INTERNATIONAL JOURNAL
OF
COMMUNICATION DEVELOPMENT

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IJCD

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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, inter-disciplinary and especially comparative perspectives.

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FROM THE EDITOR'S DESK

As we sit to compile this issue, it is time to give some good news. International Journal of Communication Development (IJCD) is on the latest list of UGC approved journals.And this not only motivates us as a team but also as perpetrators of good and quality research in communication. It also increases our responsibility manifold.

As Editors our responsibility to maintain the integrity of the published literature is supreme and we have decided to publish errata or corrections if any significant discrepancy is identified. Editors are responsible for monitoring and ensuring the fairness, timeliness, thoroughness, and civility of the peer-review editorial process.

We expect the authors to be accountable for the presented data in their submitted articles along with taking the responsibility of the significance. The authors are expected to present genuine original outcome of their research, and an appropriate and relevant citation should be considered while representing the data and documenting the discussion.

Mass Communication is a method of inquiry and serves the purpose of playing the role of a public service machinery in the dissemination and analysis of news and information. Keeping this in mind the scope is wide and aim is to publish high quality articles in IJCD. We provide an opportunity to share the information among the fraternity of mass communicators and researchers.

One field of research which IJCD will actually like to encourage is social media. So much a part of our lives and so less researched. Let's try to make this field an important area of study and discussion. Along with it will come cyber journalism and online security?

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

FILMS ON T.V. - VIEWING HABITS OF YOUTH
(A Comparative Study of Delhi and Meerut)

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Introduction

It is often said that 'Seeing is Believing'. And as far as seeing is concerned, who would have ever imagined that seeing things in motion on a screen would ever be possible. Earlier, it was thought that the moment once gone is gone forever. But, the time is no longer the same. **With the advent of motion pictures, one has got the leverage to get a glimpse of the times gone by, in motion.**

Talking about motion pictures, what first comes to our minds today is a number of colourful images which are mostly from the films that we must have watched one or the other time. Unknowingly, films become an integral part of our lives. Rather, **it would not be exaggerating to say that films depict a part of our lives, on screen.**

The films that we see today have evolved over a century, and not just that, they have been able to capture the minds as well as hearts of the audiences, particularly the youth, for whom films are no less than a legacy. It is because of the fact that films are the pioneer medium to combine both the audio and visual, i.e. it has managed to cater to the eyes and ears, both at the same time, which no other medium could do so well.

Films have contributed greatly in the way our society has evolved in the last century by influencing the way we live or perceive the world around us. When on one side, film is said to be one of the most potent mass mediums, on the other hand, it is equally true that it is not as immediate as the other mass mediums like newspapers, T.V., or radio. But, it certainly reaches a large mass over a relatively long period of time. Thus, even if it takes time initially to create its place in the minds of the audiences, once the same is done, it manages to create a long lasting impact on the viewers.

As soon as the term film is heard, a large 70mm celluloid screen comes to our minds. Presently, the time is that where films have become synonymous to theatres or multiplexes. But, equally rational is the fact that watching films on theatres or multiplexes is an expensive task while on the other hand watching films on T.V. is comparatively cheap. For an average middle class family, going to a theatre four or five times a month is not possible, keeping in mind the expense of the same. Thus, even if one wants, it is not always possible to go a theatre every time a new film is released. But, there is nothing to feel sad about it, as now - a - days, films are easily available on T.V after just a few months of its release on the theatres. Also, we have many T.V. channels showing films, rather new films on T.V.

There are several channels that show films round the clock. The prominent television channels showing films regularly include Zee Cinema, Filmy, B4U Movies, Star Gold, Zee Classic, Star Movies, Movies Now, Star Select etc. The above mentioned channels are just a few of the lot. Keeping these channels in mind, we can easily say that ample films are being shown on T.V. every day. Even some channels are showing films all the time or full time, i.e. dedicated film channels are also available on T.V. This is so because of the huge demand that exists for films.

A variety of T.V. sizes ranging from 21 inches to about 75 inches or even more, from flat screens, LCD to LED displays etc. are available in the market which not only have managed to grab the eyeballs, but have also led to give the pleasure of watching a film in one's home and comfort zone. Although, the visual pleasure given by the television is not equal to that of the theatre, but, undoubtedly, **television has a huge potential as a medium of mass communication.** It has evolved technologically to come forward as a substitute to the visual pleasure that was earlier only limited to the film screens (theatres).

The potential of television as a mass medium cannot be overlooked by anyone. There is no doubt about the fact that television is a technologically powerful device and at the same time, a pervasive medium of mass communication. Television is also considered as the mirror of a nation's personality. It has the capability to recall the past, put light on the present and give a glimpse of the future of a society. This role of joining the past, present and the future of a society by television have become all the more relevant to a country like India which has numerous diversities, both culturally and socially. Above all, India has more than 50% youth population. The curiosity that they have is easily satisfied by T.V. by its all - time information flow. This has made T.V. hugely popular among the masses, particularly the youngsters.

Problem and its Context
The prime focus of the research is to study the viewing habits of films on T.V. by the youth. For the same and to achieve a more comprehensive result, a comparative study of Delhi and Meerut is conducted by the researcher.

Today, we are surrounded by a number of gadgets in various forms that have become an integral part of our lives. With the advent of new and more sophisticated technology in the form of bigger screen size, T.V. sets and sound systems, the youth prefers to view films on T.V. than on theatres or multiplexes. **This habit of preferring T.V. over theatres to view films is directly hitting the India film industry and is cutting down their income badly.**

With the pace that T.V. is gaining popularity, the day might come when there would not be a single viewer at all to see films on theatres/multiplexes. By saying the same, I am not at all against watching films on T.V., but, I feel that films are made for the big screen/theatre/multiplex viewing. If we are not watching the same on big screen/theatre, we are not doing justice with the film.

