

THE ROLE OF TELEVISION IN THE SHAPING OF A SECULAR AND PARTICIPATIVE CONSCIOUSNESS AMONG THE NATION'S YOUNG.

- Chandita Mukherjee

An estimated 40% of our population today is under 16 years old, that is, some three hundred million persons. How many of these will have the privilege of passing through the formal school system, or even the benefit of access to non-formal education programmes? Even the most optimistic estimate will still leave tens of millions of young citizens of our country in the unenviable position of being illiterate, unskilled and unemployed as they enter adulthood.

This defines the magnitude of the problem we are considering. In what follows, the terms "viewer" and "audience" will refer specifically to this section. The specific problem under discussion here is that of providing an alternative educational system through the national TV network and INSAT to those who have been sidelined by the existing opportunities for education.

Will this be possible? There can be only one answer to the question. It has to be made possible. No nation can survive with a hundred million of its young adults facing a grim future of no employment, no useful skills, and no prospect of betterment of one's existence through legal means.

As with the design of any other educational system, we have to approach the problem systematically, and with an underlying philosophy. There is a need to define a few basic principles and guidelines which will permeate the great variety of programming that such a project will generate.

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We can already see the consequences of neglecting this area in the absence of programming specifically designed for the young, children in urban slums develop their attitudes from what they experience, what they see and hear in their environs, in the movie theatres and from existing TV. What are some values generated by such an environment? To state a specific instance, during the recent communal riots in Bombay, most of the men who participated in the looting and arson were slum youth in their late teens and early twenties.

The events of this past year alone point to a growing trend of the communalisation of social relations. Why is it that these young people become such ready recruits to such false solutions to their real problems?

It should be pretty clear by now that the problem we are tackling is that of involving millions of marginalised youths in the process of development itself. To equip them to fulfill at least basic needs and also to provide them with a basis for a secular personal identity. An identity which goes beyond caste/religion/region.

Of course this is not a task that ETV alone can handle. The scenario is a much bigger one, of national development, involving all the agencies of economic and social change. But let us recognise and assert the ETV can play a strategic role in this task. What must be the content of this role?

- * ETV must build up a consciousness of national integration, which requires the systematic propagation of a secular identity.
- * ETV must build up a consciousness of development as a basic right of the poor, and encourage the assertion of this right by the poor, and their initiative in the face of all economic and social obstacles.

*ETV must build a consciousness of the method of science as a habit of thought for all, including the poor and unlettered. It must build the scientific temper as an integral component of the common person's culture

What this means is that we have to establish and work with a fresh concept of TV programming, one which concerns itself frontally with the lives and aspirations of the poor. The content of the programming as well as the forms, the method of approach must have complete credibility with its audience. Only then can it hope to shape the consciousness of the young - a section which is open to new ideas and receptive to change. It won't do, for example, to merely project and glorify the achievements of the country, the benefits of which may not have reached our audience. Such an approach will soon lose credibility with the viewers and may even serve to increase the sense of alienation.

Instead we have to take up the more difficult and creative task of involving our audience in the problem of their own economic and social needs, of understanding the difficulties involved dispassionately, with a sense of optimism and self-confidence in their collective ability to solve these problems. It is important to build into the programming, as an integral approach, the concept that when people move to assert their rights, they are also fulfilling the objectives of national policy. That this nation is their nation. Only with this positive and universalist message will it be possible to nurture an active secularism, an attitude which rejects the facile explanations of communal and obscurantist ideologies. And resists the easy temptation to turn one's anger on one's neighbour instead of tackling the common enemy.

What will be the formats through which these messages could be portrayed? Whether it be through dramatic serials, situation comedies, quiz programmes or through reportages, the source and inspiration must come from real life experiences. Learning by example can be a mode through which development successes can be generalised. Failures too can be used to avoid the repetition of mistakes and disillusionments. People's own words, their imagery and idiom must provide the guidelines to the professionals to develop their formats and contents.

What could be some of the themes for these programmes? Literacy has to be a basic theme. Literacy which goes beyond alphabet skills into conceptual areas closely connected with people's lives. The literacy programmes could be based on the accumulated experience and techniques developed by the agencies doing the best adult education work in the country.

Science is another such area. Programmes of great depth can be built around the problems of basic needs. Similarly, the natural environment of the viewers and their objects of everyday use, can be the basis of programmes which are developed from the standpoint of the common underlying laws and principles. In this area significant work has been done by science popularisation organisations such as Kishore Bharati, Kerla Shashtra Sahitya Parishad, Science Circle, Bangalore and so on. Such work could provide the experimental basis for a new kind of science telecasting for our audience.

Health-both from the point of view of better health practices as well as from the standpoint of basic biology-microbes, living systems, and their interaction with an environment which is also a social system. Here too, the experience of health workers in both the public health system and voluntary organisations can be taken as the starting point.

Agriculture-not just better agricultural practices, but also the economic, biological and ecological systems which underly scientific agriculture.

History-to develop a secular attitude, the lives of the common people in different places, during different historical and even prehistorical periods could be portrayed, bringing out their human qualities and circumstances, And freeing them from the popular myths which have created heroes and villains and prejudices about communities. Perhaps these periods could be seen through the eyes of children living in those times.

The fundamental approach to all the above themes would be -

- * to take the everyday experience, culture and environment of the viewer, and treat it with respect, as a valuable source of knowledge.
- * to develop an integrated and comprehensive approach on the part of the viewer, to natural phenomena in their lives, as well as the social and historical processes of which they are part.
- * to show that reality is not compartmentalised, and therefore, neither can one's world view be compartmentalised.
- * to encourage independent and critical analysis, making the method of science a habit of thinking. And a key to controlling both their natural and social environment.

The framework of ideas in this paper is presented in a fairly abstract manner. If these are acceptable to most of you, we must now use our combined experiences to concretise them. Beginning with the methodology of generating programme briefs and formats to the criteria for the selection and training of production personnel, to the other more complex tasks like the working out of a cinematic language which is the vehicle for this new system of education. On the part of people like ourselves, such a task requires commitment and the development of a culture of work which takes us forward from the lessons of SITE.

PROGRAMME PRODUCTION FOR CHILDREN:SOME MANAGEMENT ISSUES

* Kiran Karnik

During SITE, a large proportion of the children's programmes were produced in ISRO'S Bombay SITE Studio, which was a facility dedicated fully to this purpose only. Its function was, in fact, defined even more specifically: the production of science-education programmes for children. **Is it desirable/necessary to have such dedicated production facilities for children's programme?**

Similarly, the Producers in this studio too were working only on Children's programmes. On the other hand, at ISRO's Ahmedabad studio - then and now - Producers make a variety of programmes and no Producer is dedicated specially or only for children's programmes. **Is it necessary to have dedicated Producers who specialise in programmes for children?**

In most cases, Producers of childrens programmes are professionals in production. Only in the case of formal school education has ISRO used teachers (with only brief training in production) to make programmes. On the other hand, the SIET's, it seems, propose to use educators - after due training - for programme production. In a different field, ISRO had trained veterinarians from Amul to produce the animal husbandry programmes. **Is it then better to use a "child expert" (teacher, child psychologist, etc) rather than a "production expert" as Producer?**

Creativity has been recognised as a key element for successful programming. This requires not only individual creativity, but an atmosphere, mechanisms and structuring within the organisation to foster and promote this. **Is such "organisational creativity" feasible within the procedures and structures of government organisations or does one necessarily have to think of an independent/autonomous structure for this aspect?**

An obvious aspect of childrens programming is production in the "team-mode" involving, amongst others, a content-expert, child psychologist and a communications reseearcher, besides the production personnel. These persons must form a cohesive team and must be an integral part of the system. **What structures and mechanisms are required to ensure that the team is an organic whole : a fusion of the different expertise rather than a mere mixture?**

During SITE, enrichment programmes for 5-12 years old children were produced. Subsequently, we have experience in Kheda of producing both, formal school education and enrichment programmes. Many entertainment programmes too have been produced, with a subtle "educational" content and also a very carefully planned, painstakingly made series to promote innovation. Whereas the SITE enrichment programmes were viewed in the controlled situation of a school classroom during school hours, the Kheda school-education programmes are transmitted in the evening and viewed by children along with adults in the general viewing situation. **Should the childrens programmes be shown in-school as in SITE? Should they focus tightly on the school syllabus or be of a general/enrichment type? What age-group is the priority audience?**

During SITE, considerable effort went into generating, translating and distributing printed material to the school-teachers, as a part of the utilisation effort. A wall-paper for children was also prepared, translated, printed and distributed. **What is the extent of utilisation support that must be a part of the communication strategy and how can this be done? Which agency should undertake responsibility of preparing and distributing this material?**

Most of the effort in this field has so far concentrated on the 5 + age-group. **Is there need to shift the focus or at least some proportion of the programmes towards pre-school children?**

TV, WOMEN AND CHILDREN
SOME THOUGHTS*

By

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TV, WOMEN AND CHILDREN

SOME THOUGHTS

INTRODUCTION

TV, Women and Children have a special relationship. Whenever and wherever a TV set is on, children form a substantial and dedicated part of the audience. Even in a community viewing situation, both SITE and Kheda experiences have indicated that more than 50 percent of the audience is that of children. They are in the formative years of their life and are avid viewers who can easily carry the impressions that the medium create on their minds. Women have shown a great potential to learn from TV. The SITE results indicate that it was the illiterate women that gained the most from TV. Thus both qualitatively and quantitatively women and children have a special relationship to TV and therefore they deserve special attention.

But when we talk of women and children in general, we are talking of a very large audience. In fact the term women and children would cover about 70 percent of the population of India. It is therefore necessary to segment this audience into finer categories to enable effective use of the media. I do not intend to go into it in a systematic audience segmentation exercise here but only try to indicate some important categories and issues related to programming for it.

PLANNING TV FOR CHILDREN

All child psychologists agree that children pass through a number of stages from a learning point of view.

Television inputs for each category have to be different. The first category when the child is still not a TV viewer, is that of infants. Infants are not TV viewers but their problems need special attention. In India today the infant mortality rate is quite high. In fact it is higher than some neighbouring countries like Sri Lanka. It is also an important factor which affects the birth rate in the country. It is therefore a problem which needs attention. The programmes and problems of infants would ofcourse be aimed at parents, and could cover areas like immunisation, breast-feeding, and care during common infant problems like diarrhoea.

Next category would be the pre-school or the early school child. Almost no effort has been made for TV programming for this category in India. One has heard a great deal about American efforts like Sesame Street, and the like for the last so many years for this category. It is ofcourse well known that with the use of puppets, muppets and animation etc., this category of audience can be converted into dedicated viewers. But a great deal of planned effort is required for which we are not at all equipped.

The school going child beyond the age of 8 or so can pay greater attention to the TV and learn more systematically. Attempts were made during SITE to make the SITE Science programmes for the category 6 to 12. But it was found that the programmes were more suitable for the higher age group of 9 to 12 years. Subsequently we made attempts for students of Std. V and VI (age 10 to 12). The attempts was to convert textbook lessons of Gujarati, Science and Social Studies subjects into TV programmes. It was found that these

programmes were very keenly watched and easily comprehended. Here again the use of puppets made even dry subjects very interesting. It is also learnt from earlier efforts of producing serials like "Nandu Indu" and "Vad thi mota Teta" for children that use of fantasy is an important element in childrens programming and can be used for triggering their imagination, but planned childrens programming needs much greater effort than most Indian organisations are prepared to invest. The lack of effort leads to dub programmes and the medium is unnecessarily blamed.

PLANNING TV FOR WOMEN

In the Indian society the basic issue to be dealt with is the value of a girl child. Traditionally the birth of a girl child is not necessarily considered to be a happy occasion. This problem has to be tackled and again this category of programmes has to be aimed at the parents. Closely linked with this issue is the treatment of the girl child during the early years. This includes her education and the role for which she is trained in early age. Traditionally in the Indian society the education of the girl is neglected and the role she is trained for is that of a housewife. Following this stage are the problems related to marriage including the age of marriage, the process of selection of a match, the dowry system etc. Linked with the perception of the value of a girl child is also the problem and the recognition of the contribution of women. The domestic work looked after by women does not get any recognition. It is also noticed that the value of women is directly linked to her economic independence. It is therefore necessary to train women for some kind of economic activity to develop economic independence.

We have made two serious attempts at programming for women. A serial called "Jagine Joun To" aimed at comparing the treatment of a girl child with that of a boy at various stages in growth. It compares the celebrations at the time of birth the difference in education etc. The second serial "Nari-Tu-Narayani" was an attempt at motivating women to organise themselves into co-operatives to take up economically viable activities.

MEN AS A TARGET AUDIENCE

While the TV programmes should aim at women and children, it is also essential that men are sensitised to the problems of women and children. In the society as it is today, men dominate decision making and unless men understand these issues, change for the betterment of women and children will only meet with greater resistance. It is essential that men are also addressed on TV and are sensitised to these problems specially to the problems of women.

