines the shape and position of the inlay.
- IRIS** : Adjustable lens opening mechanism; same as lens diaphragm.
- LAVALIERE** : Small microphone worn around the neck; sometimes called 'lapel' or 'lav'.
- LENS** : Shaped piece of glass in front of a camera which focuses light rays.
- LIGHTING** : Television lighting which employs the photographic lighting principle of key light (principal light source) fill light and back light.
- LIMITER** : An automatic control to reduce volume when over modulations occur.
- MAGNETIC RECORDING** : The process where a magnetic material is magnetised in patterns corresponding with a programme signal, so that information is recorded on Video Tape or audio tape.
- MASS MEDIUM** : A medium of communication (e.g. television, the press) which has a mass audience.
- MICROPHONES** : Are devices for converting the energy of sound into mechanical energy and then into electrical energy. They are categorised by their directivity patterns and are of the following main types - (a) omni-directional; (b) bi-directional; (c) cardioid; (d) uni-directional.
- MASTER MONITOR** : Monitor that shows only the picture that go on air, or are recorded on the video tape recorder.

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- MONITOR** : (i) Television receiver used in television studio and control rooms.
(ii) Loudspeaker used in television control room for programme sound.
- MONOCHROME** : Reproduced in variations of luminance, i.e. shades from black, through greasy to white.
- MONTAGE** : A series of pictures or sounds assembled in juxtaposition in such a manner that they evoke emotional response through the power of suggestion. Audio: creating a sound picture from many consecutive sounds, a pattern in sound.
- O. B. VAN** : Self contained mobile television or radio control room and associated equipment (camera, microphones etc.). Outside broadcast van.
- OSCILLOSCOPE** : A device which provides visible images of one or more electrical quantities (e.g. waveforms) used in lining up cameras for test purposes and for monitoring.
- PAN** : Horizontal turning of the camera.
- PERSISTENCE OF VISION** : Phenomenon of the brain in conjunction with the eyes whereby the succession of still frames on a monitor give the impression of fluid motion.
- PERSPECTIVE** : Video: The depth relationship in a picture. Forced perspective, exaggerated depth, is often used to create illusion of greater space in studio.
- PLAY BACK** : The reproduction (often for viewing or monitoring purposes only) of a recording - vision and/or sound.
- POWER PACK** : A device for converting AC or DC power at voltages suitable for operation of electronic devices.
- RATIO** : A shooting ratio : the proportion of film shot to that actually used within a film or a programme after editing.
- REFLECTOR** : Portable reflecting surface, usually silver in colour, to reflect light on to the object being photographed. For exterior work, reflectors are used to direct sunlight or artificial light on to the required action.

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- REMOTE CONTROL** : Control, usually by electrical or electronic means, from a distance (e.g. in a remote-controlled camera).
- RESOLUTION** : Degree of detail reproduced on the television screen.
- RGB SIGNAL** : The chrominance information, red, blue & green.
- SCANNING** : The process by which an electron beam forms a video signal.
- SHOT** : (1) A single photographed scene (achieved as a piece of continuous filming). (2) A single piece of action, photographed by a single TV camera, within a programme; the televised action between two cuts in a TV presentation numbered consecutively on the camera or shooting script, to facilitate reference.
- SIGNAL TO NOISE RATIO** : The ratio between the strength of the useful signal, and the unwanted noise, in the transmission of information. Abbreviation SNR.
- SPECIAL EFFECTS** : (1) Video: Video keying oscillation effects, video wipes, reversing polarity, prismatic lens effects, etc. (2) Manual: fires, explosions, floods, rain, snow, fog etc. (3) Film: process shots, animation, montage effects etc. (4) Audio: reverberation, echo, filter, distortion, oscillation sonovex, theremin, multiple recording etc.
- SPECIAL EFFECTS GENERATOR** : A device used to create special visual effects, or tricks in television normally coupled to the vision mixing unit.
- SPOT** : (i) Lighting instrument that produces a sharp beam of light.
(ii) Short commercial.
- STOCK SHOT** : Film or photographs of well known landmarks. Also a collection of actions frequently used in film work, such as traffic, moving clouds, crowded streets.
- SUBTITLE** : Printed dialogue or descriptive commentary superimposed on film or TV screen, to provide information in a language other than the language of sound track.
- SUPER** : Superimposition; simultaneous showing of two or more full pictures on the same screen.