Just like the joy of riding a car cannot be achieved by riding a scooter, similarly, the joy of viewing a film on big screen/theatre cannot be achieved by viewing it on T.V. So, by watching films on T.V., on one side, we are compromising with our viewing enjoyment and on the other side, we are creating a problem for the film industry.

Undoubtedly, the bond that we have developed with T.V. as a medium of communication over the years, owing to its proximity, is still not same in case of the distant theatres/multiplexes. **But, viewing films on T.V. has created one more very serious problem which is of the piracy of films.** Now-a-days, CD players and DVD players are very cheaply available in the market and also when taken on rent, they cost just like peanuts. One can buy a local CD player for ₹ 1000-2000/- and a pirated film disk for ₹ 25-35/-. So watching films on CD player is very cheap. Same is the case with Dish T.V. One has to pay ₹150- 300/- as a monthly rental. Cable T.V. provides sufficient number of films to its

households. Also, the efficiency of a cable operator is measured by the fact that how early it could show the new released movies on the cable channels. Isn't it so hypocrite? **On one hand, we advocate that piracy is bad and on other hand, we ourselves are the contributors to the same.**

Even if cable T.V. and CD/DVDs leave some space for the theatres to show their dominance among the viewers, the same space is taken away by the online media or the internet. With just a click, we can watch any movie shortly after its release, although not in a very good picture and sound quality. By mentioning all the above mentioned aspects, it is not being said that theatres have now become redundant, but, the effort is to draw the attention towards declining passion of the viewers to watch a film on the theatres/multiplexes.

 No longer is the time that we wait impatiently for a film to release so that we can go and watch the same on the theatre. Rather, today, apart from the theatre release, we wait for the film to be available on any of the alternate platforms mentioned above so that we can watch the same at the earliest. Going to theatre is no more the only option to see the new released films. Rather, it is the most distant of all the other alternatives that have now come up.

Having said that, it becomes essential to understand that there is a compatible media for every art form. Just like a folk puppetry act cannot be enjoyed with the rock music, or a classical dance performance would not be impactful if performed with the hip hop beats, similarly, a film cannot be thoroughly enjoyed if viewed on any media other than the theatres. **If we say that T.V. gives us the utmost joy of viewing a film, than certainly, we need to check the benchmark that has been set by us (T.V.) without getting to know the real one (theatre).**

Review of Literature

Sound and visuals constitute the two most important components of films. When we see films on a theatre screen and witness the motion on such a grand scale, we feel actual life like experience. **Rather, it would be appropriate to say the experience of film viewing on theatre is a 'larger than life' experience.** Although, T.V is also an audio – visual medium, but, when we see the same film on a smaller T.V. screen, it would be wrong to say that the experience is same as that of the theatre. But, it can also not be said that the experience of film viewing on T.V. is less impactful. Undoubtedly, the experience is incomplete, yet it is intense. Yes, intense.

Television has occupied an important position in homes and therefore, it is bound to make an impact on the individuals and the society. Television, as a technology has changed the manner of conveying ideas to people and therefore, there is a need to examine the individuals' relationship with the television. From an apparently innocuous box, it has evolved into the protagonist, altering the very character of human transactions and shaping the way human beings think and behave.

In view of the fact that television in India is fast developing as a major source of mass enlightenment, leisure and pleasure, it is essential that its impact in various areas is analysed. **Television has brought a revolutionary change in the way people receive information and understand the world by shifting them from direct experience of life and environment to the second hand or contrived experiences, which make people feel that they are directly experiencing the events.**(Source: Kamat, P. 2012. Short essay on the Impact of Television on our society)

Television has tremendous potential as a powerful means of mass communication. It can educate and enlighten the ignorant masses. T.V. has become an important tool of recreation, education and propaganda. At the same time, exposure to television is increasing day-by-day. Television programmes are badly affected with the scenes of sex and violence. From the close study of the television programmes, it appears that the educative purpose of television has been sent to the back seat. It has become an object of commercial value. The programmes related to fashion, sex, etc. are dominant.

Obviously, it has led to the spread of fashion, incidence of violence, killing, hijacking, and other crimes. Particularly, children are the most vulnerable viewers who tend to enact what is shown on the T.V. screen without realizing the consequences of the same. It is so because of the lack of discretion in them and also their curiosity. It is a common observation that children enact the advertisements and emulate the popular characters. A few years back many children lost their lives emulating a T.V. character, Shaktimaan.

In a country like India, where a considerable number of people do not know how to read and write, a visual medium like television has unlimited possibilities. Something learnt through a visual medium has a lasting impression on the minds of the viewers. Various things like improved techniques of education, lesson on health and hygiene, history and geography can be taught more impressively through television. Television can be of great help to create awareness in the masses. In fact, the impact of television can be seen in increasing awareness of the people about socio-economic or political situation of the country.

Thus, television holds powerful appeal in a country like India. It can be gainfully utilized for the purpose of education and awareness. It not only caters to the amusements of the people but is an effective medium of education and instruction. The potentialities of the television should be exploited for the larger benefit of society. (Source: Kumar, S. 2014.485 words short essay on the Impact of Television on Children)

Talking particularly about kids, T.V. as a mass communication medium has both positive as well as negative impacts. What changes the impact is the way kids are monitored by their parents while watching T.V. Undoubtedly, T.V. programmes are entertaining. But, they may influence kids positively or negatively. Kids are just like clay and they get moulded according to the environment in which they are brought-up. T.V. programmes automatically become part of this environment which influences the growth and development of a child. Therefore, it is necessary for parents to understand how T.V. programmes influences the children. (Source: India Parenting.Influence of TV Programmes on Children)

Review of films on T.V. Which are affecting women

A report of Press Institute of India entitled - **'Report of the Seminar on the role of Mass Media in Changing Social attitudes and practice towards women'** says that there are lesser debates on the women based issues in the last 30 years.