SYSTEMS ISSUES

While women and children form a special audience they also have special problems. The most important problem is that of access to the media. Women specially in the rural areas have little or no access to the media. Even in villages where community sets are available the women would first of all have no time to come and watch TV. They are busy working in the field all during the day and have to work at home in the evenings. It is therefore very difficult to bring this audience to the TV set. However it is found that if a specific day and time is ear-marked for women and if programmes are clearly of their interest they make it a point to come atleast on that day. However even if they can

they would be forced to sit far away from the crowd in a corner and they would find it difficult to view TV in a community viewing situation. It is essential that some thought is given to creating special viewing situations for them. This could be in mahila mandals or such women organisations.

For the production of children and womens programmes specialised personnel and skills are required. Unfortunately in India we do not have specially identified people working only for children programming or women programming, it is essential that we create such specialised teams. It is also essential that these teams develop a certain committment to the task that they have on hand. It is essential to raise a cadre of producers, trained and committed to womens and childrens programming.

UTILISATION

Utilisation especially in a broadcast mode is a very difficult proposition. Expecting the user agencies to conduct follow-up activities simultaneously in the field has a host of coordination and logistic problems. This cannot be done on a routine basis.

One possibility of effective utilisation is to conduct it in a "Campaign" mode. In this mode TV and other broadcast media can play a very important information dissemination and support role in campaigns. The user agencies should discuss with the media, well in advance their campaign details, and the support requirements. The total content and schedule for the campaign should be provided by the user agencies and the support monitored.

Another situation in which proper utilisation can be expected is the use of TV in a "Non-broadcast" mode. With the costs of TV and VCR's decreasing and their portability increasing, the use of video as an extension tool does hold out some promise. This can enable closed door viewing with selected target groups and intimate intense discussions and other follow up like demonstration, distribution of material etc. The recent expansion of TV in the country is making production of video programmes easier day-by-day. The user agencies should be able to get good material produced from a variety of sources and use it in a non-broadcast mode.

OVERALL CREDO

While the above efforts are no doubt required to generate appropriate and effective programmes for women and children a more fundamental requirement is that of a "Credo" for the broadcasting organisation. While the general objectives of broadcasting may be to educate, inform and entertain, it is very essential to define what should not be done. This is even more important when we talk of women and children as our target audience.

It is very essential that the broadcasting organisation defined for itself a frame work which says that programmes reinforcing superstitions, or programmes reinforcing the traditional negative image of women will not be shown at all on TV. It is counter productive to show films where-in the women accepting all oppression of the husband, family and society is glorified. The effect of one such programme reinforcing traditional negative values is to create new values. Even if the telecast of such negative programmes is stopped, it would be a significant achievement.

WOMEN'S AND CHILDREN'S PROGRAMME

NEED FOR SYSTEMATIC P L A N N I N ' G

by

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WOMEN'S AND CHILDREN'S PROGRAMME

NEED FOR SYSTEMATIC PLANNING

The place of television is in the household hence to think of television audience without women and children seems to be unusual and improper. Even in a community viewing situation like an Indian village where orthodox traditional society and its rigid norms are still persisting it has been observed that women and children formed the major audience. (Television in Kheda, Binod C. Aggarwal and M.R. Malek -81 Satellite Television Expt. SITE Winter School-76).

Comprehension and adoption of the messages received through Television was also more in case of women and children, more so in case of illiterate women. This was evident from the findings of various social Scientists.

e.g. On the whole, more females than males changed or gained in health innovations (Jesudasan 1977:181) Both sexes and children seemed to have picked up health ideas as a result of TV viewing. (Aggarwal 1978:161). In general, among the female frequent, and occasional viewers and control group, gain score was higher compared to males. (Aggarwal 81:42).

In case of children the study conducted by Aghi in the schools of Rajasthan, Aghi (1977:16-38) observed that TV exposure of science education programmes stimulated an interest among the experimental school children of grade III and V. According to Schramm individual gains are always there^{from} TV viewing irrespective of the programme, language etc. to varying extent.

Therefore it becomes necessary and obligatory on the part of educationists, social Scientists, media planners and media practitioners to use media in an appropriate manner so as to provide information and direction to its viewers in a manner which always helps them act in positive direction

to whatever minimum extent they adopt or practice.

The question arises what could be the best way out and what a women's and children's programme should contain? Prior to answering this question it would be better to state whether there should be a single programme covering women's and children's problem or we would like then programmes to be catagorised as

- (i) Women's Programme - dealing with the welfare of the women and their infant children as a whole. This could be further sub-divided as dealing with
 - (a) personal health hygiene problems including nutrition etc.
 - (b) house hold problems including care of the husband
 - (c) economic and social problems
 - (d) motivational cum awareness aspect
 - (e) motherhood and care of the child etc.
- (ii) Common programme for women and children. This would deal with the training and education of the child at pre-nursery and post nursery stage including health and nutrition.
- (iii) Children's programme: These programmes should be directed towards the various age group children. In the initial stages upto the level a child reaches third standard an enrichment type of programme which incidentally but in a systematic way if deals with the basic operations and contents which educationist or parents desire him to know would serve a better purpose, of entertaining him as well as informing him in the right direction. After the age of 7 or so it would be better to provide support to the child in his educational attainments. Therefore blending of syllabus based (as far as contents are concerned) entertaining programmes and enrichment type programme is necessary.

As the age group increases the programme format and contents will have to be changed drastically and one will have to separate core based programmes from the general awareness programmes considerably.

The basic fact which cannot and should not be ignored is that at all stages programme has to be planned, devised and produced with predetermined contents and objectives. Any digression from these would result in a complete chaos.

PROGRAMME CONTENTS

Detailed planning at this stage is need for the contents and area of programming at National and regional level. In almost all cases the contents may remain same as the basic needs in larger part of the country seem to be similar, but priorities may vary from place to place depending upon various factors like existing practices, availability of resources and things etc.

Therefore regional or local programme would take care of the regional and day to day needs of the women and infants.

In case of children's programme regionalisation in terms of contents would not be necessary at all and hence planning and scripting etc. could be done centrally. The language would play an important role in case of these programmes hence the production facilities have to be augmented differently. For any developing country with limited resources in terms of hardware as well as in terms of trained manpower to wait till such time that training of manpower is completed would be improper.

It may also be accepted that a well produced programme communicated better than unprofessionally produced programme. Therefore it will be better to have dedicated production Centres for women's and children's programme.

With the starting of National Network and satellite transmission the purpose of present base production centres at Delhi, Cuttack has been lost and it would be worthwhile to augment these Centres for such assignment.

Pij Experiment has given a lead to specific programming and under present circumstances it could also be considered to divert their attention to one of these areas and prepare prototype programmes and test them.

But to start with let us think on contents in totality and further sub-divide it into specific per programme wise to give a lead to the production team.

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EXPERIENCES OF RADIO WORKSHOP ON MATERNAL AND CHILD CARE
IN THE SOUTHERN STATES

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EXPERIENCES OF RADIO WORKSHOP ON MATERNAL AND CHILD CARE IN THE SOUTHERN STATES

I wish to highlight through this paper the methodology adopted in the conduct of three Radio workshops in the States of Kerala, Tamilnadu and Karnataka on "Maternal and Child Care" and the subsequent follow up measures taken.

The methodology though varied from State to State to some extent, the core remained the same.

The duration of the workshops in all the cases was five days. The participants are from all the Radio Stations and Door-darshan of the concerned States, as well as officials from village to State levels from the departments like Health, Rural Development, Social Welfare, Adult and Non formal education who are responsible for the implementation of the programmes of maternal and child care. In addition, representatives of village level mahila mandals (tribals and harijans) from the rural areas and slum dwellers from urban areas have also participated.

The Health Department was represented by the ANMs, block health extension workers, medical officers of PHCs in the jurisdiction of the different Radio Stations, DHOs, Assistant Directors of Health, as well as professors in gynaecology paediatrics of the Medical Colleges. The Social Welfare Department was represented by balasevikas, anganwadi workers, supervisors, CDPOs, District Social Welfare Officer, Assistant Director of Social Welfare, Gramasevikas, mukhya sevikas, BDOs, District Women Welfare Officers, Assistant Development Commissioners etc., represented the Rural Development Department. All India Radio stations were represented by the Station Directors, producers of the various programmes. The Non-formal and Adult Education Department was represented

by animators at the village, Project officer for Non-formal Education at District and Assistant Director at the State levels.

We have taken a cross section of the beneficiaries especially from the poor section and also the officers of the various departments connected with the programme from the village to the State levels from various parts of the State duly taking into account the locations of radio stations with the intention of getting the real problems as well as the conventions, faith, beliefs and maladies that are prevailing in the various parts of a State and suggest remedial measures.

At the outset, all the specialists as well as officials from village to the State levels and non-official village level women representatives sat together and identified the various problems that are being faced by the rural as well as urban poor in respect of maternal and child care particularly in respect of the pregnant women and children upto the age of five. Each participant was made to identify few problems and explain them in the combined session. It was really a very educative process even for the organisers to find the rural tribal as well as the slum women coming forward with their problems as well as the various conventions and beliefs which are prevalent in various parts of a state. All the problems identified were subsequently tabulated duly deleting repetitions and a final picture was drawn up in respect of the maladies of the children from minus nine months to five years and also the various issues which are relevant in respect of the care of pregnant women and children.

After sorting out the maladies and connected issues as mentioned above, the participants of the workshop were divided into five groups and the materials prepared were assigned to each group for further discussion on each and every item and to identify about two dozens of messages that could be presented through broadcasts from AIR.

Each group had specialists in gynaecology, paediatrics (professors of the Medical Colleges), Medical Officer of HPC, ANM, DHO, Assistant Director of Health Services, Grama Sevika, mukhya sevika, supervisor (ICDS), Block Development Officer, CDPO, District Social Welfare Officer, Assistant Director of Social Welfare Officer, Assistant Development Commissioner, animator/bala sevika/anganwadi worker, representatives of mahila mandal, etc. The group functioned as one team as all were members of the group. This helped in getting more and more information from the field workers and the job of specialists confined mostly in suggesting solutions for their acceptance. The inter-action between ANM to Assistant Director of Health and Professors of Medical Colleges and Station Directors and Producers of All India Radio, grama sevika and anganwadi worker to the Assistant Directors of various departments, mahila mandal workers (including harijans and tribal women) upto the specialists was exciting and it created a feeling of equal participation.

After getting the messages identified by each group they met again in a plenary session and discussed on the various measures suggested by all the groups and the common messages identified by all the groups were finally selected. In selecting the messages, the experiences of the producers and station directors were also taken into account so that they could project the messages in an appropriate format for the broadcast.

After the final selection of the messages, the messages were divided into five parts and each part was given to the group for presentation of synopsis under each message. On the finalisation of the synopsis for each message, the plenary session was held again and thrashed out the synopsis in respect of every message. The plenary then nominated a group of specialists from the Health, AIR, Social Welfare and Rural Development and entrusted them with the respon-

sibility of finalising the write up in respect of each message which could be ultimately used by the radio stations as a base for broadcast.

One important decision taken was that the radio stations should have the freedom to choose the format for each message that could be broadcast.

Selected messages were translated into certain formats by the radio stations and the broadcast matter was prepared. These broadcast matter recorded in different formats in cassettes by the radio stations were taken to the villages and field tested with the help of rural women assembled in groups for listening. This exercise was done by each group in different villages with different messages and the feed back was brought to the plenary session and had a very interesting and useful discussion. This has helped the producers as well as the Station Directors of AIR to a very great extent to understand how the programmes are being received by the listner beneficiaries.

Regarding the timing of the broadcasts, there was no unanimous view. As such we had a consensus on the timing for each radio station area and left the matter to the discretion of the radio stations.

As far as Tamilnadu is concerned we have printed a booklet containing all the messages with detailed write up in respect of each message in Tamil and supplied to the AIR stations in the State including Pondicherry. The write up in respect of Kerala State has been finalised by the specialists and it it being printed with pictorial illustrations. As far as the Karnataka State is concerned, the write up is being finalised.

The importance, usefulness and the necessity of group listening for issues on maternal and child care were discussed. There was a difference of opinion among the

participants that in view of the availability of radios in almost all homes will affect the group listening. It was decided that people have to be educated and convinced about the necessity of group listening, interaction, discussion and processing of questions for the radio stations on each broadcast.

After the conduct of the workshop, listeners have been organised in Tamilnadu and conveners, chairpersons, field functionaries etc. were given training in group listening, discussion on the messages and preparation of questions for the radio stations for getting additional information etc.

The special series of broadcasts started in Tamilnadu on the messages are just over and we have taken up a study to evaluate the impact of the messages on the members of the listeners groups - how far they have understood and benefitted and are being adopted, the formal as well as the contents of the messages and how they were received by the listeners etc. The evaluation report which is being prepared by the Extension Directorate of the Tamilnadu Agricultural University is expected to be ready by the end of this month.

Duly taking into account our experiences in the broadcast of the messages through the AIR Stations in Tamilnadu, we held discussions with the officials connected with the Doordarshan, Madras, who have also participated in our earlier workshop for finding out how best Doordarshan could also be used for propagating the messages. We have now taken a decision to accept the very same messages already identified and televise them in the appropriate formats through the Madras Doordarshan most probably from January 1985 onwards.

