

# INTERNATIONAL JOURNAL OF COMMUNICATION DEVELOPMENT



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# **INTERNATIONAL JOURNAL OF COMMUNICATION DEVELOPMENT**

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## **About The Journal**

The International Journal of Communication Development is a new journal devoted to the analysis of communication, mass media and development in a global context in both Indian and international perspective. Authors are encouraged to submit high quality, original works which have not appeared, nor are under consideration, in other journals.

The International Journal of Communication Development examines the way in which similarities and differences open up scope for discussion, research and application in the field of communication, mass media and development. This journal seeks innovative articles, utilizing critical and empirical approaches regarding global communication including, but not limited to, systems, structures, processes, practices and cultures. These articles could deal with content, as well as its production, consumption and effects, all of which are situated within inter- and trans-national, cross-cultural, interdisciplinary and especially comparative perspectives.

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## FROM THE EDITOR'S DESK

We started a dialogue in the first issue friends and have been taking it forward from there-issue to issue. Looking back on our aim to promote good scientific research, we realized that the most important input is quality data which merits a discussion in our pages.

Collecting good quality data plays a vital role in supplying objective information for the problems under study so that some analytical understanding of the problems and hence solutions can be obtained. Making decision on the basis of poor quality data is risky and may lead to disastrous results, as the situation may be distorted and hence all subsequent analyses and decision making will rest on a shaky ground. Data collection is important not only for research but also for authentic journalism.

Data collection is one of the most important stages in conducting a research. You can have the best research design in the world but if you cannot collect the required data you will be not be able to complete your research. Data collection is a very demanding job which needs thorough planning, hard work, patience, perseverance and more to be able to complete the task successfully. Data collection starts with determining what kind of data required followed by the selection of a sample from a certain population. After that, you need to use a certain instrument to collect the data from the selected sample.

Regardless of the field of study or preference for defining data (quantitative, qualitative), accurate data collection is essential to maintaining the integrity of research. Both the selection of appropriate data collection instruments (existing, modified, or newly developed) and clearly delineated instructions for their correct use reduce the likelihood of errors occurring.

A small four lettered word carries in itself a wealth of information which not only creates great research papers but also authentic and complete research. So friends next time you sit down to write a research paper remember data collection is the key to great research. While the degree of impact from faulty data collection may vary by discipline and the nature of investigation, there is the potential to cause disproportionate harm when these research results are used to support public policy recommendations.

Friends, Team IJCD needs to inform all of you that please ensure to send the research papers in the standard research format and the articles maintaining continuity. It will help us in not having to return them to you for re-writing. Articles should be between 5000-8000 so that the research has an in-depth quality in it. All papers in this journal have undergone rigorous review, based on initial editorial screening, and double blind review by two anonymous reviewers.

We bring out this issue of IJCD with an élan. Our efforts have been well received with positive comments and important criticism. Friends I am sure your comments and guidance will help us to strive towards excellence.

**Dr. Durgesh Tripathi**

**Editor, IJCD**

(A Peer Reviewed Research Journal)

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## **Teaching Development to the Communication students: challenges and Prospects**

**Mr. Ravindra Kumar Vemula**, Assistant Professor, Department of Mass Communication and Journalism, English and Foreign Languages University(EFLU), Hyderabad

### **Introduction**

The development sector in India had long not been viewed till recently as requiring communication professionals. Communication for Development was like rendering assistance of non-technical nature, which involved educating people on various development issues and promoting highly diverse and unstructured activities. It was realized later that the development work required techno-managerial assistance who are well-trained on communication strategies to reach out to the under-developed communities. These communication professionals were such set of people who have exposure to multi-disciplinary knowledge and training in development communication concepts and methods. The learning on the approach to development reinforced this on the nature of input further. The significance of communication for development approach in producing long-term outcomes became apparent. The strategy was understood as providing learning to the local communities by organizing them so as to build their self-reliance. That is enabling them or “helping them to take care of themselves...do for themselves today what others have done for them yesterday.” Otherwise, the approach involves building the capabilities of the people or rigorous human resource development efforts. It requires qualified and trained professionals to facilitate such a process.

The Jawaja experiment in “Educational Innovation” that was initiated by a group of faculty members of IIM, Ahmedabad and National Institute of Design, Ahmedabad was first of a series of “Experiments in Educational Innovation” initiated under the auspices of “The Rural University”. It was carried out in the Jawaja block of Ajmer district of Rajasthan that aimed to address issues on rural poverty and in turn accelerate the process of development. This could only be possible by professionally qualified and educated youth to work in rural areas. The experiment validated the following assumptions underlying the questions “What can the poor man do for himself?” and “How far unorganised individuals can be helped to become self-reliant?” “Is there any way out, so that development communication professionals can help them?” The objectives of the project were to use learning as the basis of development and provide contextually relevant learning to the disadvantaged communities, tailored to their needs. The primary concern of the change-agent (interveners) was to develop self-managing capability and mutuality of people, thus making oneself dispensable in the process. Such initiatives were able to build and retain professionals in the sector. They developed good operational skills. However, it was found that due to varied educational backgrounds, they needed exposure to formal education in social sciences and management to function effectively.

### **Evolution of Devcom**

India, after independence had always viewed media as a complementary platform to aid the development activities carried out by it. Radio was used extensively for informing farmers related to agricultural practices and, spread the awareness with regard to policies and programmes. Thus, disseminating social welfare and development was the sole purpose behind the radio and television broadcasts. Satellite Instructional Television Experiment (SITE) is one such example of the welfare agenda of the state. Over a period of time, development journalism also started taking roots into the journalism education. Alphonso Dagon says that “Unfortunately, Journalists often got labelled as experts in communication. There is little knowledge about

how the communication work covers a very wide range of skills that a journalist is not prepared to deal with. A journalist is prepared to work with the media, to write, to report, to produce for radio, television and newspapers. By appointing journalists to posts that are designed for specialists in communication, development agencies were already doing a choice to work mostly towards mass media". Nonetheless, there was little choice. There are thousands of journalists but very few specialists in communication. The schools of journalism can be counted by hundreds in the whole world, each one producing every year dozens of journalists or public relations professionals. On the other hand, there are no schools to train communication professionals. Many universities decided to change the name to their school of journalism, but the contents remains almost the same in the apparently new "schools of social communication". In the early nineties, UNICEF realised that its information and communications officers at the field level were appointed under about 50 different names. From the straight forward "communication" or "information" officer, to "social mobilisation", "advocacy", "development support communication", "community mobilisation", "social marketing", "development communication", "media", "external relations", "public relations" officers. Even the distinction between "communication" and "information" is not very clear to many. As it is true that the word "communication" is a wider concept that contains all the others, it is also important to make the difference between the one-way (information) and the two-way (communication) process. It helps at least to distinguish the journalists from the communicators. The basic premise guiding theory and practice in development communication has been the notion that human societies are just and fair distribution of resources to individuals and groups within them, and that all people, with some effort and help, can achieve the benefits that societies have to offer. Thus, an articulated in the dominant paradigm of development, if an individual or group does not possess "desirable" attitudes, opinions, behaviours, or other attributes, or does not participate effectively in a society's affairs, it is the individual who is deficient and thus needs to be taught skills and provided help (Dagron, 2000). The earlier development communication models have accepted such a victim-blame hypothesis.

The origin of development communication in India can be traced to the agricultural extensions field, which was initiated in the fifties in many developing countries. The study of the diffusion of hybrid crop by scientists in 1942, established the critical role of technological information for increased farm production. Agricultural extensions education, as a part of the agricultural sciences, branched off as a specialised field to help evolve theory and practice of modern methods of agriculture. This approach of spreading innovation, new ideas, practices, and technologies in agriculture to the farmers in the developing countries became very popular as agricultural extensions during the 1950s. In view of the heavy dependence of agricultural extension of communication techniques and methodologies, in due course, communication applied to agricultural extensions came to be known as agricultural communication. This was the time when development communication, as a specialised area of communication, was recognised, and became very popular. It slowly diversified into rural communication when extension specialists with knowledge of communication principles transferred like health, hygiene, nutrition, sanitation etc. Instead of confining developmental activity to the rural areas alone, the urban section was also included to help the poorer sections living in the slums. Thus, communication theory and practice applied to help stimulate the development process in developing countries.

### **Pedagogy**

Development Communication as a course has been taught for a long time in most of the mass communication and Journalism programmes all over the country both in regular as well as in the distance mode. It can be observed that Development Communication is taught as one of the course, but most of the

university departments are not totally dedicated in creating development communication students or practitioners. Though, there is a huge demand from the social sector for IEC officers, Communication consultants, media officers, BCC officers. But the 'only one' course is not able to cater to the requirements of the students and the development sector. Most of the 'value added' learnings are acquired by the students on job, or they keep experimenting with communication approaches while implementing development programmes. This could be a major reason why our communication campaigns are failing or are not able to deliver the requisite results. Holistic attempts to train and equip the students on the various aspects of developing communication messages need to be designed. Courses need to be structured in such a way that the students learn the theories and are also put to practical training. The students are taught extensively about the various development paradigms, emphasizing more on the western model of development and its criticism.

Lack of fieldwork to better understand the concepts learnt in the classes is very much missing. A tour for a day or two to a nearby place does not suffice the theoretical understanding for the students. This segment need to be designed and should be amalgamated into the regular course work. Field work should be given credits or marks to motivate the students appropriately. The field work will provide learning on development issues and strategies through studies and practice. This will help in enhancing the students' adaptability to the rural environment and improve students' observational, analytical and conceptual skills (simply, research skills). The field work will also deepen their understanding of development issues and they would eventually build their appreciation of constraints and possibilities in development. Theory combined with field practice and exposure would enable students to understand inter-relationships of various aspects of social life and their bearing on development. A congenial social environment has to be constructed and sustained at the all levels during the course. The pedagogy adopted needs to be interactive and diverse. The students should have a greater role in the learning process and it needs to be self-propelled with faculty being the facilitator. The adoption of various methods caters to the learning styles of various students. The faculty also needs to provide regular feedback to the students about their performance and behavior. The hindrances to learning need to be identified and rectified immediately through obtaining feedback from the students regularly. The faculty should also provide counseling to the students whenever they face personal difficulties. Students of development communication need to better appreciate the importance of this so-called thread that weaves the social fabric together. A better understanding of development communication leads to more meaningful applications of its methods in development work. Hence, this course should enumerate and discusses concepts, theories, principles, and methods central to development is deemed necessary in any communication curriculum, particularly in the developing world. As a result of which the students will have more intrinsic approach to the more specific application of various communication with relation to changing the behavior and attitude of the people. Development Communication as a course should be spread evenly over the entire post graduate programme for benefit of the students. The initial module should familiarize them with the basic concepts of mass communications, theories, and models governing the various perspectives. It should orient briefly about development communication through case lets drawn from Indian context. The succeeding module should provide the conceptual framework necessary for a proper understanding of the creative, theoretical, practical and technical competencies essential to the study of development communication. Course content should include definition of communication; introduction to the communication; analysis of basic components of communication; models of the processes of mass communication; basic theories and an introduction to the practice of development communication. It shall analyse the process of communication paying particular attention to the production of messages, their distribution, gate keeping characteristics and constraints of the media channel in the communication process

and issues relating to the functioning of audiences. It would also base primarily on case studies in communication pertaining to the best practices in communication. The main objective of this course is to increase understanding of communication theories as they apply in social change and development programmes, public health practice and advocacy. The course should also explore various approaches including behavior change communication as an interactive process with communities to develop tailored messages and approaches using a variety of communication channels to develop positive behaviors and sustain individual, community and societal behavior change; and maintain appropriate behavior. It should also illustrate the importance of communication for social and behavior change, focusing on the application of communication models and strategies in health, social and other development fields. The term end seminar should serve as a forum for discussing current research in development communication and change from various perspectives. The course should employ case discussion as the most important teaching methods along with lectures and discussion, documentaries, assignments as other teaching methods.