H A Pathak (1976) has done many research works on portrayal of women in Hindi and Gujarati films. H APathak in **"The Image of the women in Indian and Gujarati films"** emphasized that women with attraction, beauty and erotica are required in films. She is dependent, emotional, irrational and backward.

One more study by **Mini AnuAvanshari Joshi** (1977) in **'Old poison and new bolts'** says that women play dual character in films. One is of mother, sister, daughter and wife who are loyal and ready to sacrifice. And second is of the smokers, drinkers and highly erotic. Ladies of revealing personalities are shown.

Review of films on T.V. Which are affecting youth, in general

Accroding to Macbride, T.V. is the most potent medium of mass communication and that is the reason that its effects are more intense than any other medium of communication. Violence is increasing in films day by day and showing the same in a highly influential medium like that of a film is directly affecting youth. This is resulting to develop a form of criminal bend in the minds of the youth, in particular. A related study titled - **"The Impact of T.V. on viewers (1987)"** was also conducted by Andal Narayanan.

"Impact of Televiewing on students", a sociological study of secondary and senior secondary students of Meerut (2002) was conducted by Anil Kumar Agrawal.

Thus, by doing review of literature, it is clear that what need to be studied in detail is the **effects of films on T.V.,** rather than the films on T.V. It is so because of the fact that T.V. is a highly potential medium of mass communication. What we see on T.V. has a long lasting impact on our minds. We are often fascinated by what we see on screen.

Talking into consideration the Indian society, T.V. has played an important role in providing a common denominator to multi-lingual, multi - racial Indian society which led to certain uniformity in societal reaction to situations or events, in developing common response in personal and social communication, in better appreciation of people with diverse beliefs and life styles. **Thus, the present research work is a small effort to learn and study the effects of films on T.V., particularly on youth.**

Objectives

- To find out the impact of film viewing on T.V. by youth, with respect to the damage caused to the film industry
- To ascertain the habit increasing piracy
- To find out if the youth is willing to pay more for enhanced viewing of films on T.V. ?
- To find out the factors for compromise done by the youth in their viewing enjoyment/pleasure levels
- To understand the taste and preferences of the youth when it comes to film viewing on T.V.
- To find out whether this is the beginning towards the end of big screens/theatres/multiplexes?
- To know if this is happening only in bigger cities like Delhi or smaller cities like Meerut: A comparative analysis of both the cities

Methodology

The researcher has carried out **survey based research.** The Schedule and Questionnaire have been used to collect the information from the respondents. The researcher has carried out

research on **100 respondents.Two colonies each from Delhi (Kamla Nagar and MayurVihar) and Meerut (Subhash Nagar and Multan Nagar)** has been selected and 25 respondents from each were given the questionnaires. While selecting the colonies, it has been a matter of prime concern that the respondents of these colonies must represent different backgrounds for the sake of getting a comprehensive result.

While selecting the respondents, their economic status, education, age, gender etc. was kept in mind. Only those respondents have been selected who own a T.V. with either a cable connection, Dish T.V. connection or a CD/DVD player. Age group of the respondents is from 18 – 30 years.

Findings – A Comparative Analysis of Delhi and Meerut

Indians are crazy about cricket and Bollywood and as far as the latter is concerned, it has been proved during the research. When we questioned the respondents about their loyalty for watching films, almost all the respondents from the selected sample areas replied for being regular movie viewers.

A total of 29 respondents from Meerut opted for a strong yes, while 17 others chose to watch films sometimes. On the other hand, in Delhi, 35 respondents strongly affirmed and 12 chose watching films sometimes. None of the 100 respondents denied watching movies.

Comedy was the preferred genre for 39% respondents out of the total 100, to view a film. Next most favoured genre was romantic, with 33% respondents, mostly including females. Action and horror genre of films found fans in the male respondents with 12% of respondents opting for the action packed movies and 9% for horror movies.

In Meerut, 20 out of 50 respondents preferred watching comedy films followed by 15 who chose romantic films.In Delhi, comedy films were preferred by 19 respondents out of 50, followed closely by romantic films which were preferred by 17 respondents

Respondents in Meerut were divided on the preferred mode. T.V. was favoured by a total of 45% respondents, while the other 45% respondents thought T.V. could never beat the movie viewing experience and they preferred watching films in theatre. Online mode of viewing films was not popular among the respondents of Meerut.

In Delhi, 49% of the respondents thought that films could only be enjoyed in the theatre with larger than life images and surround sound quality. 32% respondents preferred watching films on T.V. However, only 17% respondents preferred online mode.

Television served as the daily dose for entertainment for a total of 56% respondents in Meerut, followed by 34% respondents who watched T.V. for information. In Delhi, entertainment was the reason to watch T.V. for 73% respondents, followed by only 18% respondents who watched T.V. for getting information.

62% of total Meerut respondents were in favour of viewing films on dedicated T.V. channels. The same was liked by 65% respondents in Delhi. When on one hand, only 5% respondents were strongly against watching films on dedicated T.V. channels in Meerut, there were 20% in Delhi who strongly opposed the same.

Interruptions ruin the movie viewing experience and the audience tends to lose interest if they are repeated. Advertisements hamper the concentration according to 58% respondents each from both the cities. Also, 31% respondents in Meerut and 24% in Delhi felt that small screen size does not do justice to a film as it cannot provide the larger than life experience which a theatre can.

A total of 52% respondents of Meerut favoured the movie release on the same day, both on T.V. and theatres, while only 28% respondents of Delhi favoured the same. Talking about those who did not prefer the same, the figure was 33% in Meerut and 60% in Delhi, respectively.

A total of 43% respondents in Meerut were affirmative about T.V. being favoured over theatre, while 15% were against the same. On the contrary, in Delhi, only 11% respondents thought that T.V. is being preferred over theatre for watching films, while 37% were against the same.

19 respondents out of 50 from Meerut felt that T.V. was the preferred medium in small cities.12 respondents thought that T.V. is preferred over theatres in metro cities.