One advantage with Doordarshan programme, we feel, is that group listening among the poor people is a must and could be made possible as all cannot afford to have television sets. However, the most important aspect to be taken into consideration is the timing of such telecast. If the messages are given in understandable and interesting formats through Doordarshan at the proper time suitable to the poor women in rural-slum areas, we are now programming to organise television groups like radio listeners groups in the city and suburban areas of Madras.

The disadvantage for this zone is that even though we are having a good number of doordarshan low power transmitters telecasting the national programmes, there are no independent TV station except Madras. There is also no arrangement for relay from Madras to the other Stations in the State. As far as Bangalore and Trivandrum are concerned they will start their own independent programmes for few hours shortly. All other stations are only telecasting the national programmes. In view of this, the Doordarshan programme which we intend to telecast will benefit only people in Madras city and suburban areas in Chingleput and North Arcot Districts.

TELEVISION FOR WOMEN: EXPERIENCES FROM SITE AND POST SITE

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TELEVISION FOR WOMEN: EXPERIENCES FROM SITE & POST - SITE:

INTRODUCTION:

1. The prestigious Satellite Instructional Television Experiment (SITE) from August 1, 1975 to July 31, 1976, was among the most advanced and largest experiment on human communication. During this experiment TV could be made accessible to the residents of 2340 remote villages of six states having four linguistic groups.
2. The experiences of SITE showed that TV has been accepted by the villagers. Except agriculture, the significant gain was observed in all developmental areas such as health, hygiene, children, woman, animal husbandary, political socialization and overall modernity among the illiterates.
3. The rich experiences of SITE motivated the policy makers/media planners to continue the instructional programmes through terrestrial transmitters in all the six states. The experiment was made a continuous process of production, research and utilization.
4. The Site was an experiment with clear cut objectives of studying process of existing rural communication, role of TV as a new medium and the process of change brought about by TV in rural area at micro-level. The total human and financial sources were mobilized to see the SITE a success.
5. The enthusiasm and motivation was lost in the business of mass production with meagre facilities of man power and machinery. The concept of rural programmes has been gradually diluted under the presence of educated, influential and vocal urban elites. The programmes produced by SITE centres could be neither rural oriented nor urban.

PROGRAMME FOR WOMEN:

In view of the specific problems of women folk, besides the general adult programme, there were special programmes for women during SITE. Several researches conducted on SITE have revealed that there was significant impact of TV programmes among women. During post-SITE period, there is a separate chunk in the transmission schedule of all the Upgrah Doordarshan Kendras. Before, taking up the quality and contents of women programmes, it is essential to have a look at the receiving end.

2. Irrespective of Socio-economic status from one of isolated sections of rural societies who have least access to technological innovation's in general and television in particular. The long experiences and research studies have revealed that almost negligible number of females come to view the programmes on Community television. Some ladies from nearby houses however, have been observed viewing the feature films on television. It can almost be generalised that majority of women do not view TV programmes in the rural area. The important reasons of not viewing TV programmes are (i) The women of high socio-economic group and young girls are discouraged to come to public places like chaupal or school to attend such gatherings. (ii) The female folks of lower socio-economic status hardly find spare time in the evening to view TV programmes. After coming from the fields or work they are engaged in domestic work. It is, therefore, doubtful that they can give time to view our so called developmental women programmes. (iii) The language of programme, however, in Hindi, is difficult to follow for the rural women particularly the illiterate and semiilliterates. The speed of delivery of the participants is generally fast and the message many a times goes over the head of rural folk. (iv) Even the developmental programmes failed to attract the rural women.

The programmes are not need-oriented to suit their environment and economic status. The inputs given through these programmes are not supported by the development/user agencies. Therefore, many times the programme messages create frustration among the viewers as no infrastructure is available to utilize it. (v) In villages the TV sets are installed in the primary school building which is generally far off from the residential area. To avoid the unforeseen incidence neither village elders nor the women themselves like to go out of home during night to view the TV programmes. The parents-husbands do not allow their young daughters/wives to watch the TV programme along with fellow villagers.

3. Regarding quality of programmes, critics, psychologists, sociologist, educators, and social reformers are of the opinion that women programmes are of poor quality in content and presentation. It is agreed that our programmes could not motivate the rural women to come out of mis-apprehensions, social evils etc. Yet, not a single script/material has been received so far suggesting creative media strategy. The programmes however, are always produced on scripts prepared by eminent experts.

SUGGESTED MODEL FOR INSAT:

After SITE, INSAT is now in operation to provide signals to 70% of the total population in India. To have optimum of INSAT Television signals, it is utmost to produce effective programmes and ensure its utilization by the target audience/the consumers. The following points are being put to the august body for intensive consideration:-

- (i) The electricity should be made available during transmission hours.
- (ii) The proper maintenance of TV sets should be ensured.

- (iii) There should be effective provision to ensure regular operation of TV sets in school as well as evening hours. There should be separate community TV centres for women. To start with a set-can be provided at each ANM centre or suitable places.
- (iv) The TV messages should be supported and followed by inter personal communication of developmental agencies. The necessary infrastructure should be available so that the message can be utilized.
- (v) The creative thinkers-communicators, psychologist, educators should be motivated to come forward to contribute substantially in producing effective and relevant programmes for the target group particularly children and women.
- (vi) The programme makers should be well aware of the needs and characteristics of target audience. The proper research input should be available at each stage of production.
- (vii) The quick and effective feedback should be made available.
- (viii) The necessary facilities should be provided to the programme makers.
- (ix) There should be sufficient flexibility to produce creative media product as it requires a lot of efforts, planning, time and facilities.
- (x) Out door shooting should be encouraged.

STRATEGY FOR MAKING VIDEO PROGRAMME - PACKAGES ON HEALTH,
NUTRITION AND FAMILY-WELFARE FOR TRANSMISSION AS WELL AS
NON-TRANSMISSION USE.

By

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Paper for presentation at the ISRO-UNICEF Seminar on "SITE to INSAT"; Production of programmes for women and children" to be held at Space Applications Centre, Ahmedabad, between November 26-28, 1984.

The views expressed are solely those of the author and do not necessarily reflect the views of the organization to which he belongs.

STRATEGY FOR MAKING VIDEO PROGRAMME - PACKAGES ON HEALTH,
NUTRITION AND FAMILY - WELFARE FOR TRANSMISSION AS WELL AS
NON-TRANSMISSION USE.

1. PROLOGUE:

Television holds tremendous potential as means of educating and conscientising the viewers about problems pertaining to their own health in particular and the environmental wholesomeness in general. It is pertinent to recognise however, that health and nutrition - important ingredients of life as they are, cannot be looked at in isolation from the Socio-cultural and economic aspects of the human populace (Urban and rural, both). Dealing with the health problems in piecemeals, devoid of the interacting process of life, minimises the effectiveness of such programmes in generating positive, rationalistic and scientific attitude towards solving these problems. Such fragmentary approach becomes a dilatory effort leading to vague generalities, inconsequential in mobilising the viewers to desired action. Before starting with the more concrete process of producing these programmes, it is important to arrive at a more in-depth analysis and understanding of the interlinkages in human affairs as well as the underlying causes at the root of diseases both the physiological nature. Consequential upon a whole lot of factors, the changes (subtle and obvious) that have occurred in the social situation in as far as the life style, level of consciousness and value systems of the people are concerned, require to be studied to enable ourselves to view and deal with these issues in a wider perspective. The technological developments, more specifically in the area of medicine and surgery, the effects and influences they have on the well-being or otherwise of the people, cannot be ignored. The potentials and limitations of the on-going medical systems, availability

of and accessibility to the resources of care and good health for the average population, are other factors that need to be pondered over and taken account of. The ever-increasing gap between the growing infrastructural facility on the one side and constantly multiplying numbers that need them on the other, makes it imperative to arrive at alternatives that can help maintain reasonable

balance between the two. Besides, the commercialisation of medical system, renders the proper use of such facilities beyond the means and reach of the larger chunk of our population. The culture of over-dependence on the modern and more sophisticated techniques of medical process have almost wiped out the localised systems of curing - even the most common and conventionally manageable ailments;- notwithstanding the hazards of potentially dangerous drugs when used more frequently and without proper medical guidance and supervision. In such a state of affairs identifying the local resources and means, educating the viewers regarding the advantages of preventive measures, emphasising the need for proper nutrition and planned family - size, and demonstrating the possibilities of domestic cure, can lessen dependence on outside assistance and supplies and go a long way in providing answers to the general health problems of the people - who themselves happen to be the most valuable resource for their own health.

With the backdrop we may now proceed to work out a strategy for preparing video-programme packages - both for transmission as well as non-transmission use.

2. SCOPE AND OBJECTIVES:

The general objectives of such programme-package should be to:-

- (i) Sensitise the viewers towards the problems and needs pertaining to their health, nutrition,

family size and their inter-relationship with the environmental realities - with the view to generating more scientific and rationalistic attitude and approach in dealing with these problems (both immediate as well as long-term) and finding practically manageable solutions to tackle them effectively.

- (ii) Stressing on self-help as one of the best ways to good health and helping the viewers to develop a sense of togetherness and responsibility towards one another and encouraging them to be involved in the decisions about health.

The specific objectives would be as under:-

- (i) To appraise the viewers about the hazards of over-dependence and blind faith in any of the prevailing medical systems, emphasising the damage that indiscriminate use of drugs can do.
- (ii) To sensitise the viewers about the environmental influences on their health, and the need for a clean and healthy environment.
- (iii) To demonstrate the positive advantages of preventive measures as well as suggesting simple and effective means of coping with common, symptomatic ailments like diarrhoea, cold, indigestion, etc.
- (iv) Giving the viewers skills to promote good health and to treat minor illness and injuries by themselves.
- (v) To make the viewers conscious about the maladies of mal-nutrition and unhygienic diet and suggest a more balanced diet - system, possible within the average income-status.

- (vi) To educate the audience about the possible ill-effects of some of the taboos and superstitions pertaining to pre-natal as well as post-natal problems among women and also the process of child-rearing - (This shall be done in a manner that their deep-rooted cultural feelings do not get hurt) and suggest scientific means of dealing with these issues.

N.B: It may be emphasised that children and women shall form the core attention-group in as far as the priorities in the selection of diseases and problems as also some practically possible suggestions regarding health and well-being, are concerned.

3. THE PEDOGOGICAL AND COMMUNICATIONS APPROACH:

In order to attain the set objectives to the optimum possible level, we may adopt what can be termed as the integrated approach.

The integrated approach is the total approach, wherein the varied aspects of life, that influence the human situation, are taken into account. "Too often health professionals and governments have tried to tell the people what was wrong, rather than encouraging the people to be involved in the decisions about health". (Lowell Levin-World Health).

On the media - side our experience shows that when it comes to making health programmes, it is generally the diseases, their symptoms, their causes and effects, possible remedies and preventive measures, that are taken up. Such single - slot disease centred approach does perhaps have its meaning, but it only scratches the surface. While the need for specific and detailed information cannot be overemphasised; by itself it does

not suffice the cognitive requirements of the viewers in as far as their active involvement is concerned. The disease lies much deeper. "There are social causes for much sickness and death not just biological ones". (Lowell Levin). Focus on symptomatic aspects of diseases keeps the human element in the background, reducing it to the secondary status, which in effect alienates the viewers from their problems. The viewer response to such programmes is only casual. While they gain in information, the will to take to new ideas, and apply the acquired knowledge in practice is not sufficiently stimulated. The gains as opposed to media efforts made as such are only peripheral. Not without reason though. The practical difficulties of treading on non-conventional paths are manifold and it becomes easier to stick to tested routes, however inadequate they might be. While it becomes necessary to evoke the need for change, it is equally important to work out the modalities for such desired change within the frame work of real situations as they exist the preoccupations of the people that are being addressed to and practically of the suggestions put forward through these programmes. Some of the traditional values that are detrimental to development and change have to be cautiously and carefully questioned, taking the sensitivities of the viewers pertaining to their beliefs and customs into full cognizance. The approach should be such as can generate confidence among the viewers in as far as their personal security (physical as well as psychological) viz-a-vis the subject-matter and presentation of these programmes is concerned.

Emphasising self-dependence and help, should form the main thrust in as far as the pedagogical aspects of these programmes are concerned.

As far as the portrayal of characters and events associated with them, the overall approach will have to be of positive attitude-building taking upon both negative and positive elements that happen to be the part of the existent realities. The purpose is not showing things just as they are - but also showing how they ought to be, or could be. The ultimate goal is not to frighten the viewers about the grimness of the situation, but letting them realise that grim and difficult though the situation is, it is possible to find ways of improving it to our benefit within the resources at our disposal as of now. One may call it idealistic approach - but it is required as a part of the pedagogical process to make people more confident in themselves; in their own potentials. There is no Utopia, but there are pragmatic practical possibilities within the reach of human effort. The totality of the situation when taken care of in the process of designing, planning, executing and transmitting these programmes will go a long way in optimising positive viewer response and helping them to acquire the status of "praxis" the process of reflection and action - each leading to the other.