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- SWITCHERS** : (i) A panel with certain buttons that allows switching from one camera to another.
- (ii) Enginner who is doing the switching from one camera to another.
- SYNC** : Synchronisation; the simultaneous projection sof picture and sound; also the electronic pulses of picture transmission and receiver must be synchronised to produce a stable image on the television screen.
- TALLY LIGHT** : Small red light on the camera, indicating when the camera is 'live'.
- TAPE** : Plastic ribbon, approximately 1/1000 inch thick, varying in width from 1/4 - 2 inches; the tape is coated with iron oxide (dull side), it is used to record magnetic impulses from video or audio sources.
- TAPE FORMAT** : Video tape and tape recorder standards, the four major ones in use today being - (a) VHS (1/2"); (b) Betamax (1/2"); (c) U-matic (3/4"); (d) 1" Broadcast.
- TAPE SPEED** : Speed of tape transportation. In audio recorders standard speed is 7 1/2 ips. Other speeds are 30 ips, 15 ips, 3 3/4 ips and 1 7/8 ips.
- TBC (TIME BASE CORRECTOR)** : A computer that evaluates the video signal to determine if each scan line, field and frame is in the correct time position.
- TELECINE** : Television film and slide projection equipment.
- TILT** : Moving the camera up or down.
- TRACKING** : The angle and speed at which the tape passes the video head.
- TRANSFER** : To re-record sound or video recorded originally on magnetic tape, on to some other means, i.e. film or videotape.
- TRIPOD** : A simple three-legged camera mount.
- TRUCK** : Lateral movement of the camera dolly and camera.

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- VIDEO TAPE** : Tape for recording video and audio portions of a television programme.
- VIDEO TAPE RECORDER:** VTR: electronic recording machine that records and plays back television shows or portions of shows.
- VIEW FINDER** : Small television screen, set on top of the camera in which the cameraman can see the picture he is photographing.
- WIPE** : Electronic effect whereby one picture seems to push the other picture off the screen.
- ZOOM** : Gradual changing of the focal length of the lens, so as to increase or decrease the size of the subject being photographed.

**VIDEO EQUIPMENT
LIST OF MANUFACTURERS & THEIR ADDRESSES**

**ANIMATION/GRAPHIC
SYSTEMS & SERVICES**

Ampex, Audio Video Systems Division, 401 Broadcast,
MS 22-02, Redwood City, CA 94063, USA
Bosch (Fernseh Inc.), 2300 S. 2300 W., PO Box
31816, Salt Lake City, UT 84131, USA
Computer Image Corporation, 2475 W. 2nd Ave., Denver,
CO 80223, USA
Dubner Computer Systems, 158 Linwood Plaza, Fort Lee,
NJ 10523

**CAMERA MOUNTS
DOLLIES & TRIPODS**

Arriflex, 500 Route 303, Blauvelt, NY 10523, USA
Sachtler Corp. of america, 400 Oser Ave., Hauppauge,
NY 11788, USA

CAMERAS

Ampex
Bosch
Ikegami, 37 Brook ave., Maywood, NJ 07607-1195, USA
JVC, 41 Slater Drive, Elmwood park, NJ 07407
Panasonic Video Systems, One Panasonic Way, Secaucus,
NJ 07094
Philips Television Systems Inc, 900 Corporate
Drive, Mahwah, NJ 07430
Sony Broadcast Ltd, City Wall house, Basing View,
Basingstoke, Hampshire RG21 2LA, UK
Thomson - CSF Broadcast Inc., 37 Brown House Road,
Stamford, CT 06902, USA

CHARACTER GENERATOR

Bosch (Fernseh Inc.)
Dubner
For-A Corporation, 3-2-5, Nishi-Shinjuku, Tokyo 160,
Japan
MCI-Quantel, 2483 E. Bayshore 100, PO Box 50810, Palo
Alto, CA 94303