Talking about Delhi, 20 out of 50 respondents chose small cities where T.V. is preferred over theatres. However, only 2 respondents thought that T.V. is preferred over theatres in metro cities.

In Meerut, 48% respondents chose watching movies monthly, followed by 35% viewers who watched annually. There were only 9% and 8% respondents who chose watching films on theatre weekly and fortnightly, respectively.

However, 46% respondents from Delhi preferred watching movies on monthly basis. This was followed by 25% who watched films on theatreweekly. Also, there were 17% who watched films fortnightly and lastly, only 12% respondents were those who watched films on annual basis.

In Meerut, easy reach and accessibility was chosen as the main reason for watching films on T.V. by 35 out of 50 respondents. This was followed by a distant second, i.e. no travelling needed chosen by 9 respondents. Also, the affordability factor was chosen by 4 respondents in Meerut.

On the other hand, in Delhi, 22 out of 50 respondents chose affordability (cheap) as their reason to watch films on T.V. After this, 16 respondents preferred watching films on T.V. as no travelling was needed for the same. However, the reach and accessibility option was chosen by 9 respondents.

T.V. certainly has drawn attention of the masses towards itself when it comes to being a film viewing medium. When asked about spending more to get a better quality movie experience on T.V.,42% respondents in Meerut strongly denied the same, followed by 35% who were willing to spend more money for a better quality movie experience on T.V.

Talking about their Delhi counterparts, a majority of 64% were in favour of spending more money for a better quality movie experience on T.V. Also, there were 24% respondents who were not in favour of the same.

In Meerut, 31% respondents thought that there was no harm in watching films on T.V. This was followed by 27% who believed that watching films on T.V. does injustice to a film.

On the contrary, in Delhi,47% respondents felt that there was no harm in watching films on T.V. 20% respondents felt that watching films on T.V. does injustice to a film as the film already earns its revenue at the box office and also the film producers earn good amount of money from the T.V. telecast rights.

Respondents from the selected sample areas differed on the opinions. A majority of 34 out of 50respondents from Meerut felt that Cable T.V. was responsible for piracy. However,only 3respondents from Delhi opted for cable T.V. as the reason. Respondents in both – Meerut (12 respondents) and Delhi (15 respondents) agreed that the easy availability of CD/DVD is one of the prominent reasons for piracy.

32 out of 50 respondents from Delhi believed that online media was responsible for the piracy of films while there were only 4 such respondents in Meerut.

Pirated films result to economic loss to the film producers. Films are made with a very high budget and their source of revenue is the sales of film tickets and later, T.V. premieres. When the public, instead of purchasing film tickets, prefer watching pirated versions of film, it is a monetary loss to the film makers.

Having said that, 47% respondents from Meerut and 51% respondents from Delhi chose watching pirated films sometimes. These days the easy availability of CD/DVD and movies download link available within days of release is a feat which not much can resist.

In case of Delhi, there were 12% respondents who were regular viewers of pirated films, followed by 9% who always watched pirated films. On the contrary, in Meerut, 23% respondents were regular viewers of pirated films while there were only 2% respondents who always watched pirated films.

The respondents in both the areas seemed to be confused in this question with 52% in Meerut and 41% in Delhi choosing to be unsure regarding the same. However, 38% in Meerut and 25% in Delhi strongly believed that piracy could be curbed if the movie is released on the same day, both on T.V. and theatres.

Also, there were 10% respondents in Meerut against 32% in Delhi who believed that movie released on the same day on T.V. as well as theatre will not help curb piracy.

Earlier, there used to be limited channels on T.V. and hence limited content was aired. But, these days, we are witnessing a boom in T.V. channel industry and now there are multiple options for every genre. 24 out of 50 respondents in Meerut believed that the explicit content on T.V. now – a – days is damaging our culture whereas 21 respondents felt that the display of sexual content is their prime concern. Violence was the concern for only 5 respondents in Meerut.

Talking about Delhi, damage to culture was the concern for only 6 respondents, while 15 respondents chose sexual content on T.V. as their prime concern. As opposed to their Meerut counterpart, there were 29 respondents in Delhi for whom violence was the prime concern.

These days, T.Vs are available in huge sizes with ultra - clear images, thanks to HD. T.V., that can provide a very superior picture quality. Majority of respondents in both the sample

areas were owners of the 21- 32 inches T.V. In Meerut, the number of such respondents was 42 out of 50, while the same was24 in Delhi. Also, 26 respondents from Delhi were owners of 32- 42 inches as compared to 8 from Meerut. The reason behind this can be Delhi, owing to its metropolis status has a higher standard of living and thus, the affordability factor is high in Delhi as compared to its Meerut counterpart.

54% respondents in Meerut thought that T.V. could replace theatre in terms of popularity as they felt that T.V. could be a healthy competition to theatres with the pace with which its technology is evolving. Only 4% respondents in Meerut felt that popularity of T.V. could never replace theatres.

Talking about Delhi, the situation was quite different. When only 18% respondents felt that T.V. could replace theatre in terms of popularity, on the flip side, there was a majority of 54% who were against the same. The youngsters in Delhi felt that the theatre is a hangout place and T.V. can never challenge that.

Almost all the respondents felt that a film could only be enjoyed thoroughly in a theatre. The experience it provides is unbeatable and no other medium can compete with that. In Meerut, 29 out of 50 respondentsfelt that the pleasure of watching a film is compromised while seeing it on T.V. This was followed by 16 respondents who were against the same.

In Delhi, 36 out of 50 respondents felt that the pleasure of watching a film is compromised while seeing it on T.V. This was followed by 11 respondents who were against the same.

Conclusion

There is no doubt about T.V. being a powerful mass medium. Psychology proves that we are more prone to believe a thing we see than what we hear. T.V. could disseminate information to a large mass, at one time and hence it is more impactful. Today, T.V. has graduated from just being a status symbol to a necessity. We have witnessed many times that a poverty struck family may not have a proper diet to eat, but, they will be proud owners of a T.V. set which shows the importance of television sets in India.