As is evident, the integrated approach implies a wider canvas, a broader frame of reference. Our emphasis is on the people - their lives with its' sweet and bitter experiences - their dreams and aspirations - their potentials and short - comings - their varied day-to-day as well as long-term problems. Blended with all these will be the problems of their health - their minor and major ailments an analysis of the clinical and underlying causes of these diseases - and the pros and cons of the current practices that they following tackling these problems. All this will be coupled with suggestions regarding the possibilities of approaching these problems and seeking solutions in a scientific and rationalistic manner.

Social life in terms of events, interactions between people at different levels, concerns caused by historical as well as the on-going influences and also the philosophic content of each individual life have a certain continuity physical and abstract. It is therefore necessary that the spirit of these interlinkages and continuity gets reflected through these programmes.

FOUR SITE STORIES FOR INSAT PRODUCER

by

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FOUR SITE STORIES FOR INSAT PRODUCER

It was the summer of '75. I had just stepped out of FTII with visions of taking Bombay by storm with my earth-shaking ideas.

Like all other idealistic FTII filmmakers, I too wanted to change the world.... "to do something"..... "to show something"..... in short "to use the media for development".

Space Applications Centre was the first organisation to realise my great potential. I was posted at Bombay SITE studio and given the title of producer - producer of science programs under SITE for village school children.

Of the first few weeks at the studio, I remember very vividly my sense of unease before a new medium. Before I got my bearings, I had to grapple with such jargon as "briefs, target audience, formative research and so on...." -- all this in the midst of the flurry of activity. We were asked to PRODUCE, PRODUCE and PRODUCE -- because the entire project was way behind schedule.

Thus began my SITE DAYS. 2 years at SITE and results were 50 odd science programs. Looking back I do not know whether these programs have "educated" the target audience. But I do know of my own personal growth during these two years. By the time I left i.e. in 1977, I had gained an incredible amount of experience producing these TV lessons and travelling with them to the remote villages of India.

Since then I have been literally out of SITE. I know very little of the development at SAC after I left and therefore what I wish to share with you are informal, anecdotes from my stint as producer. I want to tell you the four SITE stories that I hope the INSAT producer may find useful.

FIRST STORY

The FIRST STORY is my very first program. I was asked to choose a subject from the 'BRIEFS' and my instant choice was "MAPS". For lessons through the "IDIOT BOX" being a form of one way communication and SCIENCE being their subject matters, my biggest problem was the "APPROACH". The brief, research guidelines, my own interaction with colleagues -- all had something positive to say about using a story line, of using a dramatic opening to grab audience's attention. So I decided on a dramatic opening for the program.

".....A villager has to go to the next village to meet his relatives. He gets lost on the way -- takes out a crude map--bearing landmarks and helps himself to find his destination....." -- Here was an opening that stated the importance of a map in our lives i.e. the subject matter.

The program was made -- previewed for all of us who viewed it; the program worked. I was congratulated. I was thrilled. In my enthusiasm I made 6 more programs that month -- all using the SAME APPROACH i.e. "give the importance of the subject matter through a dramatic opening. and then go into its details through various other forms...." I also received feedback from the research department -- it was quite encouraging. However it was not enough to satisfy some of us troublesome producers. We asked to take our programs ourselves to selected villages, to screen them and talk to the children ourselves -- to test first hand what worked and what did not.

My highly dramatic opening did not get any reaction, which villager uses a crude map showing landmarks!! He goes by the sun, or he stops and asks a passerby. No villager gets lost the way I had shown. My dramatic opening was not related to the real experience of a villager. Though highly praised by the development communicators it fell FLAT - in

front of the target audience. I was disappointed.

The village child has a different notion of drama. This getting lost business has no great dramatic possibilities for him. He leads, to put it very crudely, a highly dramatic life -- close to the rhythms of life and death and the seasons, close to loss and pain, fear and passion, close to highly dramatic folk forms to which he is related. He is not excited by a villager getting lost in his next village. That is not enough to grab his attention and sustain through the length of the program.

Lessons:

1. Know the target audience not from the statistics about him but by studying his experiences about life and environment.
2. Use drama (if required) that is related to the target audience.
3. To grab attention, use device that overpowers the experiences of the target audience.
4. Pre-transmission feed back on the program should be made available to the producer by the Research Department as early as possible so that the same could be useful in the making of his next program.

STORY TWO

I came back and made the program on LEVERS. In this there was no introduction of the subject matter as a lead in to the main body of the program.

Here I present a story of a primitive family living in a cave. Completely pre-occupied by survival, there is conflict and one member of the family is thrown out. Where will he go? Where will he spend the night? And to make matter worse, it starts to rain. For the first time the

exiled man thinks of a shelter, an artificial shelter, a roof over his head to protect him from the rain. So he builds a roof and finally is ready to sleep. But there is a huge rock in the centre that has to be removed if he wants to lie down.

He tries to remove the rock with his hands. He does not succeed. And then, by sheer accident he manages to move the rock with his stick. He used the stick as a lever.

These step by step, one problem after another very logically first the rain and then the roof, the rock, the audience is simply and slowly introduced to the concept of a lever. The program ends here with a few repetitions of lever in its use without dealing with types of levers etc. as outlined for in the brief.

We went to the village again and got the program screened to the target audience. The program worked tremendously. I was happy when I got very good response from the target audience.

Lessons:

1. Give the producer the freedom to interpret the brief -- let the brief serve as a mere guideline. Do not demand from the producer a rigid adherence to the brief.
2. Given the length of the program, given the expectations of the target audience from the TV experience and given the producer's own sense of programming, I thought it was sufficient to give the target audience just a CLUE, just a beginning of the story of levers. If I had aroused their interest adequately and given them the concept of lever, I considered my job as done. Then they could find out more about levers on their own.

3. It is not necessary to introduce the subject matter in the first half of the program. The first half of the program should be devoted to grab the target audiences attention and to keep it alive with powerful materials that overpower his experiences and imaginations.

STORY THREE

It was in a very remote village near Sambalpur in Orissa where the TV set was installed at the Sarpanch's house since there was no school house. The school was being operated under a big banian tree. I happened to visit the village thrice on three consecutive days.

I tried to make friends with the children of the village. I was particularly attracted to a "lame boy" (about 9 years old) who according to his teacher was the dumbest of all because he responded to his teacher.

First day I failed -- the boy refused to talk. Second day he agreed to talk for which I had to use chocolates and puzzles. I noticed -- more than the chocolates he was interested in the puzzles. Finally we were friends on the third day and I spent a full hour with him and I realised -- his teacher was wrong. The boy was sufficiently bright. I wanted to test his sense of distance, time, space, height etc. He asked me "How far is Bombay?" "About 1000 miles" I said. His reaction was casual. But when I made him compare this "1000 miles" with the maximum distance that he had experienced i.e. from his village to the Sunday bazaar (about 2 miles), he became silent for a moment and then reacted... "Itnaa doooooooooooooor....." (It is sooooooo far...!!). I realised he got the sense of distance.

Then I asked him to find out the number of days he would take to reach Bombay by walking. He rightly calculated it to be 500 days, but he expressed it very casually. But

when I made him again "compare" this "500 days" with the concept of 'year' and his own 'age', he was shocked and he was aware of 'TIME'.

Lesson:

1. The device of comparison works well. Mere statement of figures like '1000 miles', '500 days' is not enough to give the target audience a real perception of TIME and SPACE.
2. Two way communication gets results. This is possible to some extent even on the IDIOT BOX.
3. For researchers ----The importance of establishing RAPPORT, though it sounds simplistic, it is vital for any findings of significance to emerge e.g. it took me 3 days and some tricks to get the boy "talk" to me, to open up, to reveal his intelligence. Most likely the boy would have had very little opportunity/motivation to make a worthwhile contribution.

NOTE AND CAUTION:

1. There is a vast difference between a rural Indian child and a rural American child.
2. The difference between an Urban Indian child and a rural Indian child is very vast in comparison with the one between an urban American child and a rural American child.

STORY FOUR
(SOMETHING ON WOMEN)

We are made to believe that women open up to women interviewers. My experience has showed this to be a myth. Women relate in different ways to female and male interviewers and it is imperative for both male and female interviewers to talk to them. During SITE we interviewed many rural women and we found the example like the following one was very common.

"Do you go to see films?" Her usual answer to my female colleague was "We do not get time" But when I asked her, the answer was different. She said, "Kahan jaanē detē hein!!" In the first she merely gives the reason, while she protests in the second answer.

Lesson:

True, to women researchers, they may give MORE DETAILS because they find it easier to solicit the sympathy of the same sex. but to a male interviewer, the women may say less, but her looks and her body language give an altogether different message -- the message is invariably of protest, of complaint against a male dominated environment.

If I were to gather these 4 stories into a conclusion, I would say that the producer needs to --

- a) be involved in the research.
- b) visit the target audience in his environment before making the program
- c) have sufficient time to do the above and then
- d) decide on a FORMAT based on his findings and not on an already prepared 'brief'.

PORTRAYAL OF WOMEN IN MEDIA - a view point.

- Dinaz Kalwachwala^{*}



* Free-lance TV Producer and Film-maker.

Paper presented at Seminar on "SITE to INSAT: Production of programmes for women and children" to be held at SAC, Ahmedabad, between November 26-28, 1984.

The purpose of this paper is to share with the readers some of the thoughts, experiences and the analysis that have build-up over a period of the past few years of producing television programmes on women.

THE FOOT IS IN THE WRONG BOOT !

Like in most instances-Communication Media is not an exception to the fact of holding a discriminating attitude towards women. With great progress being made in the industrial field in the country, the giant strides made in Space technology, sending men as well as satellites in space; there reflects a great poverty of thought with regards to the portrayal of women in our media. The trend is more towards running after illusions rather than concentrating on the real issues. But then we have hardly anyone to blame for the discriminating attitude that society holds towards women be it in the global context or in our country; which in turn gets reinforced in various media and thus provides a safe status-quo for the system to perpetuate. One can hardly say whether this is done intentionally or more out of common habit. The question is not to find who is to be blamed but whether we are prepared to see the problem afresh.

All this seems even more alarming when one thinks in terms of a medium like television. With a transmitter-a-day strategy planned for rapid spread of the TV network all over the country, with obvious priority and stress given to the programmes on the National Channels; a lack of concern in terms of proper

planning, strategy and implementation with regards to programmes ^{on} of women cannot but be discomfoting. I say on women because I believe that programmes on issues concerning women should have an audience of both men and women, as one cannot be separated or segmented from the other; and more so since men are as much, if not more, a part of the basic issue. The first question that comes to my mind and that is to be answered by persons who are involved in the decision-making for software production is- If development (with the basic ingredients of education, information and entertainment) is our basic concern - do women form a part of that development? If so, which section of the society (urban, rural, rich, middle-class, poor) women are we addressing ourselves to? The third question - How do we identify these needs? Who shall identify them? Are they felt needs or are they the needs that stem from the usual distorted, cock-eyed perspective which projects and encourages women "to become better housewives by keeping their homes pretty, learn to cook the best of the foods, to win the man through his stomach and take lessons in body and skin care" - thereby turning them into sophisticated slaves of the modern age? In fact, problems of rich or middle-class urban women are perhaps in no way less pertinent than that of their lesser privileged sisters living in the rural areas; since their being women is by itself enough to be looked at as having certain universal similarities. What goes wrong is perhaps the erroneous emphasis, the faulty focus - the foot in the wrong boot - that reflects the lack of insight in identifying the actual needs.

DO WE HAVE THE WILL?

Last year in August 1983, the Centre for Women's Development Studies (CWDS), Committee on the portrayal of women in the media conducted a seminar in New Delhi on "Role of Doordarshan in Women's Equality and Development". The Committee went through various aspects of the existing TV programmes on women and also how women are portrayed in programmes of a general nature and in feature films. At the end of the seminar the committee gave eighteen recommendations regarding the contents of the programmes. To quote a few ".....(5). The existing telecasting of feature films (including in regional languages) should be reduced to once a fortnight. This is imperative because; (a) The Commercial cinema today is the prime medium through which negative and derogatory images of women in our society are both created and reinforced, ".....11(d). On-going efforts by women, individually and collectively, towards constructive/progressive struggles for social and economic transformation of the status of women and of the larger society"..... and several others.

So much for all that - and when one tries to recall certain "happenings" on the screen, a few images flicker through the mind at random-

Helen with her green skirt swirling to the tune of a "garba" with words that emphasise the need for wives to observe "Karvachoth"- a fast that Indian wives keep to pray for the

longevity and good health of the husband so that the wife can become and live like the dust settled at his feet".

(Chitrahara-a bi-weekly programme of film songs on the National Channel).

"Jai Amarnath" (a Hindi feature film shown on Thursday on the National Channel) shows the heroine making a hazardous trip to Mount Amarnath to ask the Gods for her husband's life without whose existence her own life is purposeless--(reinforcement of the age old mythological trend to live upto the self-sacrificing and helpless images of Sati Sita, Parvati, Draupadi and Ahilya who had found meaning of their existence only by dancing to the tune of the wishes and whim of their husband's/male's--the gods incarnate).