### **Conclusion**

A student undergoing the development communication programme should accept and pursue development work as their career to start with and in the process of working with disadvantaged segment of the society, where they will be able to shape their thinking and action towards looking at their work as part of their life styles. They will themselves should set goals for themselves that they would create as much as opportunities and enabling environment for the poor to find out solutions for their problems. It will become the priority area in their life. They would feel satisfied and motivated to take up challenging tasks in order to influence the external environment through strong grassroots action. It means staying alive with the purpose of poverty reduction and development. As development communication students working with the communities will get disturbed and will be able to question the status-quo to bring appropriate changes and motion in action by tirelessly pursuing equity and justice by displaying higher standards of Honesty and Integrity. They should also seek excellence in action by setting internal standards and continuously strives to do better than the previous best. They should also strive to build (enable) and empower the development players in general and the poor in particular through continuous experimentation and finding appropriate solutions for the context specific issues. They try to understand what is there first through a systematic study, then build on what needs to be done to bring the desired change in the environment by believing and working on collaborative approach. Development Communication students uses his/her knowledge and skills rigorously towards the cause of humanity and urge to contribute significantly. He/she will take responsibility of building new knowledge from the people (disadvantaged segment of the society, government, NGOs and other partners) with whom he/she is working and making it available for further development action. This will be ensured through writing reflective reports, cases and case studies, issue based reports, personal reflections etc.

The development communication course should be founded on the social need that high quality professionals have to work directly with/for the disadvantaged segment of the society (poor farmers, women, children, old age people etc). The development communication professionals have to work at the (village/urban slum/coastal villages/tribal areas) micro level, where development has to be fostered. They are not envisaged, in the short run, to serve the requirements of organizations involved in promoting development at macro-level through conventions, protocols, declarations and policies. E.g. Funding agencies, training institutions or policy advocacy organisations. It is evident from the preceding description that the course envisions development communication professionals as having largely the appropriate attitude. Professionalism is more of attitude than knowledge and skills. However, it is not thought that

knowledge and skills are less prominent. The emphasis on shaping the attitude has its implications on the role of the faculty. Faculty will take the role of a mentor, not just a teacher. Besides, faculty should exemplify the right attitude. The learning's in field and the class rooms should be experiential. The grooming has to be largely through 'learning by doing'. As the intensity of grooming is on the attitudes, equally on building knowledge and skills, action-reflection cycle will be emphasized. Situations for action with the disadvantaged segment of the society and development practitioners will be created through fieldwork which would strengthen their belief system and conviction to work with poor and challenges to be faced in the process will get more attention. The use of electronic media for social change has already seen an impressive evolution. Since the fifties many associations, unions, community groups or NGOs, have challenged the dominant radio and television networks with small stations broadcasting towards specific communities. While bigger and bigger trusts are concentrating the control of the most influential mass media in the world, alternative networks of information and communication are flourishing often supported by the use of Internet. The challenges of communication are constantly evolving, as new possibilities but also new needs emerge. The new communicator has the capacity to navigate from one media to another, to choose between the multiple communication tools and adapt strategies to a particular situation. His or her experience may range from helping to strengthen union organizations to covering social issues for media stations, devising participation strategies for development projects at the community level, facilitating the networking of non-governmental organizations, and/or producing educational materials. This flexibility to use communication strategies in various cultural contexts provides a training that is second to none.

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**Human Rights Perspective and Public Awareness: The Medium of Hindi Films****Mr. Kaushik Mishra**, PhD Research Scholar

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Pondicherry Central University, Puducherry. E mail: [kaushikmishra28@gmail.com](mailto:kaushikmishra28@gmail.com)**Key Words:** - Indian film, human rights perspective, education**Abstract**

*Everybody has the right to live equally and peacefully and human rights protect people and their basic needs for this. But people can use their rights only if they possess certain degree of knowledge about it. Film is the effective and powerful medium of communication. It can equally reach to all sections of the society such as rich, poor, literate, illiterate. It can play an important role for public awareness about human rights. The present paper aims at the study of Indian Hindi film till 1990, how it portrays human rights perspective to its audience and provides effective education as well as how film is acting as a change agent for the audience on the basis of human rights. This paper studies how effectively the medium of film is portraying the issue of human rights and how it is disseminating the information and promoting awareness among the public. The basic aim of this study is to find out how different genres of film deals with same content and how their attempt for awareness or effectiveness is different from one another. It tries to analyze which genre of film effectively disseminated information or awareness to the audience about human rights perspective and how the film medium deals with every evil practices of society and portrays it. The content analysis in qualitative methodology has been used in this study. This study is based on Hindi films which were shown before 1990. It deals with how film acts as an effective medium for providing useful information and education to its audience on human rights perspective*

**Introduction**

Establishing law and rules will not guarantee that people will reap benefit out of it or people will follow it. It is necessary that people should have information about that law and its benefits. So awareness among people is very important thing for the implementation of any law or rules. Communication tools are playing very important role for the awareness. In our country twenty years ago generally people didn't know about Human Rights but now the condition is different. It's true that people don't know all about this but at least, today everybody has some level of awareness about human rights. There is no doubt that the manifesto of human rights was issued in 10<sup>th</sup> December 1948 but it became famous from last twenty years due to evolution in communication process. Industrialization and technological advancement has built up a new era for human development. Communication mediums are becoming very powerful in our society. We can't deny the contribution of communication medium for the awareness of human rights among people. Film is also the powerful medium of communication. Hindi films are playing an important role for promoting awareness among people about human rights.

In this study we will discuss how effectively the medium of film is portraying the issue of human rights and how it is disseminating the information and awareness among public.

This study is based on the following important research questions:-

- How different genres of film deals with same content and how their awareness or effectiveness is different from one another?
- Which genre of film effectively disseminated information or awareness to the audience in human rights perspective?
- And how the film medium deals with every evil practices of society and portrays it?

This study was based on, Hindi films which were shown before 1990. Both primary and secondary data has been utilized for this study.

### **Human right perspective: The medium of films**

Cinema can become a strong medium for awareness of human rights as it is an art which uses new ways to express the experience of human being. The language of film is different from other mediums. It is different from the print medium and from the language of literature. In literature, words are the only basics which have the power to express. The reader has to go in the world of dreams for feeling the expression of words. But film has visuals with dialogues. So people can easily understand the message of it.

### **Why the medium of films**

Movies are considered to be one of the most popular medium of Mass Communication in India (Raina131-141Gargan11-12) and Indian motion picture industry is among the worlds largest, with a combined output of between seven hundred and eight hundred films a year. Movies, in as many as fifteen different languages, are produced in a number of regional centres, including Madras, Bombay, Hyderabad, and Calcutta. The largest percentage of the annual national output is represented by films in Hindi, the most widely understood language in the subcontinent; to the extent that a pan-Indian film style may be said to exist, the commercial Hindi cinema defines that style. Hindi film stars and music are famous throughout India and much of south-eastern and western Asia, and have influenced mass culture as far away as parts of Europe and Africa.

Today, India's mammoth film industry produces more movies than any other country in the world and employs over two million people. In 2001, India's entertainment industry (which includes film, music, television, radio and live entertainment) was one of the fastest growing sectors of the economy, experiencing over a 30% growth. Cable television generated the most revenue, followed by television broadcasting, film and television production. The film industry, on an average, produces approximately 1,000 movies annually, sells about six billion tickets and grosses more than \$72 billion globally. So we can say it is an effective tool of communication. India is a big country with more than hundred and twenty crore population and there is a lot of social, cultural, economical, religious, and educational differences. But movies are the medium of communication which is equally effective on every part of society .It reaches to every part of our country. People from Villages, small towns, cities, metro cities or any sector of country are touched by movies. The language of movies is also very easy because it has visual and voice which any literate or illiterate can understand equally. Movies have big number of audiences so it can easily spread awareness among people about human rights.

### **Historical Background of Films in India**

The history of Indian cinema starts by silent movies .In these movies there is no dialogue and drama, like film maker was using the silent video of Ganga River in Allahabad or flood scenes of Bihar or the division of Bengal etc. On July 7, 1896, India's first cinematographic film was shown in Mumbai and first Indian-produced feature film, Raja Harishchandra (King Harishchandra) was released in 1913. In the beginning films were mostly based on religious stories .Falke made more than hundred small and big films. After 1921 film makers started making films on comedy but at that time the only aim of making film was entertainment. So they were not raising the social issues in films. "Siraj-1926" and "Typist Girl" are two famous silent movies in this era.

Sound in Indian films appeared in 1927: just four years after the premiere of the world's first sound feature (the American the Jazz Singer). But "Alam Aara" is first commercial Hindi movie with dialogue in the

history of Indian cinema. It was released in 1931. This is the period when people of our country were fighting for freedom with British government. It was also the most filmed theme at that time.

### **Before Independence Babyhood of Bollywood and Human right issues**

The concept of human rights was formally declared in 1948 but Indian film makers started making films on this issue much before, like in 1932 'Chandi Das' and in 1936 'Achoot Kanya' came in view. These films were made by 'New Theatre' and 'Bombay Talkies' on the subject of untouchability. This is also a part of human rights. Untouchability is the part of our old Indian society which deals with the differentiation on the basis of cast.

In 1925 a film released by Maharashtra Film Company named 'Sahukari Pash' made by Babu Panter, bravely portrays the cruel character of moneylender and exploitation of the farmers. In this film the filmmaker also raised the question of illiteracy in India which is also related with human rights. J.P. Vadia and Homi Vadia made a film on Hindu Muslim Unity named 'Jai Bharat'. In 1940 a film 'Achhut' was released which was based on casts system. In 1939 a film 'Jeevan Maran' came which was made by New Theatre. In this film T.B (Tuberculosis) was the main subject as at that time people used to think that T.B can be transmitted through human touch. It was terminal disease at that point of time. How the society behaves with a patient who is suffering from T.B was also the subject film making.