CHROMA KEYERS

Bosch
The Grass Valley Group, PO Box 1114 Grass Valley,
CA 95945, USA
NEC America, 130 Martin Lane, Elk Grove Village,
IL 60007, USA
RCA Broadcast, Front & Cooper Streets, Camden,
NJ 08102, USA

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Harris Broadcast, PO Box 4290, Quincy, IL 62305-4290,
USA
RCA Broadcast
JVC
Sony Broadcast

EQUALISERS The Grass Valley Group
Thomson-CSF
For-A

GENERATORS, SYNC DIGITAL Video Systems, 716 Gordon Baker Road,
Toronto, Ontario M2H 3B4, Canada
For-A
Tektronix, PO Box 1700, Beaverton, OR 97075
Thomson-CSF

KEYERS, DOWNSTREAM Graham-Patten systems, PO Box 1960, Grass Valley,
CA 95945, USA

MONITORS B&W Amtron Corp., PO Box 1150, 5620 Freedom Blvd., Aptos,
CA 95003, USA
Conrac Corp., 600 Rimsdale ave., Covina, CA 91722,
USA
Panasonic

COLOUR Bosch
Conrac
JVC
Ikegami
NEC
Sony

READERS, TIME CODE Control Video Corp., 578 Division street, Campell,
CA 95008, USA
Sony Broadcast

RECORDERS 1/4 inch Bosch
VIDEOCASSETTE Hitachi, 175 Crossways Park West, Woodbury, NY 11797,
USA
Ikegami

1/2 inch Ampex
Ikegami
JVC
Panasonic
Sony

CENDIT VIDEO PRODUCTION WORKSHOP, NEW DELHI, 23-27 JULY 1984

3/4 inch
Ampex
JVC
NEC
Sony

**SPECIAL EFFECTS
GENERATORS &
SWITCHERS**

Convergence Corporation
For-A
JVC
Sony

TELECINE

A. F. Associates Inc., 100 Stonehurst Ct.,
Noryhvale, NJ 07647, USA
Bosch
Rank Cintel Ltd., Watton Rd., Ware, Herts SG12 OAE,
UK

TIME BASE CORRECTORS

ADDA Corp., 130 Knowles Drive, Los Gatos,
CA 95030, USA
Ampex
For-A
NEC
Sony

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VIDEO TECHNOLOGY & TECHNIQUES
LIST OF READINGS & PUBLISHERS' ADDRESSES

BOOKS - TECHNICAL

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The Spaghetti City Video Manual, Videofreax, 1974
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Video Recording Systems Present & Future, BKSTS Training, BKSTS, London, UK, 1972

MORE TECHNICAL READINGS

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Video Cassette Recorders - Theory & Servicing, G P McGinty, McGraw Hill/E D Galgotia, 1979
Video Tape Recording, Joseph Robinson, Focal Press, London, UK, 1977

PRODUCTION

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ENG/Field Production Handbook, C R Paulson, Broadcast Management/Engineering, 295 Madison Ave., New York, NY 10017, USA, 1976
The Technique of the TV Cameraman, Peter Jones, Focal Press, London, UK, 1974
TV Lighting Methods, Gerald Millerson, Focal Press, London, 1975
The Technique of Film Editing, Reisz & Miller, Focal Press, London, 1975
The Technique of Special Effects in TV, Bernard Wilkie, Focal Press, London, 1973

JOURNALS

- Television, Jackson, Rudd & Ass. Ltd., Oldebourne House, 46-47 Chancery Lane, London
Video Guide, 261 Powell Street, Vancouver, British Columbia, Canada V 6A

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**International Broadcasting, 513 London Road, Thornton Heath, Surrey
CR4 6AR, UK**