"Humlog" - a bi-weekly sponsored programme serial - takes up the serious and burning issue of dowry to be hastily and conveniently solved by the girl finding the romantic hero of her dreams. Alas - if only it were that simple. Or take another instance from the same serial - Master Pritam, a singing teacher comfortably fondles his "student" who in turn takes it all without even batting an eyelid.

"Jai Santoshi Ma" (a Hindi feature film shown on a Sunday evening) which shows the heroine being tortured, beaten, reduced to rags-all for the husband who has left her in search of wealth and has happily forgotten her - thanks to the spell cast by a group of scheming Goddesses who are playing their heavenly politics against their arch rival - Goddess Santoshi (a fictitious character). The heroine keeps a series of "Vratas" (fasts) in the name of Goddess Santoshi. The Goddess is pleased

and the husband returns. The Goddess descends on earth and blesses the couple. All her troubles and miseries are over and she forgives all who had tortured her and made her unhappy. The result - scores of women in the audience started observing fasts in the name of the new Goddess Santoshi.

The other "harmless" programmes only show women enacting their stereo-typed roles, that of wife, mother, daughter - the silent spectators, watching the events of their lives being written by someone else. In short, anything but individuals capable of thinking, deciding and acting as per their own wishes. It is also not that such characters do not exist in real life situations. They do - but I suppose, it is generally considered "safe" to replicate the age-old cut-out images of women that fit into and suit our so-called Cultural Heritage.

This also does not mean that there are no positive efforts. But they are so few and far between that they get lost and overshadowed by the often shown glamorous emulsion which wipes it out all with one giant stroke.

SOME EXPERIENCES

At this stage it becomes imperative to share some of the work in this regard that we have done at the Space Applications Centre for PIJ television (the Kheda Communications Project). Till date I have worked as a Producer/director for four women's serials. The first one called "Jagi ne Joun To--" (If I wake up and see...) was produced with the objective to provide a

platform for rural women to voice their thoughts, their concerns, their problems regarding issues that affect them - e.g. the discriminating attitude between boy and girl children, the upbringing process, the decision-making process, the work-load distribution, dowry, harrassment, marriage, employment, self-image of women, education, etc. Men also discussed their views about these issues since the objective was also to create a better understanding, a dialogue between men and women, besides building the self confidence of women by creating a horizontal communication link.

It so happened that on our several field visits when we interviewed people in the villages, several stories, incidents were narrated on the same topics, both on and off camera, which we later incorporated by way of getting scripts written and enacting them in drama format.

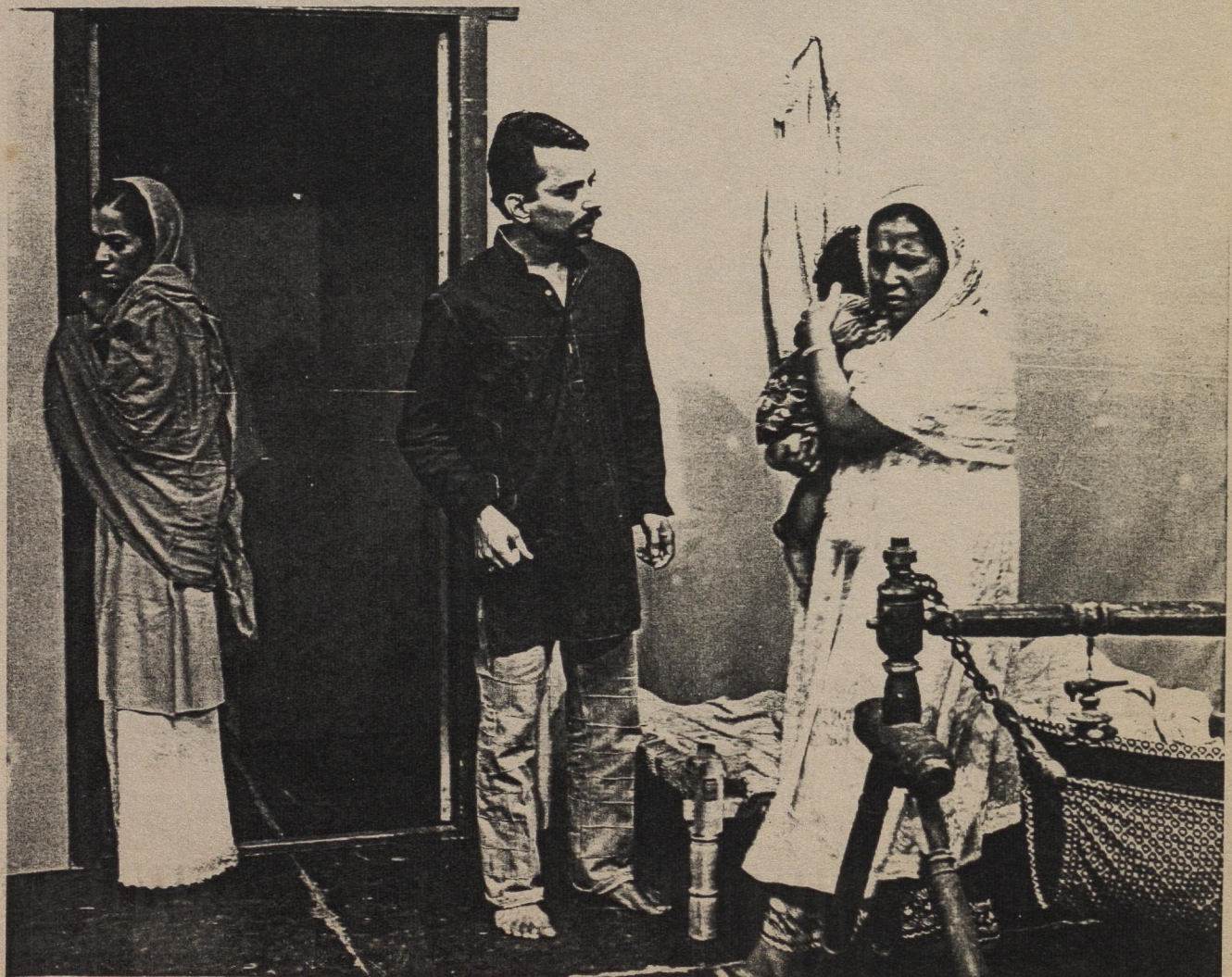
The research feed-back indicated that the programmes were liked by both men and women. Though primarily aimed at raising opinions about women's issues it was very heartening to see that the programmes did not antagonize the men. The proof being that we received six drama scripts based on real-life incidents from village men, two of which got finally selected and produced. This serial ran for 32 weeks with a once-a-week transmission schedule.

The second serial that I produced was "Nari-Tun-Narayani" - a 40 parts serial that set a trend for a new kind of approach; a gratifying and a great learning experience for all of us who were involved. We had a core team of a researcher, a writer and a producer and "Nari Tun Narayani" became their common baby, their joint headache. The serial done in a dramatic format went a step further than just portraying the "reality" as it is. For by then, we felt a great need to go beyond just portrayal of problems, by not giving solutions or formulas but by suggesting certain directions. The objectives of "Nari-Tun-Narayani" were (a) to make women realize the need for being economically self-reliant and acquiring a strength of their own, (b) realise the need to come together through a "Mahila Mandal" or otherwise, to combat their social as well as economic difficulties, (c) to also make them realise that doing so is a tough process but that one should not lose hopes without making sufficient efforts. The serial focused on the need and the process that the rural women go through to form a co-operative society in the village and produce coir-products for urban as well as rural market. Introduction of various government schemes (along with their loop-holes) and the difficulties that the women face in organizing themselves were highlighted. The social problems and family resistance with their small triumphs, their progress and certain success stories were also incorporated. The serial though performed in a dramatic format enjoyed tremendous amount of credibility and popularity amongst the audience. (A detailed report on the serial - "A retrospective look - Nari-Tun-Narayani" has been prepared).



After the completion of "Nari-Tun-Narayani" a silent period followed - a silence full of pregnant meaning. Our eyes shifted to the legal side. Our Indian constitution is one which is so often praised as being a brilliant document of human rights and justice - and quite rightly so. But on the other hand the same land which guarantees such human rights - is full of small and big atrocities that a vast majority of its women inhabitants are subjected to, day in and day out. Mere knowledge about law and its protection is certainly not a guarantee that one shall attain it - but knowledge does finally go a long way in acquiring the same. Equally true is that information about legal provisions is not adequate if it is not accompanied by a perspective look at the social aspect of the problem. And this back-drop gave birth to our new idea for another serial-"Nyay-Anyay". But before we come to "Nyay-Anyay" - I would want to refer to a very interesting, action-packed and stimulating experience we went through and that was of - "Bhadke Bale che Zindagi" (My life is in flames).

It so happened that while we were preparing and collecting our research data to launch our new serial - "Nyay-Anyay", we came across a newspaper cutting which said that a young wife in an urban area of the city died of burn injuries from the cooking stove. The report however added, that seventeen neighbouring women have submitted a memorandum expressing their doubt about the nature of Varsha Dixit's (the victim) death and suspect it to be a murder. Varsha, the report added, was the mother of two young sons. The matter caught our interest, obviously, due



to the unusually bold stand taken by the neighbours. I would not want to go into much details as to how we went about making the programmes, which were mainly interview-based. What is interesting was, what followed. From the four programmes that we made on Varsha Dixit's death event, the last one included the public's cry and the demonstration of nineteen women's organizations, against the undignified and partial behaviour of the police. We decided to telecast the serial on a daily basis. What followed was a series of calls, frantic running around to the courts and receiving some stay orders trying to stop the further telecast of the programmes. The unflinching attitude and decisiveness shown in those tension filled days - by our management personnel - saw through that atleast three programmes did go on air. A detailed research study was conducted on the impact of these programmes in the urban as well as rural areas and results are simply dumb-founding. What perhaps takes a series of 40-50 parts done in a dramatic form to achieve - this short serial did in just three parts. One is not trying to say that this is the best way to go about such themes but it is certainly worth trying to see how the whole socio-legal system goes topsy-turvy when real persons are involved. The strength of the medium then shows its full force.

"Nyay-Anyay" which is our current endeavor - has just made its beginning. We present a real life story in a drama format which is followed by a simplified version of the legal provision (given by a lawyer). The objective is also to stimulate the thinking and generate participatory discussions with the audience on these issues -their socio-economic and cultural aspects, the availability of legalistic solutions, their pros and cons. The themes include marriage, divorce, maintainance, custody of children, dowry, rape, eve teasing, property, working women in organised/unorganised sector and several others.

Much has been done and quite a bit has been achieved and yet one is still left with a gnawing feeling in the heart. What can television alone do? In a situation where the condition of women on one hand is showing an encouraging sign of self-reliance and on the other hand where the atrocities on them are increasing - what can television do to bring about change - specially when the infrastructural facilities and the social system reflects an abyss of poverty in thought as well as action? How do we work towards that change?

WHAT CAN BE DONE

As someone said - "Know the prosperity of a nation from the status of its women" - and I may add - its children too.

If one talks about the development of women - one should not look at the problem in isolation but as an integral part of the total social, economic and political system. Women are not something to be thought about in piece-meals and that holds true for the strategy that should be adopted for planning programmes on them. The answer lies in an integrated approach.

There is a need to possess an overall sensitive approach while portraying women. This does not hold true for programmes produced just on women but also for all kinds of programmes/films - be they children's programme, educational programmes, health programmes, dances, ballets, plays on different topics as well as Hindi films (shown on the TV network). This also applies for the way in which our announcers and news-readers (women) are presented - more often as decorative elements than presentable co-workers. Special efforts should be made to portray women in a realistic, progressive and positive light. The ever-suffering, dumb-headed and ineffective image should be dispended forthwith.

Negative images or just portraying reality is not enough. In fact, it can be often harmful. It has been observed that sheer duplication of the dark-side of life can often lead to apathy - a passivity. This can be avoided by depicting the positive images or success stories of women in whatever sphere they take place. The difficulty of finding such examples are few and far between - so all the more need to propogate it.

From past work experience I have come to the conclusion that it becomes necessary to take forward the reality towards an idealism - a plausible idealism! Reality can serve as a take-off point but unless the challenge is met, unless the struggle is established - the effort does not hold much water. There should be a concentrated effort to question and change the age-old values and images that perpetuates the status of women in the mythological, religious and social context.

A need is there to produce, programmes that talk about income-generating schemes for women. The danger, though, in these kind of ventures is again that typical "womanly - jobs" like papad-making, sewing, embroidery, pickles, etc. are propagated. Stress should be given on non-traditional skills which can break the myth that women are suited to certain kind of jobs only. Systematic survey of the existing schemes (Government/non-Government) and presentation of the analysis and changes needed to upgrade the schemes (as we had done in the "Nari Tun-Narayani serial) would make it more purposeful. Non-transmission use of programmes can be particularly helpful in this sphere - by way of teaching of skills through television and presenting the difficulties of the beneficiaries to the concerned decision-makers; thereby creating a horizontal communication link.