Prabhat Film Company made a film 'Duniya Na Mane' in 1937. The central theme of this film was incompatible marriage. It was a very common problem of our society at that time. Film maker raised a question through this film to the society. In this film a young girl got married with an old man. Film maker nicely portrayed the problems coming out of that. V. Shantaram made a film 'Padosi' in 1938 based on communal riots. During that period our country was suffering with that problem. By the film he tried to send the message of communal peace in the society. In 1946 Mohammad Abbas made a film 'Dharti Ke Lal' based on famine in Bengal. By this film the filmmaker tried to send a message among people that famine is not done by god rather man is responsible for all these conditions. In this film the people from villages migrated to Kolkata with much struggle. Filmmaker tried to show the reality of shining cities. In this film the film maker raised many issues directly or indirectly related to human rights.

It is necessary to discuss about 'Nicha Nagar' by Chetan Anand in 1946. It was based on the struggle between exploiters and exploited. In this film the film maker closely delineates the difference of life style between rich and poor. The hero of the film use to live in a filthy slum. Through that character the filmmaker represents the life and struggles of the people living in slum. The filmmaker discussed about the human rights issue of urban poor people. Udai Shanker made a film 'Kalpana' in 1948. It was also based on social prejudices. So we can say before independence our film makers started making films on human right issues.

### **Independent Country, Independent view: New Era of Hindi films and Human Right**

After independence new era came in Indian films. In 1946 Hindi film 'Do Bigha Jameen' hit screens. Bimol Roy made this film on the problems of farmers and why farmers were forced to leave the house. In this movie small Bengali landowner and his young son were in danger when their two-acre farmland was taken over by a local Zamindar (Feudal lord) for the failure on part of the former to pay the mounting debt. They move to Calcutta where the father tries to make out a living as a rickshaw puller while his wife joins him but later falls ill. They were on the verge of losing their ancestral home. By this movie, the filmmaker wants to point out the danger of industrialization and its impact on the lives of people leaving in rural areas.

Bimol Roy is the person of progressive ideas. All his films are directly or indirectly promote the awareness about human rights among people. In movie 'Parineeta' and 'Biraj Bahu', he raised the question of spoliation of women in our society. In his film 'Naukar', unemployment was the main theme. In 'Sujata' untouchability was the subject. He discussed about social and political hypocrisy of our society in his film 'Parakh'. And 'Bandini' is the story of a village girl, who is effected by national movement which is based on prison life. Bimol Roy made the films not only for entertainment but he also raised many social issues with them. He used this as a medium for promoting awareness against social evils.

Mahboob Khan made a famous film 'Mother India' in 1957. This was one of the few classics of the fifties that gave the woman and the mother the title of hero. The movie is also among few movies in classic Indian cinema where you don't get the regular Bollywood dancing and romance scenes until the end of the movie. Mother India is a true legend...Based in rural India as a metaphor of an independent nation rising on its own after the collapse of the British Empire in the Indian subcontinent, Indian mother (Sardar Akhtar) suffers monumentally on behalf of her two sons, much to the disinterest of the rural community where she lives. In the remake, the mother (now played by Nargis) likewise suffers, but her plight now affects her entire village, even inspiring her neighbours to shed their own selfishness. The ending, however, is still tragic, with the long-suffering heroine being forced to kill one of her own offspring to uphold the family's honor.

'Mother India' was one of the first Indian movies to be nominated for an Academy Award for best foreign film but it lost to another movie since America was more interested in movies from Europe...But Mother India could have won if it wasn't beaten at the third poll. This is an ultimate classic and a salute to the mother who has raised her children under difficult circumstances. Thanks to Mehboob Khan for giving us a look into the life of a rural country standing on its own in the face of becoming independent. That is the time when Satyajit Ray and Ritwik ghatak started to write new chapter of regional films.

Rajendra Singh Bedi made 'Garam Kot' in 1955 and in 1957 a film came 'Do Ankhe Aur Barah Hath'. The later one is based on rehabilitation of prisoners. In this film the filmmaker expressed the thought that prisoners are also human being if we believe in them and if they get another chance they can change. In 1956 Raj Kapoor made a film 'Jagte Raho'. It is one of the most amazing classics of Indian cinema. It is sad, comic, tragic, humorous, authentic, educative and entertaining. This magnificent social drama relates to the story of one poor and innocent peasant who comes to the big city of Bombay in hopes of improving his life. However, while looking for some water to quench his thirst, he was constantly branded as a thief by the citizens of the city and chased like a criminal. Looking for a hideout, still thirsty and hungry, he enters an apartment building, running from one flat to another, and ironically, every flat he hides in, he meets different "elite" citizens, all of them can be easily called thieves.

The film shows the double standards of our society, the cruelty and the corruptness, but not in a stereotypical way. It was natural and real. This naive peasant represents the simple common man who becomes a victim for no fault of his own, not only in India but in the entire world. He encounters different sorts of thefts and crimes committed by those so-called "respectable" citizens of the city, those who call him a thief and chase him just because he yearns for a few drops of water so that they can hide their own misdemeanours, which was so unbelievable yet so true.

In 1961 Baldev Raj Chopra made a film 'Dharm Putra' on communal peace. By this movie filmmaker wanted to send a message on society that humanity is greater than religion. This film was based on Hindu-Muslim unity. The basic story of this film is also related with Human rights. Guru Dutta made 'Sahib Bibi

Aur Ghulam' in the year 1962. This film was based on the painful life of a house wife who doesn't have her individual identity. By this movie filmmaker wanted to express the pain of Indian women. He raises a question on this social system where people are thinking that the world of women is limited in house.

### **Hindi "New Cinema" after seventy and Issues of Human Right**

In this decade Shyam Benegal made a lot of famous films. It was called new wave cinema by a group of film writers. 'Ankur'(1974), 'Nishant'(1975), 'Manthan'(1976), 'Bhomika'(1977), came in that age. 'Ankur'(1974), the subject of this film is the sexual harassment of a maid by landlord. This is the story based on Feudal oppression. 'Nishant'(1975) is also related to exploitation by landlord and peoples struggle against exploitation. 'Bhomika' is the story of a women who wanted freedom. It is the story based on dilemma between men and women. In 1976 a film came 'Mrigya' based on the life of aboriginal and their exploitation. In Ankur the son of landlord raped his maid and in the story of Nishant the brothers of landlord kidnapped and raped wife of village school master. School master collected the villagers against oppression of landlord and at last landlord and his brother were killed by them.

'Manthan' is the film which is based on cooperative movement of our country. In the story of this movie filmmaker want to say how we can fight against corruption. This film raised the problem and also gave practical solution to the problem. 'Bhoomika' is the story of women who is not satisfied with her husband that directly or indirectly speaks about human rights and raising the issue related to this.

### **After Eighty Changes in Hindi films and Human Right Issues**

In this decade also many films came related to the different issues of human rights. 'Akrosh' by Govind Nihalani released in 1980 is based on the struggle of Aboriginal people: how powerful people of the country are using them to fulfil their need of Luxurious life. After 'Akrosh' Nihalani made 'Ardhsatya' in 1983, 'Party' in 1985, 'Aghaat' in 1988 and Saeed Mirza made "Mohan joshi Hajir Hoon" in 1984, "Saleem langde Par Mat Ro" in 1989. The stories of all these films were basically related to the issues of human rights.

Film director Ketan Mehta made a film 'Bhawani Bhawai' the story of the film was based on the lower cast untouchable people of Gujarat. This film tried to express the pain of untouchable people. In 1986 Ketan Mehta made a film 'Mirch Masala' in 1986 the story of women who stood against the exploitation of a officer. This is a story of a lady who boldly faced tyrannical officer and gives him a good lesson. 'Saleem Langde Par Mat Roo'(1989) made by Saied Mirja is based on the story of the minority class people and their pain. This film discussed the basic reasons of communal thinking and deals with social conditions of minority and their basic need and problem.

'Paar' is the film by Gautam Ghosh. The story of this film is based on a dalit family and their problems. This film explains social persecution of dalit or lower cast peoples of our country. After this the other important films which were related to this issues were 'Damul' (1984) by Prakash Jha 'Sparsh' (1979), 'Katha'(1982) by Sai Paranjape, 'Ak Pal' and 'Rudali' by Kalpana Lajmi And 'Salam Bombay' by Meera Nayar in (1988). May be the treatment of all these movies were different but the base was same in all films that directly or indirectly speaks about the human right issues and promoting awareness among people about that.

## Discussion

The United Nations charter is said to be the first document for the establishment of human rights at the International level. But the credit for acceptance as a fundamental right goes to 1215 Magna carta. In this context, the United Nations was founded in 1920. But even though Second World War was fought among the countries. U.N. dropped atom bomb on Hiroshima and Nagasaki on 6<sup>th</sup> and 8<sup>th</sup> August. After this the protection of Human Rights was focused in 1945. In this conference it was said that the citizen of all the countries of the world should be given equal rights, respect and honour. In the consequences of all this efforts, on 24<sup>th</sup> October 1945 an organization in the name of U.N.O was constituted for the establishment of peace and protection of Human right at world level. A Human Rights commission was constituted in 1946 under the chairmanship of Eleanor Roosevelt. Human right was universally declared on December 10<sup>th</sup> 1948 and it was decided to celebrate 10<sup>th</sup> December as human rights day in whole world.

Discrimination in the name of castes is a better truth of Indian society. Both, Article-2 and Article-15 of Human right and Indian constitution respectively are conformable of equalities of freedom and full right for all the people without any discrimination on the cast, colour, Language, religion and politics basis. These subjects were important from beginning itself and in the early stage of 1936 Himansu Rai made a film 'Achhut Kanya' and later in 1940 a film 'Achhut' came at the same subject. By making a film 'Sujata' in 1959 Bimol Roy draws the attention of the people on this sensitive issue that discriminates on the basis of cast. Another side 'Jar' and 'Bhawani Bhawai' like film brought the full Hindu society in dock due to misbehaviour and discrimination among the people in the name of cast.

Thus Article-18 of human right and Article-25 of our constitutions both are conformable of freedom of business and religion but before and after Independence of our country the religious extremism and communal riots were the big problem: As a result humanity shamed several time. Hindi film Industries were playing an important role to keep the communal harmony and religious unity, for example in 1940 V.Shantaram made a film 'Padoshi' and J.P.Vadia made movie named 'Jai Bharat' in 1939. Hindi films used to promote or encourage the mutual brotherhood in the society from the initial stage. In 1962 B.R.Chopra directed the film 'Dharmyug' which were based on the unity of the Hindu and Muslim community. In 1989 Saeed Mirza made a film 'Saleem Langade Pe Mat Ro' which shows the clear faces of those who were taken advantage of religious differences. Thus Hindi films were trying to establish the unity and peaceful atmosphere on serious social issues.

Article-26 of Human Right and Article-45 of our constitution both are focusing on compulsory education. Illiteracy is the main cause of all the problems. Hindi films are trying to focus on the encouragement of literacy awareness and taking people out of literacy marsh. In 1925 Babulal Painter made a film in the name 'Sahukari Pash' which was based on the exploitation of illiterate farmers by the money lender. 'Do Bigha Jameen' directed by Bimol Roy in 1947 which was also based on the exploitation and oppression of the illiterate farmers by land lord. Article-22 of Human Rights of social protection to the people and simultaneously Article-23,24 and 25 provides the right of getting work, employment and to grab the opportunity freely. Indian constitution also provides fundamental right to the people to safeguard their interests. Hindi films also were paying attention on such issue like human exploitation and discrimination. In 1946 film 'Nicha Nagar' directed by Chetan Anand or in 1976 and 1980 the films 'Mrigya' and 'Akrosh' respectively were based on the exploitation of tribal's. These films give the inspiration to the people to raise the voice against exploitation.