Global Communications, PO Box 1077, Skokie, IL 60777, USA

Broadcast Tripodium, Philips

Broadcast Engineering, PO Box 12902, Overland Park, KS66212-9981

Channels, PO Box 20011, NY 10541, USA

VIDEO IN ADVERTISING/LALITA RAMAKRISHNAN

Video.....a viable proposition/Some Points

- a) Quality
- b) Cost
- c) Results

What's possible on Video

- a) Normal Spots
- b) Editing Gimmicks
- c) Special Effects

Making an Effective Commercial

- a) BRIEF
 - 1) Role of film
 - 2) Target Audience
 - 3) Response Elicited
- b) SCRIPT
 - 1) Concept
 - 2) Words
 - 3) Technical Execution
- c) PRODUCTION
 - 1) Role of Client, Agency, Producer
 - 2) Brief to Producer
 - 3) Models, Locations, Props
 - 4) Pre production/Post production

CAUTION AREAS

- a) Schedules
- b) Transfer quality
- c) Execution if changes
- d) Dubbings

VIDEO FOR STORYBOARDS

- a) Advantages
- b) Impression
- c) Disadvantages

SPONSORED PROGRAMMES

- a) Need for scriptwriters
- b) Agency's role
- c) Studio Facilities
- d) Production Houses

PROFESSIONAL RESUME

ASHOK KHANNA

* Mr. Ashok Khanna is the Executive Director of the Poona based management consultancy firm called MAP Consultants. He is also a visiting professor at the Indian Institute of Management, Ahmedabad.

* Mr. Khanna holds a B.Tech. (Mech) from Indian Institute of Technology, Kanpur and an MBA from Alfred P. Sloan School of Management, at MIT, USA. Starting his career as a maintenance engineer in DCM Chemical Complex, he later worked with Larsen & Toubro as a Sales Engineer and with Flaxo as a marketing executive for over five years.

* Before starting MAP Consultants, Mr. Khanna was a Consultant for three years with Harbridge House Inc., a major management consultancy firm based in Boston, USA. At Harbridge House he worked with many excellent US & European firms like Xerox, Volkswagon, John Deere and General Motors.

* Since he initiated MAP Consultants in 1979, he has concentrated on Strategic Planning, Profit Improvement Plans and Custom designed Management Training Programmes for large and small companies like CEAT Tyres, Cadbury, Metal Box, Jyoti, KSB Pumps, Telco, Blue Star and other primarily industrial companies.

* His two sons and wife make their home in Poona. Mr. Khanna is also accomplished in Chinese cooking.

VIDEO TAPE HELPS TRAIN CONSUMER PERSONNEL

Elwell-Parker Electric Co. has found a way to put new impact into the training of customer maintenance and operations personnel, and at the same time has decreased the amount of time it takes.

The reason is a reel of $\frac{1}{2}$ -inch video tape, or any number of reels needed to "show and tell" the customer's personnel all they need to know about the operation, maintenance and servicing of the large custom-built electric-lift trucks built for them by Elwell-Parker.

Along with the desire to provide better software services, the company acknowledges that the move to video-taped maintenance and operation training has been prompted in the past few years by increased user awareness of the need to train operating and maintenance personnel in procedures that will assure safe and reliable performance of their material handling equipment. This, of course, extends to the maintenance of lifting, stopping and signaling devices on the electric industrial truck. Government and industry codes are placing increased emphasis on the user's responsibility to have a properly trained staff.

TRAINING: A TRADITION

For as long as anyone at the company can remember, printed maintenance instructions for each truck built have been furnished. And for many years, company field engineers have conducted in-field seminars for customers of specialized trucks. These would usually require up to three days for two or three field engineers. Now, using a multimedia format which includes video tape, the seminars can be conducted by one field engineer in as little time as one and one-half days.

Although all the truck types are basically the same general design - such as fork lift, ram truck, platform truck, side-loader - there are important, unique features of each one. Usually it was three customized features that persuaded the customer to buy the truck initially. And keeping these trucks performing is vital to avoiding downtime and production delays

Special features, such as unusual lift configuration or drive axle, can be shown in a video tape accompanied by a recorded narration that, in effect, puts on Elwell-Parker instructor alongside the customer maintenance person at the moment assistance is needed. The tape can also be used for inplant customer training before a component needs maintenance, or for training new personnel in the functioning of a component and its service requirements. Because the instruction training is preserved on tape, it can be kept on hand, ready for use, over the life of the truck unaffected by personnel changes at the company or at the customer's plants and unmodified by misinformation passed on verbally.