The research objective was to measure the impact of film viewing on T.V. by youth and the damage it causes to the film industry. The methodology used was survey method. On being asked if watching films on T.V. was doing injustice to a film, almost all the respondents answered they were unsure or unaware about it. In short, it did not bother them much. Hence, the youth cares less if the movie earns its revenue or not and they are concerned with their entertainment needs which should be fulfilled anyhow.

The youth today is smart, technologically conscious and economically able. Even though they have a lot of purchasing power, they think of spending it wisely. The youth today has a lot of entertainment options, viewing films is not only limited to Cineplex, but, can be seen on T.V. within one month of the movie release with the same sound and picture quality. Also, portable smart phones and the laptops are other options to view films, so if they are getting to watch the movie according to their convenience, they have few reasons to feel guilty about the movie's loss.

The other research purpose was to find out the primary reason that causes piracy. Piracy is one of the biggest issues which the film industry is facing today. The young respondents were questioned if they saw pirated movies. A considerable percentage of respondents agreed on viewing it sometimes. CD/DVDs which are sold at the cost of peanuts in a market and online

media emerged as the foremost reasons to promote piracy. However, Meerut respondents voted for Cable T.V.

The research also aimed to find out if the youth is ready to spend more to get a better and enhanced experience of film viewing on T.V. For instance: HD channels. The youth wants the best of everything. Also, they do not mind spending more to get a better T.V. viewing experience. Respondents from the two cities – Meerut and Delhi, were divided on the same. There were 35% in Meerut and 64% in Delhi who were ready to spend more money to get an enhanced viewing experience on T.V.

One of the goals of research was to know the compromise made by youngsters while viewing films on TV. Cineplex creates an atmosphere, where you feel you are living the protagonist's life. You cheer for him, cry for him and hold tight to your seats during action scenes. That effect can only be achieved in a theatre. It is possible that a movie is so gripping that it can create such an effect on T.V., but, there are several disturbances in homes that obstruct the film viewing. Respondents voted for advertisement as the primary reason of causing disturbance in the movie viewing experience.

The effort of understanding the tastes and preferences of the youth was also done during the research. Talking about the genre, comedy was the reigning genre in both the cities – Meerut and Delhi. When asked to choose the place to watch films, the respondents of Meerut preferred T.V (46%) over theatre (45%) while the Delhi respondents were clearly in favour of theatre with 49% choosing theatre over T.V. Also, entertainment was the dominant factor to view T.V. in both the cities.

The intention of the research was to find out if T.V. would decrease the popularity of the theatre. Undoubtedly, T.V. is a strong competitor to theatre and even the film fraternity has started realising it. T.V. channels are paying huge amount of money for the telecast rights of a film ranging in crores. This itself speaks about the potential of T.V. as a platform for film viewing.

When enquired whether T.V. could ever replace theatre in future, most of the respondents denied point blank and others were unsure. Similarly, when questioned about the pleasure of viewing a film being compromised on T.V., the respondents opined that T.V. could never match the experience which theatre provides. Watching a film on theatre is not just about viewing it on a big screen, but, it is an activity where people view it to relax themselves and many other psychological reasons. T.V. may enhance its picture quality or sound but Cineplex culture is here to stay.

The main objective as the name of the project suggests was - to compare small city Meerut with metropolis Delhi to see the difference of understanding among the respondents of the two cities. Also, it was an objective to know the prevalence of T.V. in the two cities. Respondents of Meerut viewed movies on monthly basis in theatres and the second most chosen answer was annually. In Delhi, respondents voted for viewing films on monthly basis followed by viewing it weekly in Cineplex. Hence, it proves that Delhi because of its metropolis status has a higher standard of living. Also, mostly working professionals reside in Delhi who prefer to party with their friends whereas Meerut respondents do not have the same purchasing power as that of Delhi and are more rooted.

"The movie theatre is never going away. If that was the case why are there still restaurants? People have kitchen in their homes!"

Michael Moore

Rightly said by Michael Moore, it is not about viewing movies. Rather, it is about the experience. Television is definitely giving a tough competition to theatres, but, home theatre culture will take a lot of time to set it roots in India. Going out to watch movies is not just about economic freedom but enjoying watching movies with families and friends and to get the best of experience.

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FRIENDS, FAITH AND FACEBOOK: A STUDY ON CULTURAL DYNAMICS AMONG 'YO' GENERATION THROUGH SOCIAL MEDIA

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Abstract:

Whats Up on What's app! Follow me on Twitter! Check my updates on Facebook page! These are buzz words which are pacing lives not in real world but in virtual world. Undoubtedly, new media as a democratic means of communication pattern of 21st century's tech savvy generation. The expeditious attributes of New Information and Communication Technology (NICT's) is shifting the communication life style of youth. The sea change taking place from merely using it for information to indulging in chits-chats, leaping towards celebrating festivals together which is evolving cultural explosion online. The aristocratic group of society making new media as an integral part of their lives shaping themselves ranging from happiness to sorrows, partially to wholly, slightly to extremely. In the virtual world, youth is living virtual life rather veritable life. Truly, new media being participatory catering youth's interest in numerable ways trending towards virtual cultural promotion by celebrating various religious festivals online, precipitating the vigorous cultural and behavioral shift. Such social transformation bringing change in society through posting, sharing and updating on virtual spaces irrespective of caste, creed, sex, region and religion by unifying youth to honor andeulogize each other's cultural celebrations exposing themselves as Indians. The paper revolves around how new media is contributing towards social, cultural and behavioral change amongst 'YO' generation, strengthening the feeling of Indian hood. In the traffic of virtual identity, how 'YO' generation of urban and rural area is accessing new media for cultural promotion. Authors concluded that in this era of new technological communication, overtaking the individual identity 'YO' generation is celebrating culturally-collective virtual identity though it is also concluded that there is no significant relationship between use of social media by YO generation and religious and cultural celebrations but there is significant relationship between behavior of YO generation and post related to religious and cultural celebrations.