One side Article-2 of Human Right talks about the religious and cast equalities and other side this is against the gender discrimination. UNO is working according to Article 1(13) of UNO Charter; it was prime objective to promote the Human Rights and fundamental freedom without any discrimination based on caste, language and gender. Like other member country of UNO, Indian constitution also gives equal rights to women as men. All the 395 article of Indian constitution from its enforcement on 26 Jan 1950 gives the equal right to women as men. Indian constitution provides the rights and protection to the women for their development keeping the following three points into consideration:

- The constitution intends to root out the discrimination between men and women.
- The constitution perceives that women are traditionally tortured and weak. There for constitution gives the right to the government to make the special provision in interest of women.
- The constitution experts are working for the empowerment of women from all weak sectors.

Hindi film industry is also serious and sensitive for the women's problem from the beginning itself. 'Parineeta' and 'Biraj Bahu' in 1957, draw the attention of the country towards the deteriorating condition of women in our society and in the same year, film 'Mother India' directed by Mahboob Khan, show the great character of the Indian women. In 1962, Guru Dutt made film "Sahib Bibi Aur Ghulam" keeping the central theme 'Plight of the women in Indian Society'. These, whether the actress of Bimol Roy's film 'Bandini' or Shyam Benegal film 'Ankur'(1974) and 'Nishant'(1975) are based on the theme of character of sexually abused women. All these films force to think against the injustice and oppressions to women in the society. Shyam Benegal's movie 'Bhumik', which came in 1977, advocates giving the equal right to the women as men. In 1986, Ketan Mehta directed a film 'Mirch Masala' keeping the central theme on changing role of women in modern society, where the film actress fights against exploitation and corruption and illustrates the picture of women empowerment in changing society. Thus we can say that Hindi films have given more importance to several Human right issues from initial time and played an important role in the awareness to human right.

### **Conclusion**

Films are the medium of awareness so it is the responsibility of filmmakers to raise social issues in their films. The concept of human rights is day by day getting famous in the world and western film makers are adopting it in the subject of their films. By the base of present study we can say that in our country the tradition of making film related to the subject of human right is not new. It is oldest than our independence. But commercialization of film industry is changing the mind of our film makers and they are giving priority to profit making at the place of social responsibility. So these days' mostly Indian films are targeted for youth and cinemas glorify violence, crime, vulgarity only to cater the needs of that segment. The content of Hindi films are being fallen down compared to past trends in moral values, social, culture, traditional...etc. Now it is high time to rethink to boost the human values and social responsibilities in Hindi cinema. Because the present condition of our country is serious. Here the level of education is low. Films are equally effective for both literate and illiterate people. So it can play an effective role for awareness about human rights among people.

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## Management and prospective of Advertisement

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*"Advertising is the folk art form of the twentieth century"*  
*"Advertising is the greatest art form of the twentieth century"*

-Marshall McLuhan

Advertisement or professionally 'ad' is a mode of communication or agent of influencing or warn of persuading the audience (listeners, viewers, readers or sometimes a specific group) to response towards the message encompasses in it. Advertising management is an excellent and complex activity of employing various media to sell a product or service. In day to day life we encountered various forms of ad like product ad, service ad, social education ad, awareness ad through different forms of media-traditional media, outdoor media, print media, electronic media, new media, and so on. The ultimate target of these advertisement networks is to make attract people or audience towards the product or service. Advertisement is also conscientious to construct a genuine platform for a society to develop, or say a society to modernize.

The persuasive power of advertisement is irresistible by traditional society towards leaping into a modern society and all the communications are responsible for this great paradigm shift of comfortable live. The success graft of advertisement is indeed need of a sophisticated management and it may be the reason why numerous advertising agencies are booming up in recent decades looking forward the economy of agency and the sales of product and service in maximum. The lures of a product made people attract and are accomplished by the ingredients employed along with the ad to take an action against products, people at the maximum cannot ignore it at large. And it is the strategy of ad or ad agency to focus the affectivity of advertising when children are parts in ad as it is very offensive to ignore the demand of child to buy the product they demand or they wish to have.

### Evolution of the concept of ad

The desire result of advertisement is to turns consumers' behavior towards the commercial product although social service advertising, political and ideological advertising are also common. In Latin, ad vertebra means "to turn the mind toward." History tells us that the out-door advertising and billboard are the oldest form of advertising. The rock art painting of India that dates back to 4000 BC is a manifestation of an ancient advertising form which is present to this day in many parts of Asia, Africa and South America. Egyptians too used papyrus to write sales- messages and for wall posters. Commercial messages and political campaign displays have been found in the ruins of Pompeii and ancient Arabia. Lost and found advertising on papyrus was common in Ancient Greece and Ancient Rome. Since those olden days people were very much conscious about the importance of advertisement and still its importance is prevailing that advertisement enables the media to run their activities without any loss nevertheless the cost of media product are cheap.

**Time line of ad evolution**

<b>Year</b>	<b>Historical event.</b>
2000 BC	The Egyptian invents outdoor advertising, carving public notices in steel.
750 BC	In ancient Greece, the first Sonic logo is created when ladies of night tap nails into their shoes to produce 'come hither' sound effect.
1472	The first print ad is created in England; the handbill announces a prayer book for sale.
1661	The first product branding is developed, for Dentifrice Tooth Gel.
1776	At the dawn of American Revolution, political ads appeared encouraging enlistment.
1835	The birth of the automobile fuels the rise of billboards in US.
1882	The first electric signal is lit in New York Times Square.
1905	The first celebrity endorsement occurs.
1917	The American Association of Advertising Agencies is founded.
1920	The world's first commercial Radio Station KDKA was founded by Frank Conrad in Pittsburgh.
1925	Consumerism of nonessential products is encouraged via rampant advertising during Roaring '20s.
1939	Ad is chock full of WWII propaganda.
1941	The first official TV Commercial in USA.
1950	The first political TV ad airs in New York.
1950s	Contest and Giveaway ads appeared.
1963	David Ogilvy's modern advertising age.
1990s	Online ads.
2000s	Home delivery and cash on delivery.

During the Roaring Twenties, advertising was all about promoting the rampant consumerism of nonessential products by any possible means. Modern advertising was created with the innovative techniques introduced with tobacco advertising in the 1920s, most significantly with the campaigns of Edward Bernays, which is often considered the founder of modern, Madison Avenue advertising. In 1955, psychologists got involved and advertisers began to align their messages with consumers' own psyches. The new ideas of prize contest among the product users of a brand, offer of another product with the main ad item, free gift etc. innovate the human psychology to attract towards the product in advertisement. Then, David Ogilvy ushered in the "modern age of advertising" by getting advertisers to recognize that "*the consumer is not a moron. She's your wife.*" And now, the industry is coming to terms with the fact that the consumer is not even just the consumer. She (and he) is the brand-builder and advertiser as well. A consumer himself or herself always tries to persuade another fellow to buy or consume the goods that he or she consume and it may be through interpersonal communication, and such action too, promote the quality and popularity of the commercial goods.

The evolution of advertising is not just the story of media. It is the story of meaning and of the relationship between advertisers and consumers. When this relationship is strong the advertiser is success in fulfilling the demand of both the client and consumer in market point of view and hence the rise of economy. To market goods is a long story which took birth since the age of barter system in human civilization. The principle of marketing is same with what is now but with different strategy and idea.

### **Ad in India**

There has been a long tradition of advertising in India since the first newspapers published in India in the 19th Century carried advertising. The first advertising agency was established in 1905, B. Datram and Company, followed by The India-Advertising Company in 1907, the Calcutta Advertising agency in 1909, S.H. Bensen in 1928, J. Walter Thompson Associates through its Indian associate, Hindustan Thompson Associates in 1929, Lintas (Lever international Advertising Services) in 1939 and McCann Erikson in 1956. In the 1970s there was a 58% growth in the number of registered agencies from 106 in 1969 to 168 in 1979, and this included a growth in Indian agencies. The first advertising appeared on state television in 1976.

With the liberalization in the economy in the 1980s there was a growth in the number of alliances with multinational agencies and an expansion in advertising though foreign network participation in agency ownership was limited. In 1987 Hindustan Thompson was affiliated to J. Walter Thompson. A study done in 1984 of the largest companies in India found that the ratio of advertising expenditure to sales had risen from 0.64 in 1976, to 0.71 in 1980 to 0.74 in 1984. Foreign controlled corporations had the dominant share of total advertising expenditure, and 80% of these were in the consumer goods sectors. The largest advertiser throughout the period was Hindustan Lever which was nearly 10% of the advertising budget of the corporate sector companies. Pharmaceutical companies were also significant advertisers at this time.

### **Credit**

Indian Advertising starts with the hawkers calling out their wares right from the days when cities and markets first began.

- Shop front signage.
- From street side sellers to press ads.
- Handbills distributed separately from the products.

## 18th Century

Concrete advertising history begins with classified advertising. Ads appear for the first time in print in Hickey's Bengal Gazette, India's first newspaper (weekly). Studios mark the beginning of advertising created in India Studios set up for bold type, ornate fonts, more fancy and larger ads. Newspaper studios began to train the first generation of visualizes & illustrators. Major advertisers started with Retailers like Spencer's, Army & Navy and Whiteaway & Laidlaw. The idea of Marketing promotions by enhancing the Retailers' catalogues provided early example of ad in India. Horlicks becomes the first 'malted milk' to be patented on 5th June 1883. National Advertising Service Pr. Ltd. Bombay set up in 1931. In 1936, Indian Broadcasting Company becomes All India Radio (AIR), which gave birth to aired ads. First television commercial was seen in 1978 which still dominating the world of ads in India. 1990 is a big mark of the beginning of new medium, Internet. In 1991 India first targeted satellite channel, Zee TV starts broadcast.

## Ad as communication tool

As far we concern about ad, it involves a media to disseminate the information hidden inside the advertisement. The information is injected into the mind of the audience with the help of media no matter whether the media is print, electronic, traditional or out-door through different forms of communication viz. interpersonal communication, group communication, public communication and mass communication. Advertising an important tool of communication is use to promote commercial goods and services, it can also be used to inform, educate and motivate the public about non-commercial issues (social ad) such as AIDS, Don't drink and drive, Polio, Save water, electricity, animals and trees etc.