Children need particular attention, specially when they happen to be the most faithful audience. Depiction of typical male/female roles in a variety of programmes has an everlasting and damaging effect on the mind of the growing child whose day-to-day experience already confirm what he sees on the TV screen.

And the last question that emerges before us-who should produce these programmes? Should women producers be the sole authority on the subject? I do not think so. It can be any person-male or female-who possesses a sensitive, pragmatic and radical view-point-a person who is committed to and believes in what she/he is trying to communicate.

This calls for a new breed of Media-Practitioners - a new approach-cultivating a new religiosity-which is the need of today.

Photographs:

1. Villagers in Kheda District watching Television on the Community TV set (Front page).
2. Socio-economic self-reliance - the theme of "Nari Tun-Narayani" (Page-8)
3. A discussion with the village women on their views on "Nari Tun-Narayani" (Page-8).
4. The victim - Varsha Dixit and her husband, in "Bhadke Bale Che Zindagi" (Page-¹⁰8).
5. What does justice have in store?—"Nyay-Anyay"
(Programme on Maintenance for deserted wife) Page-810

Photographs - Bhagwati Joshi.

(Passed to me in the meeting after I criticised him for acting loony and haphazard during a presentation of his programmes)
C.M.

~~Make~~
Not an excuse!
Thanks for the interest.

- ① You don't expect to condemn a 2 yr work in 2 mts -
- ② It was only a preview of profs & not a seminar - on profs
- ③ We in the meeting told yesterday to get take a 5 minute to introduce
- ④ Pl. read this paper for you may be interested
! V.V.V.

Government of India
Space Applications Centre
Ahmedabad 53

A STUDY OF PROGRAMMES MADE
ON THE THEME OF EXPLOITATION

By
K Vishwanath

INDIAN SPACE RESEARCH ORGANIZATION

A STUDY OF PROGRAMMES MADE ON THE THEME OF EXPLOITATION

- K Vishwanath

Prior to the evolution of a series of programmes on all aspects of exploitation in the village environment, an accumulation of experiences and lessons had taken place. This in turn was a result of events and consequent decisions which were made in the course of our communications project.

Out of two transmission plans based on audience profiles need assessment studies, discussions with state level and district level officials and field visits of the Kheda area one production plan got evolved.

This plan was made operational by concretisation of monthly, weekly and individual programmes. Family serials, youth programmes window to the outside world series etc were planned as the backbone of the weekly plan of transmission.

In thus created and telecast programme structure some flaws were established both by the producers and researchers, eventhough the programmes themselves per se were successful in terms of its popularity. For example 'Chatur Mota', a twice-a-week serial in the local-charotari-dialect dealt with social problems and was quite popular with the audience. The idea was to highlight the domination and authoritarianism of a conservative, high caste man and to depict the growing challenge to him from the younger elements. However, this type of depiction dulled rather than provoked; instead of instigating a revolt against evil practices of the society, as practiced by chaturs of this world, the programme only succeeded in strengthening his right to dominate and dicate. Further the problem tackled in the serial - widow remarriage,

dowry, etc, were more problems of those high castes than those of the poor. But the programmes were popular and villagers eagerly waited for each episode. A classic dilemma of ineffectiveness versus popularity in decision making. But it also revealed that programmes of serial type were viewed more often than the individual one slot programmes.

However, to overcome the unintended effects, like strengthening of the status quo of the social situation, production of some serials were stopped and some altered. The newly created programmes were tailored especially to create a stir on some burning issues like caste, minimum wages, lack of cooperation etc at socio-economically backward class level.

Simultaneously to make the medium participatory, another set of programmes "Vat Tamari" and subsequent "Tamaro Gaon Tamaro TV" were promoted for establishment of horizontal (villager-villager) and vertical (villager-official-villager) communications. A combination of dialogues (amongst viewers) and confrontation (viewers with decision makers) became the prime aim of the transmission.

The successes of these programmes were beyond imagination, thanks to the development of low guage video equipment which permitted mobility of production teams in the villages and speed with which the problems could be conveyed through TV. The identification of the audience with the views of villagers who appeared on the screen also played a role for its success.

As programmes on social life side indicated certain flaws, similar flaws existed in the hardcore programmes like Health, Agriculture, etc. Better field practices, animal husbandry operations etc could produce higher incomes but the question remained of how many villagers owned cattle, land, etc. Education of minimum wages act did create stir but how and who would enforce it became the dilemma of the producers.

Questions like these and others came in cascades in the minds of the operators of the media like managers, researchers, writers and producers. Simultaneously on the field in front of the TV set a change in the composition of the audience was being noticed. With the waning off of novelty of the TV set, and the content and treatment of the programmes being unlike that of the cinema, frequent viewers were found to be those holding small accerage of lands, agricultural workers and above all children.

Making of conscious raising programmes were not an insurmountable problem but a felt need had called for a credo - a precise definition - of what we were trying to do. Earlier we had formulated for our science programmes a credo whose preamble read "to make children realise that science is everywhere and that their immediate environment can be questioned, understood and explained by using scientific method. The scientific method is more important than mere transfer of information" On a similar basis a credo for Kheda Communication Lab was drawn up and extracts of which reads as follows....

Development implies a break from the status quo, from inertia; it implies movement, change. ". . . .economic development cannot take place in isolation; it requires

change in the social system and in the attitude of the individual; it implies breaking away from bondages and oppression; it necessitates awakening of the individual and his self confidence"

Concretely the attempt will be to:

- i) Focus on the oppression and bondages in the present social and economic system in such a way as to heighten understanding.
- ii) Mobilise community and individual himself to break away from these bondages.
- iii) Promote self reliance among the individuals and the community -
 - involving a reduction in apathy, in dependence on God or others,
 - implying improvisation and an optimal use of local resources,
 - necessitating a cooperative spirit and a willingness to take risks.

The prime target audience will invariably ^{be} the lower castes/ classes who are the oppressed and who need a catalytic input that will help them to help themselves....."

Thus having defined the credo, knowing the latest composition of our audience, TV programmes like 'Mari Mehnat Mari Kamani' were produced which went beyond mere production and telecasts. The programmes dealt with cottage industries where no capital cost was involved and skills could be acquired by the audience from the description of skills shown on the screen. Steps were

also initiated outside the telecasts simultaneously to ~~link~~ ^{link} with the training institutes and local banks for those who were engaged in such industrial ventures. In the process it was becoming clear about psychological inertias, a kind of helplessness existing amongst people to adopt seemingly beneficial trades.

Having come to know of such a state of affairs namely dependence of audience (on God, government or landowner) and knowing the fact that a biggest proportion of the audience (40%) was children, a detailed discussions took place for making programmes for children. The theme selected was - self-reliance ie reliance on oneself.

This was with a view for tackling undue dependence of people at the root level itself namely amongst children, so that self-reliance would grow as the children grew. However due to enormity of treating such a subject on the TV a limited objective was evolved namely to increase motivation and to improvise within given realities and constraints.

In keeping up with the philosophy of credo the team mode of operation in production - Expert - Researcher - Writer - Producer - was put into practice. Eventhough such an operation was a time consuming, the overall impact created by such a production mode was worth it judging by the results indicated by research studies of impact created on the viewers.

Inspite of all these efforts and further efforts by other means - like concentrated transmission on a

particular theme for a period etc.. it was felt that decisions were made piece-meal, adhoc, impassioned, TV centred and unorchestrated. We had beautifully effective single series at different points in time but had not

planned concentrated lazer beam point like long term strategy. This lacuna could be attributed on our lack of a common curriculum (inspite of credo!) and a pedagogy based on ideological cum theoretical clarity or a common understanding of the overall strategy of transmission.

More questions cascaded. What is real rural backwardness? An unfair land holding?, Caste?, Creed?, Lack of education/awareness? We believe TV can provide some answers. But, what happens to poor labourers when he is activated by TV to demand his rights? Who holds the key to the minds of the poor and deprived? These questions and further questions and answers called for an understanding especially by the media people.

A workshop - 'TV for the Oppressed' was conducted. The workshop participants provided an indepth understanding of the problem. Few participants also volunteered to assist in the programme making by giving their precious time for consultations.

From the experience gained earlier in the childrens' programme production and simultaneously in keeping up with the philosophy of team mode of production, a producer was fully dedicated for this work with the field expert.

Eventhough the background paper - "Freedom from alienation" gave a philosophy of approach to the problem of exploitation, it was felt necessary to write specific briefs (like science briefs) each indicating objectives, content, format of presentation (if possible) and questions to ponder over so that the writer would be able to have a total over view of the dramaturgy of the series in his write-ups. Also it was important it was felt, for the same reasons, to have all scripts ready on hand before going for shooting.

Having established thus the foundation, an adhoc decision to induct an outside scriptwriter was made in consultations with the subject expert. One presumed then, that an outside writer would bring in fresh ideas and might have more experience and empathy with the subject matter under consideration.

The workshop participants offered very many ideas, systematic reasonings of a complex problem like socio-economic awareness. Generally it was accepted that TV can only provide a supportive role in the evolution of change and a medium like TV should project a sense of hope and not despair in highlighting situations of the village environment. It was also emphasized that there was no short cut to development and its going to be a long grinding affair if bloodshed is to be avoided. Varied aspects of human condition - ranging from rule of law to child and women's treatment were brought out by the experts with quoting explicit examples both in Gujarat and outside. Again and again one thing stood out, that is technology might overwhelm the human

situation if its not used for the common good of man and TV offers an excellent medium for participatory and democratic exchange of information and it can be a very good tool for self-development by the people.

The meeting gave broad framework for media action. It operated as follows:

- 1) Feeling level - arouse moral indignation at the sins of inequality, inhumaness and injustice perpetuated by the fellow brethren.
- 2) Thinking level - make people start thinking loudly and discussing their present state of deprivation.
- 3) Action level: Show concrete actions and fruitful results that were obtained by individual and group actions whether within or outside their environment.

On an operational level the workshop recommended to producers -

- a) to make all involved participate for maximum impact,
- b) to use all folk forms, peoples idioms mythological stories so that messages/ informations conveyed are comprehensible and rationalisable.
- c) to specify scientifically causes of socio-economic backwardness in real life situations and if possible with full participation by people themselves.

- d) to demystify and democratise the information flow system so that TV becomes 'our TV' and not 'Sircari cinema'.
- e) to refrain from moralisation and propaganda so that awareness of their conditions and solutions to their problems come from people themselves and not injected upon or thrust upon from the above.

One should say this broad frame-work provided the producers a definite guideline in their programming approach. As for its immediate implementation, producers were asked to show **their** preference on areas of work - whether children, youth, women, small and marginal farmers landless labourers, etc - and the producers of the ongoing programmes were requested to alter their content and if necessary their formats for fulfilling the above mentioned broad objectives.

In order to facilitate the programme people in fully grasping the implications of the new strategy, meetings with experts of various areas were convened in small groups and the dramaturgy of programme making made much more operationally and creatively viable. Since giving details of operational plan might be too exhaustive for the layman I would only provide the general structural framework for programme series of this kind.

Economic awareness -

- Exploitation at input level (land, credit, seeds etc)

- Exploitation at output level (minimum wages, middlemen, role of state agencies etc)
- Conventional solutions (state schemes) and non conventional solutions (people's initiatives, etc).

This framework helped programme people and subject experts in planning future programmes the ongoing programmes were tinkered with to discuss burning subjects like superstitions, workers' rights, women's position in society, child labour etc to increase awareness in feeling level and thinking level.

Specifically the women's programme 'Dahimani Vato' was structured and made - the main character Dahima to go out into the village communities from the narrow confines of the studio. Keeping in with the philosophy and experience gained earlier, the drama format of the programme was retained but Dahima with her intermixing with people showed the through the play characters and thus the audience, the new ways of looking at women's problems. In Dahima's outings and discussions with people, care was taken that her thoughts get channelised through the help of a researcher who herself took the role Dahima's grand daughter. This combination of Dahima and her chaperon created fantastic interest amongst people and audience and did not need the KAP studies for impact survey to gauge the effect these characters had on people.

For the first time in the annals of Indian TV women of Kheda found their spokeswomen who were expressing openly **their** love, hope, anger hate of the conditions they lived in. Women were talking openly of their mother-in-laws, sister-in-laws, their husbands, cost of living, lack of leisure, sterility of women, sex, politics, wife beatings etc, etc. You name the subject and our producer, researcher, writer, & artiste team had dealt with them one way or another.

Inspite of such a popularity the same team ditched the series for fear of audience's irreverence, due to long exposure of the Dahima character. Dahima said farewell to her audience and took on a long Yatra to pilgrimage centres of India.

After a short period the women's awareness from thinking level was increased to action level by the introduction of another serial entitled 'Hun-Ane-Mara-Ye' where a 'human' looking husband-wife team took up problems analysed them in a humorous way but no concrete solutions were offered directly. This series of 53 programmes rounded off a one phase of dealing with socio-economic awareness of women.