Some tapes are recorded to describe a general, but new subject such as the latest types of electronic controls. As more and more sophisticated electronic-type controls find their way into lift trucks, maintenance crews must be further trained toward the understanding of electronics. Elwell-Parker has found that the video tape, an electronic medium itself, is uniquely suited to this job. And because the tapes are prepared with the cooperation of the truck customer, the same electronic troubleshooting tools that will be used by the customer maintenance crews can be used in taping the maintenance procedures.

Specialized topic tapes are either sold to the customer following the seminar or kept on file at the company. They can also be transferred to 16mm or 8mm film if that medium is more convenient for the customer's future training or maintenance purposes.

Tapes have also been prepared for truck operators. These tapes familiarize operators with the controls and techniques they will need to know in order to maneuver the truck safely and confidently, to pick up and discharge loads, and to get maximum performance and operational life out of every component.

CUSTOMERS CONFIRM VALUE

Because Elwell-Parker builds large capacity special-lift trucks, many of its customers are in the primary metals and automotive industries. Video-tape maintenance and operation seminars have been presented at Ford Motor Co., U.S. Steel &

ALOCA. Reactions by customer management have been positive and enthusiastic. For instance, Mr. Dick Beems of Ford Motor Co. has said. "The video tape training program developed by Elwell-Parker is an effective and efficient way of communicating necessary technical information to employees with a minimum amount of training manpower. The video-tape program also allows for the dissemination of information with excellent results in comprehension on the part of the employees."

INTERNAL TRAINING

Several interesting additional benefits for Elwell-Parker have been realized from the acquisition and use of video-tape equipment. The exhibit and truck demonstration presented by the company at the 1974 Material Handling Show at Cobo Hall in Detroit was taped and shown later to foreign sales offices and dealers as well as to domestic dealers whose entire staffs were unable to attend the Detroit Show.

Dealers have also used tapes for familiarizing their personnel with the operation of Elwell-Parker vehicles. It's not always possible for all company employees to see trucks with unique handling capacities in action in the field. But it is possible to tape their use at the customer's plant and then show the tape to factory employees, thus permitting all company personnel to be totally familiar with the end use and operation of the company's products.

TRAINING AT UNION SPECIAL

A specialized audio-visual training program for industrial sewing machine mechanics is saving the apparel industry 70 percent of mechanics' training time compared to in-plant methods.

The program, built around self-paced audio-visual equipment developed by Bell & Howell Company, Lincolnwood, Illinois is in operation at the Technical Training Center of Union Special Corporation, a Chicago-based manufacturer of industrial sewing machines.

According to Tom Pinto, director of the center, not only has training time while on the job been shortened dramatically with self-paced AV instruction, but also operating costs have been reduced as earlier one-to-one instructor/student ratios have been cut to approximately one instructor to eight students.

Learning the complex technology of trouble-shooting, adjusting and maintaining a variety of industrial sewing machines generally has required about two years of factory experience at a cost to the employer of more than \$ 17,000 per man. Union Special as a leading manufacturer of industrial sewing machines, recognized its responsibility to users and in mid-1973 opened a unique Technical Training Center in Huntley, Illinois.

Today, mechanics are trained at Union Special's center in 10 weeks with higher skill and ability rates, all at a cost of less than \$ 5000 per man. "Savings in time and manpower have been made possible by incorporating the latest audio-visual instruction into the facility. Pinto says, "And self-paced learning systems have made the big breakthrough in improving the costly one-to-one instructor/student ratio in hands-on machine training in the laboratory".

Once a student learns the theory of machine operation and stitch formation, he is assigned to apply his knowledge to a working sewing machine at a lab station. In the past, with only an instruction manual for guidance, inexperienced students needed almost constant assistance from an instructor.

As an interim step in enabling an instructor to work with more than one student, Union Special created an audiovisual classroom presentation illustrating step-by-step machine assembly and adjustment. Students viewed a slide/tape recorder program as a group, then returned to the lab for practical application with the information fresh in their minds.