Basically, advertising process is a one way but the effectiveness of ad conceives only when the audience responses or it became a two way communications process accordingly the nature of ad of product or service. Different forms of communication tools are growing rapidly in recent decade and one of them is Social Network Advertising. It is an online advertising through internet/WWW focuses on social networking site which enable to disseminate information to the internet users about the commercial goods or services. Now a day, almost all the home page or web pages accompany ad either in blink or link. The other is E-Mail advertising; E-Mail Marketing is often known as "opt-in-email advertising" to distinguish it from spam. To communicate is universal but effective communication is specific in the sense that the communicator have to follow a right path to woo the audience like AIDA model – Attention, Interest, Desire and Action. Ad not only communicate the consumer or media user with the product or brand, it also enable to communicate the consumer with the features and taste

## Management

Management is an art and science of dealing with various sections of a system or organization (business, political, cultural or social) for instance, employees, regardless of its status or position for grand production of goods and services to achieve the common goal which is pre-determined of an organization. It is a widely used Universal phenomenon wholly depends upon the limited available resources in the changing world.

According to *Harold Koontz*, "Management is an art of getting things done through and with the people in formally organized groups. It is an art of creating an environment in which people can perform and individuals and can co-operate towards attainment of group goals". According to *F.W. Taylor*, "Management is an art of knowing what to do, when to do and see that it is done in the best and cheapest way". Management involves creating a sound internal environment; therefore, it is the responsibility of management to create such conditions which are conducive to maximum efforts so that people are able to

perform their task efficiently and effectively. It includes ensuring availability of raw materials, determination of wages and salaries, formulation of rules & regulations etc.

### **Advertising management**

Advertising management is a branch of marketing management because it is one of the functions of marketing. When we deal a product or service in market, management is must to achieve the objectives of marketing. Ad management is a big deal on the basis of media dealing, public choices & demands, analysis, planning, decision making activities, correlation among employees, budgeting, time, space and co-ordination of every single unit in the advertising activity in achieving the marketing and organizational objectives. At a time when communication media were limited and opportunists were few, advertisements was not a tough competition to woo the audience to take an action on the goods or services being advertised but in today's modern society it is no so. We have various communications leaving behind TV, Radio and Newspaper like internet support social networking sites and e-mail, mobile phone, mobile internet, glow-signboard, light medium vehicles, buses, truck, mascots and so on. The advertising management deals and projects where the effective advertisement will achieve and for that an in-depth research is in its high time. Advertising management is focused heavily on the analysis, planning, control and decision making activities or process of this core institution-advertiser. The overall managerial direction and financial support for the development of advertising are provided by the advertiser; and purchase of media time and space too even though many other institutions are involved in it.

The ultimate step in ad management is the development of an ad programme or plan for the advertiser, and the resulting advertisement is either aired or disseminate for several times and the resulting schedule of exposure is referred to as ad campaign. In developing an ad campaign, the advertiser has to deal with several other institutions apart from his own organization. The three major institutions are:

1. The advertiser himself – client, who manufactured goods or produce services.
2. Facilitating institutions – supporters of advertiser, ad agency, media and research supplier.
3. Control institutions – advertiser interacts, government and competitors.

In 1961, Russel H. Colley introduced 'Defining Advertising Goals for Measuring Advertising Result' (DAGMAR) approach in ad planning. This approach in ad planning is a precise method for turning advertising objectives into specific measurable goals. In addition, the performance could be measured later against these goals to justify whether they have been achieved. Thus, a simple feedback loop was built into the DAGMAR approach. Even though there has many criticism like sales goals, practicability, measurement problems, noise in the system, great creative idea and hierarchy model of communication effect; the planning approach still holds good. As such, the model was further refined into a new edition called DGMAR-MOD II.

### **Historical perspective of advertising management**

Advertising management is the complex process of overseeing campaigns that seek to inform and attract consumers regarding a particular good or service. This process involves the market research the campaign, the creation of a specific plan of action and the launching of the completed project. The changing trend in advertising all over the globe since time immemorial is the result of developing in idea of advertising. The new idea in ad management always focuses into the mind of audience. The activity is outsourced to agencies by the client for a splendid final production of ad, which in turn brings an idea of action in every media consumer's mind.

The idea of involvement of celebrities in ad in 1900s is a theory unthinkable by a commoner and how ad management chock it out and gave to the world of ad. The ad management is an art of creativity and managing extending endlessly through the horizon between the product and consumer.

### **Management of advertising agency**

Ad agency is an organization who works on production of ad in response of an industry or company producing goods or service for affective sale's promotion. The common objective of either big or small agency is to produce an ad which can pursue customer to take an action against the goods or services in the ad. According to the size of agency various departments can be decentralized for smooth functioning of the agency.

### **Creative department**

The people who create the actual ads form the core of an advertising agency. Modern advertising agencies usually form their copywriters and art directors into creative teams. Creative teams may be permanent partnerships or formed on a project-by-project basis. The art director and copywriter report to a creative director, usually a creative employee with several years of experience. Creative departments frequently work with outside design or production studios to develop and implement their ideas. Creative departments may employ production artists as entry-level positions, as well as for operations and maintenance. The creative process forms the most crucial part of the advertising process. The first known creative department in an advertising agency was formed by J.W Thompson.

### **Account services**

Agencies appoint account executive to liaise with the clients. The account executives need to be sufficiently aware of the client's needs and desires that can be instructed to the agency's personnel. The account manager will develop a creative brief, usually about a page that gives direction to the creative team. The creative brief often includes information about the target audience and their attitudes and behaviors. The creative team will take the brief and, aware of their parameters, develop original copy and graphics depending on media strategy.

### **Media services**

The *media services* department may not be so well known, but its employees are the people who have contacts with the suppliers of various creative media. For example, they will be able to advise upon and negotiate with printers if an agency is producing flyers for a client. However, when dealing with the major media (broadcast media, outdoor, and the press), this work is usually outsourced to a media agency which can advise on *media planning* and is normally large enough to negotiate prices down further than a single agency or client can. Modern agencies might also have a media planning department integrated, which does all the spot's planning and placements.

### **Production**

Without the *production* department, the ads created by the copywriter and art director would be nothing more than words and pictures on paper. The production department, in essence, ensures the TV commercial or print ad, etc., gets produced.

**Other departments and personnel**

In small agencies, employees may do both creative and account service work. Larger agencies attract people who specialize in one or the other, and indeed include a number of people in specialized positions: production work, Internet advertising, planning, or research, for example.

**Types of advertising agencies**

Ad agencies come in all sizes and include everything from one or two-person shops, small to medium sized agencies such as Traction (agency), large independents such as SMART and multi-national, multi-agency conglomerates such as Omnicom Group, WPP Group, Publicis, Interpublic Group of Companies and Havas.

**Specialist advertising agencies**

In addition to the full-service, general-line advertising agencies, there are also agencies that specialize in particular kinds of advertising: recruitment, help-wanted, medical, classified, industrial, financial, direct-response, retail, yellow pages, theatrical/entertainment, investment, travel, and so on.

**In-house advertising agencies**

Some advertisers believe that they can provide such advertising services to themselves at a lower cost than would be charged by an outside agency. An In-House agency is a team that focuses on one goal to sell the company's product, they will handle all aspects of the brand.

**Interactive agencies**

*Interactive agencies* may differentiate themselves by offering a mix of web design / web development, search engine marketing, internet advertising/marketing, or e-business/e-commerce consulting. Interactive agencies rose to prominence before the traditional advertising agencies fully embraced the Internet. Today, the most successful interactive agencies are defined as companies that provide specialized advertising and marketing services for the digital space. The digital space is defined as any multimedia-enabled electronic channel that an advertiser's message can be seen or heard from. The creation of sites such as Facebook, Twitter, Instagram and YouTube have sparked market interest, as some interactive agencies have started offering personal and corporate community site development as one of their service offerings. Due to the social networking explosion, new types of companies are doing reputation management.

**Search engine agencies**

Lately, pay per click (PPC) and search engine optimization (SEO) firms have been classified by some as 'agencies' because they create media and implement media purchases of text based (or image based, in some instances of search marketing) ads.

**Social media agencies**

Social media agencies specialize in promotion of brands in the various social media platforms like blogs, social networking sites, Q&A sites, discussion forums, microblogs etc. The two key services of social media agencies are:

- social media marketing
- online reputation management

**Healthcare communications agencies**

Healthcare communications agencies specialize in strategic communications and marketing services for the Healthcare and Life Science industries.

**Medical education agencies**

Medical education agencies specialize in creating educational content for the Healthcare and Life Science industries. These agencies typically specialize in one of two areas:

- Promotional education - education and training materials tied to the promotion of a given product or therapy
- Continuing medical education - accredited education and training materials created for continuing physician and medical professional education.

### **Effective advertising management**

To be an effective advertisement the manager must approach from market point of view. The information on nature, desire and demand of public should be at first hand and it should be kept in first priority while dealing with advertisement process. At this point, the data produced by marketing research is used to identify what types of advertising would be adequate for the specific product. The functioning of manager starts from market research continuing through advertising, leading to actual sales or achievement of objective, potentially including evaluation of the entire cost-benefits to the company involved. The relation between ad manager and client in the same environmental frame of audience must be cooperative in production of ad to be cost and product effective. As said by David Ogilvy once that the relationship between a manufacturer and his advertising agency is almost as intimate as the relationship between a patient and his doctor. Without effective advertising management, ad campaigns and public relations efforts tend to founder and produce little or no results.

Human mind is restless and it has no limit of demand and the achievement of what it dreamed for further persuade to search for another. The thirst of demand never quench by getting it, here Abraham Maslow's Hierarchy of Needs theory ruled in. The lowermost level of the theory or say physiological needs (basic needs) is most essential of all but when achieving this level, human being obviously look for next level i.e., the safety-physically, mentally and financially. As such, the demand or need of an individual gradually elaborated until it reaches self-actualization. The ad management always tries to fulfill the demand or need of audience and they manage to compromise the need with advertisement in every level of the hierarchy. Thus the market research, analysis and plan are necessary to development an ad for a product to promote or sale. Above all ad is for long time, the advertiser cannot update or chance the advertisement frequently as it cost lots of money to develop.

### **Functions of ad management**

1. Promote sales amongst present, former and future customers.
2. Retain the loyalty of present and former customers and building loyalty to brand name.
3. Develops and help in contributing towards the enthusiasm and confidence level to enhance in the organization.
4. Communicate with the consumers.
5. Innovate in the present existing 4Ps – Product, Price, and Place and Promote.
6. Organizing media campaign and know the right kind of media before launching of the product.
7. Know the target audience.
8. Think on Credibility, creativity and inspiration.
9. Precede action with marketing communication skill.
10. Identify 5 major decisions – Mission (objectives), Media, Message, Money and Measurement (result).

The position ad management can include supervising employees, acting as a liaison between multiple agencies working on a project, or creating and implementing promotional campaigns. Ad management incorporates various specialized sub-functions like media strategy, message strategy, media planning, media buying etc.

### Importance of picture in advertising

The populace of growing town and cities during middle age are illiterate in maximum even though advertisement could enhance their daily business no matter big or small. The daily activities of peasants or elites were very much intimate with advertisement and it was the credibility of advertising. The illiterate mass could understand the central self-explaining features of the product by the picture itself, for instance, a cobbler used a picture of boot which is associate with the trade and in the same case a goldsmith, blacksmith, and a tailor used images of diamond, horse shoe, or suit to be their self explaining features.