Side by side with these programmes another series 'Zarukho' based on folk style - Bhavai dealt with male adults world of social-economic environment. This programme though in Bhavai style was interspersed with play situations. Ranglo, Rangli and Nayak made use of all opportunities to comment upon human frailties like superstition, alcoholism, indebtedness, misuse of power and money, caste and religion, bending

of law and rules, male chauvanism etc, etc. This particular series which inspite of a start clouded with controversies and 'unaesthetic' notes sustained with its vigor and audience identification to a number of hundred. Throughout its life this particular form's content was tinkered with constantly by making it take up problems areas of other groups like landless labourers and children. It should be pointed out here that though the series lasted very long, it did not take one particular aspect of life once only and left it high and dry. In fact a series of 6 to 8 programmes were made on a particular issue and dealt with all its manifestations.

In another of the series - 'Saad Sambhaljo Re', dealt specifically with problems of the landless with respect to demand and fulfilment of minimum wages. This format titled 'AnterVEL' (Parasites) was in a documentary, but it went beyond that by confronting the landless with landlords, district officials, middlemen and others. The minimum wages act itself was explained in detail with the tips for landlords especially on maintenance books, registers etc. In continuation of this series but subtitled as 'Makkad' (a root disease) the producer dealt with rural debts especially on the causes and effect and landless people were informed of the reliefs made available by the government.

Knowing from previous experiences and the fact that the children were our dedicated audience programmes which have a socio-psychological objectives were designed. These were not instructional nor they were entertainment in the strictest sense of the term but the aim was in

bringing the awareness of children to a feeling level as in other programmes. One of the series Dadano Dangoro Lidho used mythological stories enacted by children which was given a different interpretation at the end to bring out the exploitation aspect of the story. Stories of Eklavya, Trishanker etc were used. We found the children's participation through the technique role playing of mythological characters helped in holding the attention and their interest but did not succeed in the beginning in conveying the message or the new interpretation of the mythological story given in the programme. This may be because the final message was conveyed verbally by the main narrator - storyteller - Dadaji an old man in this case. This feedback given by the research team helped the producer in redesigning the programme by conveying the message in a play form and got it repeated the same verbally through the story teller to ensure its proper reception. About twenty programmes went on air.

This series was closely followed by another one entitled 'Soti Bhage Bhum' which used again a different form but the problem remained the same, namely of how to 'reach' the audience both at emotional and intellectual level.

'Laxman Rekha' was another series of programmes which were planned and executed in continuation or parallel to above mentioned programmes to create conscious raising issues at thinking level amongst audience. In this series the traditional concept of

Laxman Rekha was given new interpretation namely in that there is a limit of tolerance and one should take courage and cross the traditional barriers if need be for one's own progress. Some basic questions were raised about this idea. It was felt that the traditional concept which is supported by religion may interfere with the understanding of the new meaning and villagers may resist it emotionally.

But this argument was equally if not more valid in the reverse way for spreading of a message. Since no one could counter this argument this series was given a green signal. In keeping up with the novelty of the theme a new format was evolved wherein an exploitative situation was enacted in a drama form interwoven with Panchatantra story which represented more or less similar hapless situation. These stories were interlinked and supported by a Bhajan singer who doubled as a story teller who acts thus both as a take off speaker narrating the predicament of Sita vis-a-vis Laxman Rekha and supporter of the message by pointing the similarities of Panchatantra story and the exploitative incident enacted. To increase the programmes' credibility and identification they were recorded in village surroundings with audience participation.

In this series varied themes ranging from untouchability to cruel economic suppression ^{stories} were chosen. In one typical programme the panchatantra story of crane

and frog was related to the social treatment meted out by a caste headmaster to a Harijan teacher was portrayed. The harijan teacher insists on taking water from a common pot inspite of harassments of her boss and colleagues thus showing her mettle to deal with a situation on her own.

In another story panchatantra story of a wolf and lamb is related to the incident of a economic suppression practiced on a landless labourer by a landlord. Having made to go to the brink, the landless labourer decides to take his own cudgels with his master.

Some of the programmes of this series were pretested by our research colleagues. It was found the techniques of using Bhajan, story and play helped in increasing comprehension of the message by the audience. The religious concept of Laxman Rekha and its new interpretation was mainly understood by those who had primary level education. This in turn implied that the understanding of the intended message posed problems for some. On the whole these programmes it was felt^{raised} the thinking level of audience on socio-economic issues confronted by people in the village.

Following this series the producer went a step further to increase the thinking level further if possible to initiate action on the part of the viewers. The series 'Vat Varso Juni' presented two characters representing the 'haves' and 'have nots'. They would give their own version of an event or incident of exploitation depicted

in the play form. This programme at the end of the play posed questions to audience as to who was right - the have or have not was played back to a selected group of audience and their view points were recorded and edited. Thus video tapes view of the programmes were enjoined with the play, thus it was telecast enabling the audience to view a particular incident and opinions expressed by their fellow people.

As it often happens with our Kheda audience, the impact survey showed that the audience showed high interest in the play portion of the programme and their interest was not equally high with the feedback portion of the play presumably as it involved view of fellow villagers and that too mostly of 'haves' than 'have nots' which was visually apparent. All the same this 'Vat Varso Juni' was one of the few series where within 2 to 3 programmes the characters appearing in the programmes established high rapport with the audience which itself is something to think about in use of formats for programmes for TV.

Also these series very clearly substantiated other findings found earlier. They are -

- 1) Drama formats do not affect authenticity of the content of information.
- 2) Drama formats facilitates attention and comprehension in audience.
- 3) In the din and noise of a community viewing situation imparting of messages thoroughly with visuals and again substantiated verbally helps eventhough it might look repetitive for city audiences.

- 4) Very often the characters determine the impact of the programme. This is especially true of those who play the role of narrators, interpreters, interlocutors or commentators (Zarookho, Vat Varso Juni). These characters help to introduce the theme draw interpretations, repeat salient features summarise contents of the programme. Besides they act as monotony breakers of a play by providing comments tinged with humor.
- 5) The running characters establish to provide credibility and through them of the medium itself.

As you would have seen in my narration the producer was constantly trying on one level to have audience participation - by enactment of 'Laxman Rekha' in location and 'Vat Varso Juni' - by feedback - for creating maximum impact on the audience. All the same this participation might have remained in an ephemeral/temporal level for the need for action taking still rested with the audience. Another of our colleagues found that this action taking could happen if problems of theirs also could be solved whereby some materialistic benefits accrue to them. This happened in a series of programmes for which the producer had gone to Bihar - specifically to areas of Dhanbad and Santhal region. What he found on the video tape was too explosive, for it depicted extreme forms of oppression practiced by the so called public servants, trade union bosses, not to speak of our favourite landlords and businessmen. He also found

a kind of collusion amongst all of these people in their fight against the deprived ones. There stories were recorded but not telecast for obvious reasons. However some of the silver linings happening both outside Kheda and inside Kheda were shown. For example some of his programmes on Santhal and coal belt areas showed how the adivasis have taken initiatives to salvage themselves from their own s u p p r e s s i o n .

Alcoholism and indebtness played a very vicious part in their lives. They found the provider of the employment happened to be the money lender and seller of hooches too. Having realised this, thanks to some activists of Indian labour institute - Government of India they bonded together and refrained from taking loans and drinks. They formed among themselves moral squads who provided enough social pressure on violaters who broke their new code of social behaviour. They also started to rely themselves on their land, forming their own money and cattle banks. In all these programmes the help rendered by state agencies were highlighted. In the home front, the successful Gambhira Cooperative effort wherein how a few hundred poor Barayias got together land and other resources after a fund and jointly got involved in common upliftment. The programmes on Gambhira dealt with all reasons of their success-self management, leadership for husbanding of resources, Cooperation in sharing of common facilities like tractor, irrigation, marketing, etc.

These type of programmes provided a bold relief of hope and action to the despair of that might have

been created by some of our other programmes. But again the problem remained of action.

But it was known by know - 4 years - then that programmes contents have to be relevant if ^{they are} to be felt by people and observed needs of the people are have to be depicted if ^{they have} to be thought by people and they should have meaning significance ^{and} substance if it is to be acted upon finally by the people. These points were substantiated by other programme series too. For example one series called "Mahi Sagar Na Moti" dealt with subjects which could have been portrayed with real people for it would have involved defamation charges. It resorted to other forms using TV interviewer seeking opinions of characters who portrayed real life incidents. One incident of the series stand out. This dealt with specific incident of adulteration of Bajra seeds where false labels were used and many farmers were cheated. After watching this programme a farmer learnt that he must check for proper labelling before he buys his seeds. When he went to buy seeds for growing paddy he felt the label was not appropriate, but the seeds cooperative society man convinced him of the genuiness of the seed. However he realised, too late that he had been cheated. When programmes based on this sort of incidents were highlighted and followed up with district officials and seed companies the impact created of TV was much more worth than the salary are earned in the production of the programme.

For this honest to ground story, another series formulated on a temporal level did not fare that well. The series 'Manka Manka Pher' dealt with religious

exploitation. It presented ceremony of weighing of a head priest of a religious sect with flowers, jewels, diamonds etc. These visuals of pomp, rituals, religiosity, and reverence were contrapunkted with Akha's verses. These verses are in old form of Gujarati and they criticise analytically the religiosity of human beings. Since for the management this was a new idea, it was decided to pretest the programmes before they were put on air. To the surprise of all, the semiliterate and illiterate thought the programmes were for propagation of a sectarian religion, for the visuals were too overpowering for the criticism of rituals to come out clearly and the contrapunktal verbal verses did not carry much weight with the audience. It was a question of mistaken identity, for it has been proved again and again - (Laxman rekha, Pandharpur, etc) where a slightest twist of a temporal kind carries the audience to a wrong destination, and some of the unintended effects could be damaging our main objectives.

Knowing child is the father of man, an extraordinary effort was made at increasing the sensitivity of children and adults towards others and their environment. All we know inspite of celebration of International Year of Child is that there is lack of recognition of children as individuals especially in rural settings. Apparently children are expected to take an adult role for certain jobs whereas in other situations they were treated as children. The objective of the programme would be to expose the various transactions taking place in everyday life of the child and adults which would make them sensitive to the behaviour and feelings of others.

In order to fulfill this tall order the producer pretested two formats which would communicate as well as sustain the interest of the audience. Two prototype programmes in two different formats were tested. One used sentimentality approach of a play and another an enactment of a court scene to analyse and discuss a problem. Both programmes were enacted by children. The pretesting results showed success of both formats though the court scenes were found too difficult in terms of language to be comprehended by children. Any way no work could take place further in these programmes.

Programme by the villagers, of the villagers, for the villagers:

We have made a special series "Have Na Saheva Paap". There are seven programmes in the series. All the actors in this are Harijans from two very backward villages of Khambat taluka of Kheda district.

This series has the theme of exploitation as its basis. Different types of exploitation themes are taken up - caste exploitation, sexual exploitation, bonded labour, discrimination within Harijans, economic exploitation etc. This is produced in collaboration with St. Xavier's Behavioural Centre, Ahmedabad.

How did it start? It is an interesting story. The script for the first programme (bonded labour) was written by an Ahmedabad writer and enacted by city actors. The producer was not satisfied at all. He thought of experimenting with going to a village and asking them to perform. These villages do not have TV, no electricity, very few of them had seen movies. The

Harijans were given the plot and were allowed to choose their parts, improvise dialogues and situations - how they did all this is also video documented. And the programme came out with such devastating effect: The force and ingenuity of their performance, the nuances they brought in, were par excellence and beyond the reach of any urban actor.

.....to cut a long story short seven such programmes have been made.all so good that choosing one or two as the best is just an impossible task.

We showed some of these programmes to the villagers from those two villages. On the first occasion, they were brought to the studio and shown and it proved to be a revelation to them as well as to us. Their feeling of self worth went up tremendously ("our people can act so well"): In one scene, when the money lender gives money to the Harijan man, he does not touch him, he throws notes. In another scene, Harijans are shown drinking tea in vessels which are kept seprate, exclusively for them. Both are everyday occurances in their lives but when they saw it on TV, they said, "we felt as if somebody has thrust a dagger in our hearts".

On the other occasion, we took some programmes to those villages where they were shot. The villages (large majority of the audience were Harijans) gave such response to the programmes - it was not because they were seeing the known or their own faces. They came out with spontaneous reactions. It was again 'a happening'. True idea of the experience can be obtained only on

seeing the video recordings that the producer has made - to reduce "the happening" to a few dry words what came out was:

(what gets said below is true for both those who acted and others)

1. It had authenticity of language, dress, characterizations.
2. Comprehension of the programmes was perfect. In comprehension we have included -
 - a) Story line
 - b) Symbolisms
 - c) Music
3. Credibility of the plot was high because the plots were selected from their own experiences.
4. It aroused intense debate among the audience.
5. The programmes not only aroused thought and emotions but they were extremely entertaining too.
6. It created, as one villager put it, "anger and intense desire to fight injustices".

Issues involved in the production of 'Haheva na Saheva Paap':

1. Source and destination of messages becoming one completely making redundant experts and writers.
2. Intense audience participation takes place when it is 'their' programme.