Keywords: YO generation, Cultural, Religious, New Media, Social Media, Facebook.

Introduction:

Inevitably, new media is the powerful instrument for mobilization of people bringing them together in the networkable world where there is technological participation, engagement that leads to democratizing individual's life. The new media technologies play a prominent role in widening the communication aspect of technology. The networked facet of new media evolved social media, bringing drastic interactivity and dynamism all over the globe. This virtually realistic technology is expanding the digitalization in every aspect of human life. The influence of the social media is most significant in the way it is transforming the lives of

YO generation[1]. The omnipresence of these technologies is dragging people towards its addiction.

Nowadays, digital surroundings symbolize the routine communication mediated through social media, mobile phones and internet. It is stated by Internet and Mobile Association of India (IAMAI) and IMRB that 'internet is mainstream media in India today' and in coming years it's going to surpass US with 402 million users[2]. The exploded use of internet is possible just because of ASP (Average selling price) of smartphones resulting in massive surge in number of mobile internet users in India[3]. Social media is emerging as a dynamic tool for different kinds of communication which is fortified with ability to share information, opinion formation, networked individuals and communities and implement active participation. Gaining access to social media is one of the key reason for people to access the internet[5].No other media has become so popular in short period of time as social media, the subset of new media.

Present technology provides user the privilege of interaction in which they create, share and exchange information and ideas in virtual communities and networks. Along with easy accessibility on mobiles and web based technologies, social media has provided interactive platforms through which individuals earlierbeing consumers are shifting as prosumers[4] with the advantage of user-generated content.

Across India, the number of people actively using social media is about 143 million, still growing at faster rate due to accessibility of cheaper internet connections and internet enabled sets at unbelievable price[6]. This media has the privilege of renovating the contours of social interaction. It introduces the pervasive change in communication with others, bringing emotions like love, friendship, family bonding, and intimacy on such platforms. Nowadays it is used for fulfilling purpose of self-expression, interaction, presentation and celebration. People are virtually connected all the time with their near and dear ones who are not present in physical surroundings but in virtual surroundings. The YO generation is so much engrossed in social media that they celebrate their special days by wishing each other on social media rather calling them or sending greetings to friends and family which used to be in early days. Every occasion is celebrated with great pomp and show through various statuses, likes, shares, comments on various social media sites. Facebook, one of the most popular and used social networking site among college students and young men in India with 34% and 27% provides the option of reminding such occasions and celebrations through notification[7].

Research Problem: According to census report 2011,Haryana as a state comprises of the population 21,144,564 (at present its 2.53 crore) with different religious communities (Hindu 18,655,925, Muslim 1,222,916, Sikh 1,170,662, and Christian 27,185) contributes 22 lakhs internet users[8]. The state has sizeable population of young internet users, especially on Facebook[9]. Now a day's, people are moving to social media for all kind of their needs. And the youth are the top most users of such technologies and are earlier adopters of new technologies. The youth uses social media mainly for needs like entertainment, socialization,

social interaction, relationship building and for their information needs.The question arises whether YO generation of five blocks of Karnal district(Assandh, Gharaunda, Indri, Nilokheri, and Nising) capturing urban and rural population are using new media (social media) for cultural and religious dissemination of festivals and occasions. The social media today plays crucial role in everyday life issues from mere simple discussions to opinion formation, from self- expression to occasion celebrations. In such time the present research sought answers to whether YO generation use social media for celebrating cultural and religious occasions and is it helping in promoting cultural and religious thoughts evolving the feeling of Indian hood amongst them.

Review of Literature:

Recent researches concluded that social media especially Facebook is most popular social media site used by college students and young adults. Undoubtedly, it is becoming vital part of the human's communication lives. More wider aspect can be seen through a study which stated that people use social media for social interaction, information seeking, pass time, entertainment, relaxation, communicatory utility, expression of opinions, convenience utility, information sharing, surveillance and watching what others are up to[10]. According to Alexa Ranking Facebook is the most popular social networking site in India[11]. The study"Facebook as Social Media Tools among Muslim Youths in Malaysia"concluded the use of Facebook, to some extent, contributes to the religion understanding of Muslims youth of Nilai, Malaysia. However, this is largely relied on how they use it and how they perceive the Islamic information shared on Facebook. There is also evident that Facebook has no contribution to religion understanding among teenagers. This is due to their perceptions on the function of Facebook, and their extreme concern about the validity and reliability of the sources. Hence, the study found that Facebook's usage may or may not affect the teens understanding of Islamic faith[12]. Another study "Faith in the Age of Facebook: Exploring the Links Between Religion and Social Network Site Membership and Use" stated in this study, that SNS membership and use among American emerging adults are associated with several aspects of religiousness: two religious traditions (Catholic and conservative Protestant) are associated with a greater likelihood of SNS membership (compared with the not religious) and one religious practice, scripture reading, is associated with less SNS membership and frequency of use. Study also argued that there are both sacred and secular influences on SNS involvement in respect of religiousness but the social behavior is another factor that delimit the SNS Involvement in religious foundation of reading Bible, donating money and helping needy [13].

Objectives:

Broad objective: To study religious and cultural change among YO generation in the age of New Media (social media).

Specific Objectives:
1. To enquire whether YO generation uses social media for religious and cultural celebrations.

2. To find how YO generation behaves on the post related to religious and cultural celebrations.

3. To inquire whether celebrating various religious and cultural festivals via social media is bringing cultural and behavioral change among YO generation.

Hypotheses:

H_0: There is no significant relationship between use of social media by YO generation and religious and cultural celebrations.