French newspaper *La Presse*, (1836) was the first to include paid advertising in its pages, the great leap could lower its price, increasing the demand and popularity among the readership which ultimately project the profit of the organization. The trend was later followed by the similar entities. But the advertising art work, copy writing, layout design were product of the same media house i.e., newspaper. Only when the advertising agency of N.W. Ayer & Son was founded in later 19<sup>th</sup> Century, the situation tuned into a drastic change like offered to plan, create, and execute complete advertising campaigns for its customers. By 1900 the advertising agency had become the focal point of creative planning, and advertising was firmly established as a profession. N.W. Ayer & Son was the first full-service agency to assume responsibility for advertising content. N.W. Ayer opened in 1869, and was located in Philadelphia. The establishment of ad agency brought the profession of ad management for its success execution. Advertising management process in fact helps in defining the outline of the media campaign and in deciding which type of advertising would be used before the launch of the product.

### How to manage advertising agency

1. Know the need of client and audience – it is very much important to work together according to the desire of the client for its satisfactory where the audience or the consumer’s demand must be kept in mind.
2. Counseling the employee of innovative ideas – educate the employee with new ideas to enhance the skills in work activities within the industry by organizing seminars and discussions on changing trend in advertising industries and giving regular advertising education.
3. Hunt fresh and talent – the demanding work load should be encountered by talent fresher who are young and energetic to withstand the unwanted circumstances with patience.
4. Open-ended source – the agency should not ignore the ideas and suggestions from either freelance ad designer or civil ad experts who are not in pay roll to clearly view the audience demand in market as they are in continuous contact with audience in market.
5. Budget – financial adjustment is core unit in ad agency, the demand ad of client must be within the limit of affordable package. Cooperate with ad account staff to work on the budget and to assess the firm's spending and correct any overspending.
6. Communicate – regular update the mail of the agency, regular meeting of the staffs, market research, first hand information from audience, and discuss any interoffice issues or problems and help you establish your position as a manager.

### Services rendered by an advertising agency

Advertising in modern world is a very specialized job and it became a profession now-a-days. The endless demand of advertiser for an effective advertisement gave birth to ad agency, where the ad professionals explore themselves with talent controlled by a manager in every aspect. Ad agency itself is a big service tp promote the product and services. A brief study of several services render by an ad agency may be given hereunder:

1. Timely presentation of ad to the satisfaction of advertiser.
2. Boon to small and medium sized units.
3. Sound appropriation of funds.
4. Conducting market research.
5. Non advertising activities.

### **Problems and prospect of advertising management**

The impact of had been a matter of considerable debate and various claims have been arising in different context. Media is the medium which is available indoor and outdoor, as well children too and the impact of ad in media never deprive the children but betray them. For instance, the brand promotion of luxurious and inner clothes ad involve descent costumed super models, brand ambassador with cigarette, hard drinks, alcohols etc., pressure the tender mind set of young children to some extent.

Diverted a little from such issues, we do have social ads which are necessary but censor is highly advisable. Social ads regarding HIV/AIDS, contraceptive pills and devices also put another burden in ad environment. The ideology of such ad approaches with positive concept but no parameters are available so far to reach only to target audience.

Advance in marketing with the invention and innovation of new media like internet, social network, blogs etc., enhances the affect of ad reaching up to individual level. As such the pop up, flash, banner and email ad hurdles the person who use to work on internet and its applications for some other important purposes. There have been increasing effort to protect the public interest by regulating the content and reach of advertising. Some examples are ban on Tobacco ad to children under the age of 12 imposed by Swedish government in 1991. In context of country like India, is 12 yr the right age of such regulation or do we need to increase the age limit? Controversies while debating about the banning of tobacco or cigarette ad is obvious. The common claim from cigarette manufacturer was that cigarette ad does not encourage people to smoke who would not otherwise. On the other side the opponent claims that cigarette ad does in fact increase consumption. For instance, the tobacco industry is required by law in India and Pakistan to display warning cautioning consumers about the health hazards of their products. Every films project in India also carries the caution message when smoking scenes are on screen.

Regarding food ad (specially fast foods, chips like items and soft drinks) the Kaiser Food Family Foundation in February 2004 suggested that food ad targeting children was an important factor in the epidemic of childhood obesity while the motive of food manufacturer was to sale the product at maximum. In many countries - namely New Zealand, South Africa, Canada and many European countries - the advertising industry operates under certain code of advertising standards. The general aim of such codes is to ensure that any ad is legal, decent, honest and truthful. In UK self regulatory organization intent upholding the standards or codes like the Advertising Standards Authority.

### **False AD**

Deception ad is an act of deliberately misleading a potential client about a product, service or a company in general by representing false or misrepresenting information or data. It is a type of fraud or may be considered as hoax. False ad is a crime. In print, such message is carried using small print and in radio the equivalent is fast talk. Store advertises a 'Sale' price and that is not the price at which it is actually sold for. Ad title with 'buy one get one', 'limited offer', 'free', 'half price', 'on sale', and 'special' sale in offer are only the tactics to persuade the audience and buy more or additional multiples of the product by the

customer at large. 'Half price' forces us to buy and never give us a chance to reconsider even if we do not like it. And such sales are plus point to the manufacturers.

### Conclusion

Advertising is a form of marketing communication which pursues the customer to act upon the products or services. In the marketing system the affectivity of ad can be achieved at large with the involvement of managerial activities. Ad management is the study of the system heavily focused on the analysis of the audience, identification and selection of target audience, market research, comparison of competitors, development of advertisement, decision making and campaigning. Above all, coordination of several units in ad production is very essential.

The management activity is a huge work load, involving vertical communication in the organization as well as the horizontal cooperation with the government, client, media and budget. Advertising is not a new phenomenon in today's materialistic world. Advertising is account and medieval times were crude when measured by present day standards. Though, the objectives were the same as now. Generally before the advent of printing press, the crude form of advertising used trademark, sign or signboard and town criers. Early printing advertising serves as a existing link between the crude form of advertising and modern advertising. 'Mercuries', in the middle of 17<sup>th</sup> century, was the first newspaper comprising solely advertisements appeared in England. Modern advertising came in the later half of 19<sup>th</sup> century. There were so many socio-economic advances which led to the development of modern advertising, such as industrial revolution, need for communication and transport, need for education, development of ad agencies and advent of radio and television.

The advances in advertising is due to the innovation in the pre existing activities of management like personal selling, non-personal selling, sales promotion, publicity and public relations, tradeshows, direct selling, product placement, brand recognition, product management, pricing and involvement of brand ambassadors.

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**Cinema and Social Transformation:  
Decoding the public perception on role of Hindi Cinema**

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### Abstract

*Despite its vacillation between the two extremes of sometimes being awfully responsible and at others outright sensational, Indian cinema continues to mirror social reality. It is overwhelmingly believed that cinema plays a social reformer to which much of the social transformation in India can be attributed. Of late, the drive to link box office returns as a success parameter and the resultant commercialisation of cinema have undermined its social theme carrier role. The commercially driven attempts to cater escapist and fantasy-oriented entertainment raise questions about the impacts of social cinema, especially in driving social change. This paper attempts to answer this question through a social survey on impacts of cinema in India.*

### Introduction:

The Indian feature film industry has turned into a centurian through an awe-inspiring journey. It was in 1912 the first Indian feature film 'Pundalik' was released followed by the Dhundiraj Govind Phalke's fully indigenous feature film 'Raja Harischandra' in 1913. Indian cinema kept on adding innovative features- both technical and artistic, from time to time to emerge as one of the largest and most influential film industries in the world. The Lumiere brother's camera, projector, and screen have undergone metamorphosis to a stage of cinema's complete digitalization, thanks to innovations in technology. The transformation in characterization and sequencing of narratives is no less important, and so also the cinematic themes. The French brother's 'cinematograph', is often termed as 'second opium' for the film goes in certain parts of the country. From a stage of being viewed as an art, culture, and entertainment cinema has gradually emerged as an industry driven by profit. The change, indeed, is amazing. But, among the few features which continues to be nurtured is cinema's role as a tool of social transformation.

Filming activity in India started by the turn of the 20th century, the earliest short films being photographed in India included such titles as 'Cocoanut fair' 'the Wrestlers' 'Splendid new views of Bombay' and 'Taboot procession'. Harishchandra Sakharam Bhatvadekar shot a 'wrestling match' and 'training monkeys by wandering madaris' as India's first 'factual films' also called 'topicals'. India's first fully indigenous full length feature film Raja Harischandra by Dhundiraj Govind Phalke cast the character of the legendry king Harischandra only to be a resounding success. The earliest film to have a contemporary theme "England Returned" (Bilet Pherat) made by Dhirendranath Ganguly in 1921 caricatured the British educated Indians. The production of talkies beginning with Ardeshir Irani's Alam Ara in 1931 boosted the growth of Indian film Industry's steady rise.

Attempting to capture the precarious socio-economic conditions of the country on celluloid, the film makers in 1930s and 1940s tried to reflect tough social issues on screen or used the struggle for Indian independence as a backdrop for their plots. For the unparalleled efforts to mirror social issues on cinema of the period the 1930s and 1940s is known as the golden era of Indian social cinema. With India attaining freedom, the issue emerged as a popular topic for Indian cinema makers. Films like Majboor, Shaheed, Samadhi, 26 January, to name a few rode in popularity.

The 1950s saw success of lavish romantic musicals and melodramas which continued to the 60s and early 70s, of course action films as a distinct genre made their appearance. By mid-1970s, gritty, violent films about gangsters and bandits had their sway. The 1990s witnessed the return to family-centric romantic musicals. Thus, patriotic themes made way for social reform, which undergoes change to embraces fashion

of the day while still carrying messages of social reform, and then it turned out to a fighter to protect the institutions of democracy and freedom.

A gamut of issues got representation in Indian cinema—from freedom to unemployment, from poverty to exploitation, from dowry to women's emancipation, from social conflict to national integration, from education to fantasy oriented entertainment. With the transformation of the society, the issues confronting it kept on changing and so also the themes adopted for film making.

### Social Issues and Indian Cinema

Cinema is a mirror of social reality holds good beyond doubt if one looks back at the thematic treatment of India's mainstream cinema. From the very early years, Indian feature film developed the admirable ability of focusing on different facets of Indian life. The cinema's concerns with social problems continue to be overtly expressed from the thirties, right through to the sixties, in a handful of most significant films.

Hindi cinema's golden period in the thirties and the forties did bring forth films not merely presenting but tackling burning issues. How intellectual labour fights almighty capital, how young girls revolt against marriage with an old man, how life supersedes love, how inter-communal bliss is thrown asunder by the outside forces, how widows could be remarried and fallen women resurrected, how dowry could lead to tragedy and how convicts could be reformed, how the veneer of westernizing could ruin marriage and friendship, how the rural economy could be freed from the clutches of landlords and money lenders, how the untouchables and other underdogs could be given a more humane life and several such thorny problems were flashed across the country's screens. In case of fatalism and tragic end, it was a mute protest meant to arouse the collective conscience against the various barriers. Films which talk so directly and movingly about the wrongs of society went on to influence it and shape it along better lines.