3. Criteria in measurement of identification, comprehension, relevance, credibility etc become superfluous with villagers' participation in production.
4. Replicability of production themes proved in village environment though methodology replicability by colleagues yet to be done.
5. Villagers feel proud of their fellow being's performance and they showed self confidence in articulating their feelings. Less appreciation in similar themes if they are based on outside their normal experience of life.
6. Low gauge, mobile video equipment liberates production personnel from the abominable fear of non-creativity, non-performance and excess usage of rawstock. For the same reason a certain apathy on the part of producer also develops.
7. Putting strict time schedules on productions do not work due to villagers' other pre-occupations like making their living.
8. Not prescribing solutions to problems or endings portrayed on 'happy' notes are not barriers to stimulate or spur them into action.

Research & Evaluation of the series 'Hahve na Saheva Paap':

The basic aim of the questionnaire was to find out the following:

- 1) Identification of the problem - characters, situations.

- 2) Social, economic and other conditions responsible for exploitation, social values which preserve, enforce, sustain exploitations.
- 3) Should these injustices be stopped? How?
- 4) Community action.
Is community action necessary to stop the injustices?
How to bring about unity and community action?
Is community action feasible?

The other aspects looked into were comprehension, and interest, authenticity of events, incidents, logical sequencing of programme content, language, length, effects of inclusion of cinematic grammar.

Methodology:

The series was evaluated in different ways.

- Pretesting of some of the programmes
- Feedback on programmes
- Pre and post telecast semi quantitative evaluation
- Analysis of letters from viewers

Gist of findings:

Comprehension of all, barring one, programmes was of a very high order. They not only understood the episodes, events and sequences presented without any ambiguity, but also understood many nuances of words, actions, gestures (and errors) which had escaped us were immediately noticed by them. Visual techniques like flashbacks etc did

not pose any problems. The mix of real interviews and play in 'Zarakh' also created no problems.

They could immediately identify the region of the district whose 'depiction' was shown in the programme. We call it 'depiction' because very often the people said that it has not been acted out but the camera has captured the events as they were - it is a kind of coverage. The TV reporter in the programme lent only a credence to its authenticity. There can hardly be any greater tribute not only to authenticity of acting but also to the problems and episodes.

Very related to it was the problem of identification. The programmes were seen as depicting problems and situations which were part of their daily life (of course added with a remark 'these things happen everywhere but not in our village'). The programmes clearly produced empathy of viewers especially the low class/caste people.

The high caste people perceived the programmes in a slightly different light. In the first place they came to see the programmes in larger than usual numbers - to see what was shown in the programmes and also to 'overhear' researchers' discussions with the prime audience. Their reaction was that such things do not happen now, it happens only in some regions or at times veiled threats/taunts these will teach a lesson to those who defy the higher class/castes. This was another test of authenticity.

Some of the high caste (Rajputs in particular) did not call treatment to Harijans as injustice. It was to them only a social reality which has to be accepted/respected.

The programmes proved to have great attention holding, a interest generating capacity. This was particularly so in programmes in the drama format. The programme were not found to be lengthy, or dragging. 'Vamal' which was invariably perceived as too long by Vikram Hall audiences proved to be most appealing, had the right pace and rhythm. The music especially the local songs generated tremendous interest and empathy.

Though the programmes by usual standards were volatile they led not so much to anger but to spontaneous, involved and yet dispassionate analysis of the reasons of oppression.

A sense of helplessness and powerlessness was expressed very clearly by the people. This stemmed from analysis of their own reality. The caste factor was not considered important. It was the economic dependence that was held more responsible for their oppressive conditions and helplessness.

The solution suggested again anticipated intervention on the part of an outside agency, usually the government. The help expected was stricter enforcement of the laws, punishment of the culprits and economic help.

Community action as an idea for fighting the injustices was mentioned by some and appreciated by all but equally clearly rejected as an impractical idea because of the divisions due to various reasons within their own ranks.

The one programme that 'failed' in the series was 'Zood'. It should be mentioned here that this programme was a replacement of another programme, the subject matter of which became subjudice. The producer had hastily put together material shot in another state but on the theme of religious exploitation of the rich on the poor. It depicted the descrimination against harijans and their struggle in a pilgrimage (Yatra) march to Pandharpur, in Maharashtra. The technicians calls it cinematically a most satisfying programme. But as soon as it appeared in the TV screen the audience lost all interest and within a few minutes most of them left. Those who watched were also mainly 'zombie' viewers. Only one educated boy could comprehend the programme to some extent. The reason for this was quite clear. The people immediately said they could not identify with the local colour - Maharashtra-dress, songs, language, etc. They also had no familiarity with the Pandharpur history and could not see its significance. But above all its very character put mental shutters which could not be penetrated. High cineasthets common title or detailed Gujarati commentary were not of much help. Further the programme had been made after few months of the event, and these were no more reference to it in the local newspapers, radio, etc.

The series as a whole did lead to a certain amount of disturbance in the village milieu. It was in terms of debate, discussion, analysis, expression to the sense of helplessness, dependence etc. The high caste people perceived the programmes as a threat to their status. They reacted by defending the system, blaming the oppressed for their fate or at times felt emboldened at seeing the harassment meted out to the poor by their class.

A common 'complaint from the poorer sections was that the programmes were not fully complete'. The programmes should have shown that the oppressors were punished. That would have taught them a lesson, a sense of relief would have been created.

There is obviously a need to follow up on the second and the third phase of the series especially the phase of organizing cooperative efforts and taking up community action.

The programmes also have to be supported by conscientizers and activists in the field. Otherwise there will be only transitory ripples in the present environment.

INDIAN TELEVISION AND RURAL CHILDREN

by

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INDIAN TELEVISION AND RURAL CHILDREN

The children were one of the most captive audiences of Satellite Instructional Television Experiment (SITE) during 1975-76 though the evening fare was largely not targeted at them. However, the Kheda TV transmission, an experiment within the larger experiment of SITE did cater to the children also. This could happen as Kheda transmission worked through the joint efforts of producers, script writers, subject matter specialists and media researchers. While SITE was a good example of how centralized telecasting could create a climate for development, Kheda amply demonstrated that any flaws, imbalance in a system could be rectified through an effective feed-back system.

In the present essay, I intend to overview the utilization of television in our rural areas in general and children in specific. I will also consider the suitability of the TV programming and scope for improvement.

I think the story of growth of television in this country is fairly impressive. From twice a week educational telecast in and around Delhi about a quarter century ago, today we have reached a stage of having transmitters practically in all major cities of our country and over 180 low power transmitters dotting all over the country's map. While in 1975-76 we used a satellite experimentally today we are using it regularly and have succeeded in linking one part of the country with another. We can also pride ourselves for switching from black and white to the colour. The TV has also given an access to masses to the politicians in power. Before tackling the central theme of this essay I would also like to make a few remarks about TV as it is in India.

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The Indian television, Doordarshan, is a government controlled or rather owned medium. In spite of this the grip of commercialism is becoming firmer day by day. Obviously, the original objectives of development and education have taken the back seat. I am quite conscious while making this remark as one may accuse me of having a limited view of education and development bordering direct instruction and propoganda. My views are contrary. For the effective education is mostly a subtle process making lot of demands on the creativity of the producer, no matter whether educational producer or otherwise. The creativity is still more important for producers producing programme for children.

Let me also add rather hurriedly that while the number of TV sets is increasing rapidly, its expansion is uneven. There are great disparities in rural and urban spread of television. This is also true when we compare the states. Poorer a state fewer the television sets. This phenomenon upsets the advantage of rapid expansion of transmitters. So while more and more people are becoming owners of TV sets in cities and towns, the situation is appaling in villages, particularly villages in economically backward state.

The limited purchasing power of a villager keeps the television set out of his reach. His best hope is a community set. But very few TV sets in the country can really be termed as community sets as these have not been brought by the joint efforts of the community. The sets have mostly been doled out to villager by the government. The government also pays for their functioning and maintenance. Besides, there is always a play of politics as to who will be favoured to be the custodian of the TV set and paid for the same. The feeling of community ownership has not gone deep. It is a government show. This is perhaps why the custodian generally finds his job inadequately paid and tiring. His enthusiasm does not match with that of the audience or viewers. Many instances came to notice during

SITE that even when the sets were technically working the custodians were reluctant to operate them to the satisfaction of viewers. Some played their sets twice a week whereas others more often stopped programmes which did not interest them.

It is difficult to resist not to consider some other factors which have influenced the functioning of TV sets in rural areas as these general factors also influence the viewing situation of the children. One of these factors is erratic power supply. Complete power failure or low voltage have both affected the functioning of TV in rural areas. Often villagers have faced the dilemma when the electricity was available for limited time. Whether to sit before the TV set or go to the fields and avail water for irrigation.

In 1975-76, during SITE, the school programmes were scheduled in the forenoon. When I recall my impressions of those days I can say with some confidence that most teachers regularly operated the TV sets for their pupils. However, rarely were there any pre-telecast or post-telecast discussion on the programmes. Often all classes sat together to watch the programmes. In many instances the students were as much as 30-40 feet away from the TV set. This was certainly a strain on their eyes. However, since TV was a novelty the teachers and students were enthusiastic. Occasionally rains and storms disturbed the TV antennas or made viewing a difficult exercise.

The studies conducted during SITE revealed a range of 70 to 114 students and a mean of 95 students per TV set. The audience comprised mostly 5 to 12 year old. While the acceptance of TV was there the viewing condition was not conducive. The achievement test conducted on students for general science, social studies and mother tongue revealed very little positive gains, except for the older children. What however remarkable is that the general understanding, information seeking and the language learning of the student improved (Agrawal 1981 : 7-9).

Perhaps it would not be out of place here to consider the potential of television in training the teachers in better teaching methods as the quality of teachers has great bearing on the process of learning by the students. During SITE twice trainings were organized, first time for twelve days and second time fifteen days. Though there were some problems as attendance of the teacher and the practical application of what was learned through TV, it was amply evident that with some efforts and imagination TV could be effectively used for the training of teachers. Nearly 40,000 teachers were trained through TV during SITE.

If I am permitted to sum up my reaction to the educational uses of television in villages of India I would venture to say that the medium is more suited for supplementing the formal class room instruction. It should not aim to be a substitute for the teacher. Through its creative application it can make learning an exciting, interesting process. A qualitative, prompt and efficient feedback from the learners as well as teachers is an absolute necessity. The training of teachers using locally available material should be periodically conducted through the television.

Now I want to turn to the children who cannot afford formal education at school or who became drop outs for one reason or another. The effort should be made to reach these children through adult programme which I prefer to call general programme which serve all - men and women, young and old, rich and poor. I have already stated earlier that though not foreseen before visualizing programmes for telecast through satellite it was very soon discovered that during the evening programme or the so called adult programs 40 to 60 per cent audience comprised children. Also they were first to assemble around the TV set and were the most stable audience. While in Kheda transmission this information was acted upon fast the programming from Delhi for the six states did not reflect the awareness of children's need.

This brings out the importance of close and direct communication between the researchers and the producers. If one considers the children programmes that are telecast from Delhi these days one cannot help but say we have not put the best foot forward. Communicating with children is much more difficult and specialised. Often in these programmes the children look stiff and bored. The producer tries to force a few notes but in the process looks pathetic.

One of the reasons for the acute failing of these programmes is that they are not produced keeping in view the rural children. Firstly, the Krishi Darshan carries very little which can be enjoyed by children in rural areas. There is a tremendous resource of folklore in our culture which need to be researched, grasped, digested and then to be turned into children programmes. Very little seems to be known about the world of children in rural areas by our producers and as a result they end up in stereotypes. The problem is many fold - children's needs are not kept in view for our programming, the rich cultural resource in our folklore is neglected, little effort is made to understand the world of children living in rural areas. Even the sociologists and psychologist have been shy of studying the problems of rural children.

During the concluding days of SITE some of us could be heard advocating the need for a separate rural TV transmission system which would mainly be charged with production and transmission for rural areas. The need for an exclusive rural system is much more imminent in the face of rapid take over of television by the commercial world. One might argue this will reduce the gap between the rural and urban. It may be further argued that the resources generated through the advertising of consumer goods can be pooled into rural development. The argument can be further stretched that some people have vested interest in keeping the rural people backward and rooted in tradition.

The problem of rural development, particularly of children in rural areas is real and acute and hence a dogmatic approach might do more harm than good. The problem can be tackled only with vision and sympathy. Frankly, there are no shortcuts. Social scientists need to join hands with media practitioners. Universal truths and regional variations co-exist and be kept in view. The rural scene is not static and immune to changes and development in technology. The rural child is as much entitled to the benefits of science and technology as one born in the city. But he should not be swayed with technology. A consciousness for better health and nutrition should be created but also matched with the provision of communication, health services, nutritious diet, so on and so forth. The problem of overpopulation should be impressed but not at the cost of human warmth and compassion. All this requires a delicate balancing but is essential. SITE should not remain only a drama enacted on the conducive stage of ISRO but insights and perspectives generated by it should help us transform the challenge lying on our doorstep into a bold step into future.

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