H_0: There is no significant relationship between behavior of YO generation and post related to religious and cultural celebrations.

Operational Definitions:

1. YO Generation: The young generation people ranging from 20-30 years, which are considered elite class in technological terms.

2. Cultural Dynamics: The cultural dynamics deals with the shift in complexities of human shared values (transferred from generation to generation) and beliefs associated with god (holy culture) within the framework of social systems.

3. New Media:The new communication digitized technologies allied with internet, whether contextual (on demand) or technological (accessible on digital devices).

4. Social Media: The subset of new media, which enable interactivity through internet based applications and web 2.0 technologies.

a) Social Media Forms: The various forms of interactivity based social media applications. E.g. Facebook

b) Facebook:An online social networking site which provides one - to - one and one- to-many communication facility.

Research Methodology:

The qualitative method is employed for the study, Focus group interview is conducted of 100 students falling under the age of 20-25 years and 25-30 years. Karnal district consist of 5 blocks:Assandh, Gharaunda, Indri, Nilokheri, and Nising, out of each block 5 students were selected through purposive stratified sampling. Students are divided into strata's on the basis of age and block:Block 1 Assandh (Urban and Rural), Block 2 Gharaunda(Urban and Rural), Block 3 Indri (Urban and Rural), Block 4 Nilokheri(Urban and rural), Block 5 Nising (Urban and Rural). The data is collected through self –administered structured interview schedule covering 10 multiple choice question (close ended) and 2 open ended questions (excluding demographic profile, socio-economic and religious parameters) between the duration of 5 days i.e 25-30 November 2016 covering each block a day. The duration for eachinterview session is between 20-30 minutes. Secondly, the distance between urban block to rural block is between 10-25 kms.

Results and Discussions:

The below gender table shows female constitutes 48% whereas male forms 50 % as a respondent.More than half respondent is Hindu followed by 21% Sikh and 2% and 7% as Christian and Muslims.38% respondents are pursuing graduation, 25% are pursuing post-graduation and 37% students have completed their graduation and post-graduation degree. The respondents belong to urban as well as rural area which constitutes equal distribution of percentage.

	Frequency	Percent	Valid Percent	Cumulative Percent
Male	48	48.0	48.0	48.0
Female	52	52.0	52.0	100
Total	100	100.0	100.0	100.0
Total	100	100.0		

Gender Distribution

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Hindu	70	70.0	70.0	70.0
	Sikh	21	21.0	21.0	91.0
	Christian	2	2	2.0	93.0
	Muslim	7	7	7.0	100.0
	Total	100	100.0	100.0	
Total		100	100.0		

Religion Parameter

Socio-Economic Parameters: The major percentage 51 % of students belongs to the family which constitutes the annual family income between 1lac-1, 50,000 whereas the occupation of the family is majorly shared as 45% businessman, 31% service man and 24% are engaged in Farming.

Family Income

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Upto 50,000	11	11.0	11.0	11.0
	50,000-1,00000	38	38.0	38.0	49.0
	100000-150000	51	51.0	51.0	100.0
	Total	100	100.0	100.0	
Total		100	100.0		

All most all students are using smartphones and use Facebook and WhatsApp. The students are more verse in Facebook as compared to Twitter and other social media sites. They have just little exposure of Instagram, Flickr, and sites like Twitter contributes only 22%. But it is mark able that they use Flipkart and Amazon for online shopping which contributes 37%. It

was asked how they access Facebook, 78% of them are accessing it on smartphone and rest 22% are accessing it on desktop and laptops.

RQ 1 Use of social media for posting related toreligious and cultural celebration?

Almost all the respondents post in the form of like, updating statuses, comment and in fact they share the content especially related to religion. Most of them have given example of posting pictures of village temples and sharing pictures of god and goddess on Facebook. Another question was related to frequency of sharing such content the following are the results below in the table:

Type of Post

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Update Status	34	34.0	34.0	34.0
	Like	36	36.0	36.0	70.0
	Share	2	2.0	2.0	72.0
	All above	28	28.0	28.0	100.0
	Total	100	100.0	100.0	
Total		105	100.0		

Frequency

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Always	36	36.0	36.0	36.0
	Often	45	45.0	45.0	81.0
	Sometimes	17	17.0	17.0	98.0
	Rarely	2	2.0	2.0	100.0
	Total	100	100.0	100.0	
Total		100	100.0		

RQ 2YO generation's behavior on the post related to religious and cultural celebrations.

The respondents were asked whenever they see any post related to any religion or culture how they react whether they ignore it or perform an activity. The respondents stated that 67% like it especially on the statuses updated by their friends and family and also comments on the post of asking to type "Amen", "Jai Mata Di", and "Jai Sai Baba" and so on. Along with this a question was asked why you like or comment on certain post among other multiple choices respondents answered because of respect in heart and they worship them with 67% and 23% rest 10% have not answered.

Activity at SMN on following Festivals:

Religious Festivals	Always	Often	Sometime	Rarely	Never
Holi	71%	26%	3%	--	--
Diwali	36%	58%	6%	--	--
Good Friday	6%	1%	18%	24%	51%
Christmas	26%	58%	16%	--	--
Guru Purab	26%	38%	36%	--	--
Baisakhi	25%	52%	23%	--	--
Eid-ul-Fitr	45%	42%	13%	--	--
Bakri-id	42%	20%	38%	--	--

RQ 3 Celebrating various religious and cultural festivals via social media is bringing cultural and behavioral change among YO generation.