During the silent era, Dharendra Nath Ganguly's film 'The England returned'(1922) was used as a means to get the audience to think of a social situation in which Indians had been imitating their foreign rulers and creating for themselves new problems within their own society. In 1925, Baburao Painter made the film 'Savkari Pash' which painted an extremely realistic picture of the Indian poor, in the rural vast land, focusing on rural-indebtedness, feudal oppression, the poverty of the peasantry and a multitude of their problems. V. Santaram and Kamaladevi enacted the role of an oppressed farmer couple having to suffer both famine and the oppression of the Zamindari system.

The Film *Achhut Kanya* (1936) protested against the caste barriers and religious bigotry and suggested inter-caste marriage as a way out. Dealing with the social position of Dalit girls, the story revolves around the unhappy love affair between Kasturi (Devika Rani), a harijan girl and Pratap (Kumar), a Brahmin boy. Their relationship being opposed though rumor and violence till the end to maintain a 'traditional', oppressive morality.

Indian cinema raised the issue of Hindu widow remarriage in *Bal Yogini* (1936); protested against marriage of young girls with old persons in *Duniya Na Mane* (1937) and urged against economic and social disparity in *Adhikar* (1938). The problem of rural indebtedness was narrated in *Dharitri Ke Lal* (1949); and drew attention on the problems of alcoholism in *Angoori* (1943). The issue of untouchability was highlighted in *Malla Pilla*, while widow remarriage was the backdrop of *Sumangali*. The ills of Zamindari system were highlighted in *Raitu Bidda* (1940), while the problem of the educated unemployed were best described in *Vande Mataram*(1948).The problems of unwed mothers was narrated in film *Devta*; while the malice of dowry was exposed in *Dahej*(1950). 'Aurat', 'Mother India', 'Do Bigha Zamin', 'Sujata', 'Ganga Jamuna', and 'Mujhe Jeeno Do' are eloquent testimony to Bollywood's social concerns.

*Duniya Na Mane* (1937) was a challenge to the feudal system and a courageous attempt against gender discrimination and child marriage. The basic storyline revolves around a young woman, *Nirmala* (Shanta

Apte) rebelling against her marriage to a much older widower, *Kaka saheb* (Keshavrao Date), as was the practice in those days. It was one of the first films to touch upon the issue of widow remarriage

*Do Bigha Zameen* (1953), narrates the evil sides of Zamindari system through the story of a farmer who is not willing to let go of his ancestral land in the hands of the landlord who is hell bent on snatching his last possession. The oppressed farmer (Balraj Sahni) goes to Calcutta to make 65 rupees to pay back the landlord for a loan that he had taken years ago for which he has been paying interest for years too. He returns to release his land only to see a factory being built on his last possession and helplessly returns.

In *Mother India* (1957) the title character, a widowed mother of two sons living in a patriarchal village in India, interpreted as a common icon for the emergent Indian nation in the early 20th century, sees through the social and cultural changes taking place in India shortly after independence. *Hare Rama Hare Krishna* (1971) has the back drop of the Hippies culture prevalent in the seventies in Nepal and connecting areas of India, etc. The film portrays a brother (Dev Anand) searching for his sister (Zeenat Aman) only to find her in Kathmandu (Nepal) along with some hippies being lost in the world of drugs and intoxication.

The film *Prem Rog* (1982) dealt with the social issue of widow remarriage to emerge as a mile stone in social film making. Devdhar (Rishi Kapoor), a poor orphan under the obligation of a Thakur, falls in love with his daughter Manorama (Padmini Kolhapure).

But owing to the difference in their social status Manorama was made to marry a rich Thakur who dies only to leave her a widow. Devdhar tries to bring smile back in Manorama's face even at the cost of facing the wrath of the Thakur who believes that widowhood is a curse. Suggesting rejecting the caste barrier the film narrates a man's love towards a woman who is a widow and of a higher status.

Considered as a landmark the film *Bombay* (1995) dealt with the issue of a Hindu boy marrying a Muslim woman at a time when distrust suspicion between the two religious groups was at its crest. Based during the time the Babri Masjid was broken down and the riots that followed which shook many parts of the nation, especially Bombay (now Mumbai).

The film *Chandni Bar* (2001) narrates lives stories of the Bar girls of Bombay, through the struggle of a girl through her life first during her days as a dance bar girl, thru' marriage and then eventually as a mother.

The film *Taare Zameen Par* (2007) raises the issue of imposition of parental expectation on school going children eventually increasing stress on them by narrating the parental stress on a boy suffering from dyslexia. *Taare Zameen Par* drives home a strong message, making you empathize with the kid, making one realise that some of the renowned geniuses were once scoffed at, but the world had to bow down to their intellect later. In a nutshell, the film is wakeup call for every parent. Based on a similar theme the film *3 Idiots* (2010) raise the issue of student peer pressure and how to deal with it. The list continues to expand as india emerges as worlds most prolific film producinf country in the world with more than 1250 films a year.

### **Social Impacts of Films**

Any discussion on films and society confronts a vital question 'dose cinema have any impact on the society'. There are two schools of thought on this issue among film makers. One line of thinking believe that films can never affect or reform the social body or the events taking place within it, but the other believes that the medium does have a direct or indirect impact on social streams, even though it may not be immediately perceptible (Ranggonwalla,1995). The former cites the example that 'just after a couple of excellent anti-war films were exhibited, the second world war engulfed humanity' hence cinema cannot and should not offer any solutions for social problems raised by its writer and directors, by its content and style. The mere exposition of the problem is enough and there ends cinema's artistic obligation as well as compulsion. The later, however, stretches cinema's role further to promote a thought process and line of action whereby the

viewers are provoked into trying a change for the better. Films, which talked directly and movingly about the wrongs of society, go on to influence it and shape it along better lines.

The most important contribution of cinema to society is that by sheer usage it has grown to be a standard reference for most kinds of questions and situations, where elementary knowledge and practice are needed (Rangoonwalla, 1995:7). The mass mind picks up such points largely and stores them in some mental corner, to be reactivated while seeking or giving answers and guidance. Some of the life patterns and conclusions propagated by them could be having social repercussions below the outer of everyday life. Violence, crime and sex are made to look easy and frivolous, without much of retribution to follow.

The magic of cinema is virtually unfathomable. The very mention of cinema conjures up a rainbow of captivating images. A vital aspect of Indian cinema is its unifying character. The Indian films have been subtly albeit consistently promoting the ideas of national integration and communal harmony. A part of the socio-economic cultural transformation can be attributed to the cinema as films usually generate social mobility, fluidity and an overall sense of oneness among people of different backgrounds (Rangoonwalla, 1995:7). The society is ripe with cases of crimes and criminals being emulated from the screen and so also the attitude to suicide as a way of dejection, mostly in love. Fashion including smoking and drinking, in many cases, are inspired from cinema characters. The vast fan followings of stars like Rajesh Khanna, Amitabh Bachhan, Mithun Chatkrabothy are eloquent testimony to the social impacts of films.

A study by Dr. Sativa Bhakry shows that Cinema can play both positive as well as negative roles in society. It can have positive impacts in terms of providing entertainment, enhancing information and knowledge, sensitizing people about urgent issues of society, in creating sociability and offering catharsis. It offers release from tensions of daily life. Cinema can also play an equally negative role in teaching wrong values, generating social and sexual violence and crime, providing escape from reality into a dream world of fantasy instead of facing up to the problems of life, encouraging adoption of destructive role models and in encouraging cynicism about social institutions (Bhakry, 1995:71-76).

While emphasizing the role of cinema as a vehicle of modernism, India's first Prime Minister Pt. Jawaharlal Nehru has also advocated some amount of social control to ward off its bad effects (Vasudev, 1978:107). Actor turned Member of Parliament Satrugna Sinha claims that "in a country like India films reach the widest possible and most diversified audience. As a medium of mass communication it can exercise the most tremendous and potent influence on the public (TOI, 2006). John Dayal has accepted the social impacts of films when he claimed that uncontrolled exposure to sex and violence on the screen, will infest the society with unruly elements with hardly any care for our social values and traditional tenets, which will eventually lead to chaos and anarchy in the society (Dayal, 1987:61).

### **Research Design and Methods**

Analyzing a complex issue like social impacts of films demands a multidisciplinary approach. A historical review of the Hindi films reveals the presentation of social issues in contrast to other issues in Indian cinema. A review of cinema as a means of artistic expression provides pertinent clues about the social impacts of cinema. The existing theories on film-society linkages, the research studies on social impacts of films, in addition to the study of the legal back ground mentioned above reveals the ideal limits of artistic expression and moral decency in India.

Of late, growing recognition of freedom of expression as a fundamental human right and the arguments against any kind of restriction on that right, coupled with the digital communication technology enabled scope for duplication and delivery of contents questions afresh the role of social films, of course, the socio-cultural conditions of a nation is an equally important factor. So it is the public opinion, defined and redefined by the changing socio-cultural environment that can be a real indicator of the social impacts of films and the need for films on social themes in the country. As such, the study primarily builds on the social survey method of research, a pre-structured questionnaire being the principal tool of data collection. The

opinion survey constitutes the primary data, where as the secondary data culled from newspapers, journals, books and of course the Web provides significant input to the study.

The universe for the study primarily comprises the academic community, including students, teachers and other academic staff of the universities. To represent the academic community Berhampur University (Odisha), Aligarh Muslim University (Uttar Pradesh), and Gauhati and Nagaland universities in the North-Eastern Parts of India were selected. The sample respondents were selected applying the stratified random sampling method. The academic community of the selected universities were identifies as three distinct groups- students, teachers, and academic staff of which 100, 40, and 20 respectively were selected randomly to constitute the sample for the study. While selecting the respondents gender and age have been kept in mind to make the sample a true representative of the universe, despite majority of respondents being post graduate students. All the 160 sample respondents so selected were administered a pre-structured questionnaire comprising 15 questions on various aspects of filming practices and impacts of films on the society in India. The researcher could collect a total of 128 completed questionnaires of which 80 representing the students, 32 representing the teachers and 16 of the other academic staff. The responses so collected are codified and presented in tables 1-7.

The codified and tabulated opinions are analysed using simple statistical techniques including the weighted average method. The alternative responses (say N) to a question are assigned priorities from 1 to N by the respondents. The responses from 1<sup>st</sup> to N<sup>th</sup> priorities are assigned weightages N to 1 respectively and are multiplied by their respective frequencies  $n_1, n_2, n_3, \dots, n_{N-1}, n_N$  (number of respondents giving the same priority to a response). The weightage of each priority of a response are added to calculate the total weight age of a response. As such, the total weightage of a response is calculated to be:

$$TW = NXn_1 + (N-1)Xn_2 + (N-2)Xn_3 + \dots + N-(N-2)Xn_{N-1} + N-(N-1)Xn_N$$

$$= NX(\text{1st priority frequency}) + (N-1)X(\text{second priority frequency}) + (N-2)X(\text{3<sup>rd</sup> priority frequency}) + \dots + 2(N-1) \text{ th priority frequency} + 1(N\text{th priority frequency})$$

The extracts of the personal interviews of a number of Bollywood<sup>1</sup> personalities including actors, directors, producers on the issue of cinema censorship, published in sections of the media, have been incorporated to represent the views of the Indian film industry.