"This technique proved only partially effective because it did not provide continuing support to the student while he worked at his lab station. Three or four instructors were required to assist a typical class of 16 students," Pinto says

The solution appeared to be an audiovisual aid which could be used at each student's lab station, permitting the student to review course material without constant instructor counselling.

Equipment that was tested and evaluated included videotape motion picture and sound/filmstrip systems. Although acquisition cost was a major consideration, major criteria also were ease of operation, reliability, compatibility with current program materials, and-most important-contribution to learning.

Meeting all of these application criteria was a newly introduced sound/filmstrip system from Bell & Howell, the Filmsound 35TM Syncro-SearchTM system.

Union Special found that this sound/filmstrip system offered excellent compatibility with existing program materials. The current slide/tape recorder program could be converted for only the cost of reproducing the photos and sound track of filmstrips and tape cassettes. As the original program had been photographed by the instructors using in-house equipment, new and expanded materials could be created internally until professional outside production proved feasible.

"The new Bell & Howell system was selected because the combination of features met all of our application criteria and offered the ideally suited synchronized search capability for the lab station," Pinto says.

Much of the student's effort in the laboratory is to master a sequence of steps in assembly, adjustment or trouble-shooting of an industrial sewing machine. The search feature allows the student to move quickly ahead or back in the program material to review any desired segment, while retaining full synchronization of picture and sound.

Operating controls of the equipment are simplified, with few adjustments, so little time is needed to train students in their use. Both the filmstrip and the tape cassette are contained in a single preloaded cartridge. This lets the student load the unit without touching the film or tape and helps to minimize jamming or damage to the equipment.

The Bell & Howell units were built in to the lab station backboards, with the screen and front-mounted controls flush to the surface. The unit is thus out of the student's way, leaving the entire table surface open for the sewing machine and associated tools, while the screen is easily in view. In normal operation, the program can be stopped and started using a pushbutton remote control.

Laboratory noise is minimized through use of headphones with each sound/filmstrip unit. A low-wattage bulb system provides a bright, sharp picture image while eliminating the need for cooling fans in the projectors, further reducing noise.

Program sound tracks can be modified to keep pace with equipment changes and new sound tracks can be mastered using a Bell & Howell Filmosound 35 Producer unit in the production room. This unit is valuable in revising scripts and planning placement of pulsing for picture synchronization.

During the self-paced phase of laboratory instruction, only two instructors are now needed for a class of 16 students. The initial sound/filmstrip industrial program has proven to be so comprehensive that some students have been able to completely assemble an industrial sewing machine for the first time without instructor assistance.

In the first six months of operation for the Technical Training Center, 20 mechanics have graduated from the 10-week course. Responses from both students and their employers indicate high satisfaction with both the quality and quantity of the skills taught.

"We do not envision offering 'quicky' courses for machine mechanics in the future, as a result of the efficiencies created through self-paced instruction" Pinto says. "Our goal is to bring increased depth and variety of instruction to the students in the same period of time now used. This should further increase the value of the instruction for the employer and student, while maintaining costs at a reasonable level."



CENDIT

VIDEO SAFE TITLE

VIDEO SAFE ACTION

16mm PROJECTOR SAFE ACTION

16mm FULL IMAGE AREA

35mm SLIDE AREA

**Centre for
Development of
Instructional
Technology**

A group of people came together in the belief that communication accelerates social change. Even as social change cannot be institutionalised, so cannot communication. Organisations can serve the function of providing and refining the tools to carry messages with more truth and immediacy, and support the constant process of exchange of ideas and methods.

Centre for Development of Instructional Technology was created as a non profit society in 1972. The immediate task was to examine the current application and potential of developmental communication, and suggest a communication technology most suited for the purpose.

The application of media can extend from instruction in classrooms and industrial workshops to extension education in villages. Media also serves to bridge the gap between people; and between people and government.

To undertake such a work, it is necessary to have faith in the people, solidarity with them.

The aim of the Centre is to work with the government and the actual user "to improve education, including extension education, at all levels, through the use of instructional technology and to instigate and sustain programmes of research, development, and application in equipment, instructional materials and systems, and also in teaching personnel."