### Public Perception on Impacts of Social Cinema

The respondents were asked to mention the kinds of impact films have on society by selecting the appropriate alternative. The responses so obtained are presented in table-1, which evinces that 14.84 % of the respondents feel that films have positive impact on the society where as 20.31 % of them feel that films have negative impact. But a whopping majority (53.90%) of them agree that films do have impact, positive, negative or both, on the society. 07.03 % does not see any impact of films, where as 3.91 % have no idea about social impacts of films.

**Table-1: Does cinema have any impact on society?**

Strong impact	Moderate impact	Marginal impact	No impact
24 (25%)	56(55%)	16(15%)	04(5%)

**Table-1-A: What kinds of Impact does films have on the Indian Society?**

Response	No of Respondents	% age
Positive Impact	19	14.84

Negative Impact	26	20.31
Both positive and negative impact	69	53.90
No impacts	09	07.03
Don't Know	05	3.91

The respondents were asked to mention in order of preference the mentioned positive impacts of films on the society. The responses presented in table -2 reveals that the respondents strongly believe that films do have positive impacts in sensitizing the people about urgent social issues. The respondents are also impressed with the role of films as an entertainer. What closely follows these are films release tension and they keep the audience informed and educated on important issues confronting the society.

**Table-2: Positive Impacts of Films**

Impact	1 <sup>st</sup> priority	2 <sup>nd</sup> priority	3 <sup>rd</sup> priority	4 <sup>th</sup> priority	5 <sup>th</sup> priority	Total weightage	Rank order
Inform and educate	11(12.5)	13	22	28	14	243	2 <sup>nd</sup>
Entertain	25(28.41)	27	22	12	02	325	1 <sup>st</sup>
Sensitize about urgent social issues	25(28.41)	26	24	11	02	325	1 <sup>st</sup>
Instil positive values	09(10.23)	07	13	27	32	198	4 <sup>th</sup>
Release tension	18(20.45)	15	07	10	38	229	3 <sup>rd</sup>

TW (Total Weightage) = 1<sup>st</sup> priorityX5+2<sup>nd</sup> priorityX4+3<sup>rd</sup> priorityX3+4<sup>th</sup> priorityX2+5<sup>th</sup> priorityX1  
R (Rank) = rank of total weightage

**Table-3: Negative Impacts of Films**

Impact	1 <sup>st</sup> priority	2 <sup>nd</sup> priority	3 <sup>rd</sup> priority	4 <sup>th</sup> priority	Total weightage	Rank order
Teach wrong values	21(22.10)	27	26	21	238	2 <sup>nd</sup>
Promotes sex and violence	28(29.47)	25	26	16	254	1 <sup>st</sup>
Provide escape route from real problems to a dream world	22(23.16)	18	23	32	220	4 <sup>th</sup>
Encourage destructive role models	24(25.26)	25	20	26	235	3 <sup>rd</sup>

TW (Total Weightage) = 1<sup>st</sup> priorityX5+2<sup>nd</sup> priorityX4+3<sup>rd</sup> priorityX3+4<sup>th</sup> priorityX2+5<sup>th</sup> priorityX1  
R (Rank) = rank of total weightage

Among the negative impacts of films presented in table-3, promoting sex and violence tops the list. The audience closely believes that films provide an escape route from real problems to a dream world. The third major impacts mentioned are teaching wrong values, and encourage destructive role models.

A question was asked regarding what should be the primary goal of film making. The respondents were asked to mention the mentioned alternatives in order of priority and the responses so obtained are presented in table-4.

**Table-4: How does the fantasy part of a film affect its social theme carrier role?**

Diminishes impact of social message	Enhances the impact of message	Does not alter real impact of message	Any other
30(60%)	15(10%)	15(30%)	-

**Table-5: What should be primary goal of film making?**

	1 <sup>st</sup> Priority	2 <sup>nd</sup> priority	3 <sup>rd</sup> priority	4 <sup>th</sup> priority	5 <sup>th</sup> priority	Total weightage	Rank
Profit generation	19(14.84)	17	21	28	43	325	5 <sup>th</sup>
Presentation of social issues to public notice	23(17.96)	27	18	22	38	359	4 <sup>th</sup>
Generate Social Change and development	39(30.47)	36	28	17	08	466	1 <sup>st</sup>
Eradication of social evils	21(16.40)	23	29	34	21	373	3 <sup>rd</sup>
Promote pro-social values	26(20.31)	25	32	27	18	398	2 <sup>nd</sup>

TW (Total Weightage) = 1<sup>st</sup> priorityX5+2<sup>nd</sup> priorityX4+3<sup>rd</sup> priorityX3+4<sup>th</sup> priorityX2+5<sup>th</sup> priorityX1  
R (Rank) = rank of total weightage

Data in table-5 transpire that film maker's first and foremost artistic obligation should be to try for positive social change through films, closely followed by the goal of promoting pro-social values. Notably, the artistic obligation of creatively presenting a social issue before the public without expecting or suggesting any social change from it, which is the line of thinking of the Avant Garde film makers finds third priority among the respondents. Equally significant is that the audience suggests profit generation to be the least preferred goal of film makers. Of course, fulfilling the other goals will automatically lead to profit maximization.

**Table-6: What can be attributed to increasing Sex and violence in Indian Cinema?**

Reason	1 <sup>st</sup> priority	2 <sup>nd</sup> priority	3 <sup>rd</sup> priority	4 <sup>th</sup> priority	5 <sup>th</sup> priority	T W	Ran k
Viewers are obsessed with sex	08(6.25)	16	45	43	16	298	3 <sup>rd</sup>
Film makers are obsessed with sex	05(3.91)	23	20	55	25	312	4 <sup>th</sup>
Viewers & film makers are obsessed with sex	48(37.5)	42	26	10	02	508	2 <sup>nd</sup>
Commercial success of sex/violence cinema	64(50.0)	43	16	04	01	549	1 <sup>st</sup>
Any other	03(2.35)	04	21	16	84	210	5 <sup>th</sup>

TW (Total Weightage) = 1<sup>st</sup> priorityX5+2<sup>nd</sup> priorityX4+3<sup>rd</sup> priorityX3+4<sup>th</sup> priorityX2+5<sup>th</sup> priorityX1  
R (Rank) = rank of total weightage

The respondents were asked to mention, in order of priority, five causes for sex and violence becoming an indispensable parts of India cinema. The priorities of a preference are assigned weightage points from 5 to 1 and are multiplied by the respective frequencies and the products are summed up to calculate the total

weightage. Ranks are assigned according to total weightage as presented in table-6. Data in table evinces that commercial success of films is found to be the primary reason for excessive sex and violence in Indian cinema, closely followed by the reason that both viewers and film makers are obsessed with sex. Viewers and film makers are obsessed with sex finds 3<sup>rd</sup> and 4<sup>th</sup> rank respectively.

**Table-7: Growing violence against screening of films can be attributed to:**

Cause	1 <sup>st</sup> priority	2 <sup>nd</sup> priority	3 <sup>rd</sup> priority	4 <sup>th</sup> priority	TW	Rank
Growing public concern for perceived cultural dilution	32(25.0)	33	34	29	324	3 <sup>rd</sup>
Immature cultural understanding of the agitators	44(34.38)	48	30	06	386	1 <sup>st</sup>
Politicisation of cinema and culture	39(30.47)	36	26	27	343	2 <sup>nd</sup>
Others	13(10.16)	11	38	66	227	4 <sup>th</sup>

TW (Total Weightage)=1<sup>st</sup> priorityX5+2<sup>nd</sup> priorityX4+3<sup>rd</sup> priorityX3+4<sup>th</sup> priorityX2+5<sup>th</sup> priorityX1  
R(Rank)= rank of total weightage

The responses to a question on factors primarily responsible for growing incidents of violence against shooting and screening of films presented in table-7 shows that immature cultural understanding of the agitators is believed to be the primary reason, closely followed by politicisation of cinema and culture, and growing public concern for perceived cultural dilution as the major reasons for the growing violence.

**Table-8: Ethical values which should be followed in film making**

Ethical Value	No of Respondents	As % of total
Respect for the social, moral and ethical values of the Indian society	39	30.47
Films addressing social issues	35	27.34
Cultural loyalty in film making	19	14.84
Restraint on sex and violence	11	8.59
National integration and character building	14	10.94
Others	10	7.81

Asked to suggest three ethical values for the film makers to follow, the respondents suggested several values to be incorporated into film making (table-8), which summarises as follows: majority of respondents favoured the protection and promotion of social, moral and ethical values of the Indian society, and to promote Indianness above all (24.22%). This was closely followed by suggestion for Indian films addressing social issues (21.09%), unquestioning cultural loyalty in film making (11.71%), promotion of social reform and development (7.81%). Some respondents suggested for emphasis on art and culture and restraint on showing undesirable sex and violence scenes (6.25%). Films should promote national -integration and a sense of character building (8.59%), promote democracy by addressing the problems and issues of the voiceless, down trodden and discourage exploitation of poor (5.47%).

**Table-9: The most preferred movie type:**

Social	Comedy	Fantasy	Others
20(20%)	34(35%)	16(15%)	30(30%)

The data in table-9 reveals that 20 percent of the respondents prefer social films against 35 percent having preference for comedy films. 15% prefer fantasy.

**Table-10: The most remarkable movie**

Tare zameen par	3 idiots	A Wednesday	Fashion	others
24(25%)	20(20%)	20(20%)	30(10%)	26(25%)

Data in table 10 evinces that 25 % of the respondents consider Tare Zameen Par as the most remarkable film they have seen, followed by Fashion as the second most remarkable film. *3 Idiots* and *A Wednesday* were the third most remarkable film according to the sample respondents.

### Conclusion

The foremost role of cinema in society ought to be is to provide entertainment, impart education and teach positive values. It can project nationally desirable ideas and aspirations and help in the healthy growth of a nation. It can creatively portray social issues to strengthen pro-social behaviour which can eventually lead to social harmony. It can also promote debate on emerging social issues to accelerate social transformation. In addition, it is equally important to check undesirable, unhealthy and dangerous ideas getting promoted. As its mirror Indian films have endeavoured to represent the issues confronting the Indian society. They have creatively presented social issues of the time before the public to enlighten them, to ponder over them, to logically think, and to contribute to a scientific society devoid of social evils practices. The Indian films were at the crest in terms of discussing social issues during the 1930s and 1940s. While seeking to protect its unique socio cultural values, films have been instrumental in instilling pro-social values and generate social change. Despite the film makers being divided on the issue of impact of films on society, popular perception overwhelmingly support that films have both positive as well as negative impacts. Commercialism is not necessarily in conflict with socially desirable themes; rather they may complement each other if properly balanced. It is, therefore, reasonably expected that the Indian film makers would continue to represent social issues in their films despite the economic constraints of earning profit for their growth.

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