To answer above research question following statements were asked from the respondents carrying 5-point Likert scale:

Sr.no	Statements	SA	A	N	D	SD
1	SMNs provide platform for celebrating festivals, occasion whether cultural, religion, regional etc.	42%	47%	11%	--	--
2	SMNs provide platform for virtual celebrations of festive	37%	47%	16%	--	--
3	SMNs provide platform to greet people on their festive whether from Hindu, Muslim, Sikh and Christian religion	34%	51%	15%	--	--
4	SMNs provide platform that minimize physical distances during religious and cultural festivals.	41%	57%	2%	--	--
5	SMNs provides platforms to celebrate various cultural and religious festivals.	53%	34%	13%	--	--
6	SMNs are minimizing cultural and religious difference among different religion.	33%	61%	6%	--	--
7	SMNs provide platform to initiate feeling of brotherhood among different religion	31%	65%	4%	--	--

8	SMNs are the platform which brings people of different religion at on place.	37%	48%	15%	--	--
9	SMNs platform promotes feeling of Indian hood among different religion people	51%	49%	--	--	--
10	SMNs brings us on one platform to celebrate different cultural and religious festival together.	27%	61%	12%	--	--

Pearson's Chi Square statistics indicates that there is no significant relationship between use of social media by YO generation and religious and cultural celebrations as $X^2= 0.867$, p = 0.333> 0.05 and there is significant relationship between as $X^2= 0.765$, p = 0.00 < 0.05 behavior of YO generation and post related to religious and cultural celebrations. Hence, $1H_0$ is accepted whereas $2H_0$ of the study is rejected.

The open-ended questions are also asked that how new media helping in promoting cultural thoughts amongst YO generation out of 100 responses few are mentioned as:

Promoting Cultural Dynamism

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid	100	100.0	100.0	100.0
Its innovative medium bringing all people together of different religion and region.	1	1.0	1.0	1.0
May be because Facebook is disseminating our thoughts and views.	1	1.0	1.0	1.0
New media is bringing change in overall thinking of youth.	1	1.0	1.0	1.0
Nowadays everything ison Facebook.	1	1.0	1.0	1.0
We post related to our culture same way other also do it creates exposure to their culture.	1	1.0	1.0	1.0

Yes because it is a place where there is no reservation of thoughts.	1	1.0	1.0	1.0
Yes, people from different places share their culture through their posts.	1	1.0	1.0	1.0
Total	100	100.0	100.0	

Conclusion:

The study concluded respondents from different economic background and blocks of Karnal (Haryana) uses Facebook as most popular social media networking site and also use it for posting for culture and religious content. They also perform activity as like, share and comment on the content related to other culture and religion. The YO Generation of Karnalmainly use Facebook to socialize on-line with peers and they also have people of different religion on their social media networking site. The use of Facebook, to some extent, contributes to their cultural and religious understanding. However, this is largely relied on how they use it and how they perceive the cultural and religious information shared on Facebook. There is also evident that Facebook has contribution in promoting cultural and religious thoughts leading to cultural dynamics in the era of new media. This is due to their exposure towards the subset of new media i.e. Facebook and the content posted on it and their activity. Hence, the study found that Facebook as new media is bringing the feeling of Brotherhood , Indian hood and Indianism among the YO Generation of district Karnal (Haryana).

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OFFICIAL COMMUNICATION BY DEFENCEPR IN KARGIL WAR AND BEYOND

Categorisation of content by released by Directorate of Public relations, Ministry of Defence, Government of India

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Abstract

Official communication gained significance with the evolution of the Public Relations Department of the Ministry of Defence in India, from being run by the British Army officers to having become a part of the civilian bureaucracy headed by a Director General. He is an officer of the Indian Information Service, with a team of PROs who are from the same service and some officers of the three forces and other defence establishments.

Within themselves the military and the public relations officials decide both the news gathering and news making process and this is then passed on to the press officially, which releases it to the public through the various media. Give the public what they must have, is the theory on which the DPR works and the press helps in the dissemination of this information.

Public relations and journalism are two sides of the same coin in defence journalism. Keeping in view the convolutions in the flow of information within the official structure of DPR it becomes imperative to explore the disbursement of information by DPR to the media through its own channels, like the Press Information Bureau, e-mails sent and press releases distributed to the various media organisations .

In this study the researcher has tracked the disbursement of news by DPR from 1999 to 2008, a period of ten years starting from the Kargil War.

Key terms :Official Communication, Defence PR , Kargil War and Beyond and Directorate of Public relations, Ministry of Defence, Government of India .

Key Terms

The four key terms in the study will be Official Communication, Defence PR , Kargil War and Beyond, Categorisation, andDirectorate of Public relations, Ministry of Defence, Government of India .

Official Communication

According to the American Heritage Dictionary of the English Language, Fifth Edition the word official means the following concepts.

1. Of or relating to an office, its administration, or its duration

2. Sanctioned by, recognized by, or derived from authority: an official statement.
3. Appointed by authority, especially for some special duty
4. Having a formal ceremonial character: an official dinner.
5. A person who holds a position in an organization, government department, etc, esp a subordinate position

As per Random House Dictionary the word official is defined as follows.

1. A person appointed or elected to an office or charged with certain duties.
2. Of or pertaining to an office or position of duty, trust, or authority: official powers.
3. Appointed, authorized, or approved by a government or organization.
4. Holding office.
5. Public and formal; ceremonial.

In the context of this study the most apt definitions are "Sanctioned by, recognized by, or derived from authority: an official statement" and "Of or pertaining to an office or position of duty, trust, or authority: official powers."

As per the Collins English Dictionary the word communication has the below mentioned meanings.

1. The imparting or exchange of information, ideas, or feelings
2. Something communicated, such as a message, letter, or telephone call
3. A connecting route, passage, or link
4. The system of routes and facilities by which forces, supplies, etc, are moved up to or within an area of operations in military usage
1.   As per the Random House Dictionary the following definitions of the word communication are given.
1. The act or process of imparting information.
2. The imparting or interchange of thoughts, opinions, or information by speech, writing, or signs.
3. Something imparted, interchanged, or transmitted, esp. a document or message giving news, information, etc.
4. Passage, or an opportunity or means of passage, between places.
5. Means of sending messages, orders, etc., including telephone, telegraph, radio, and television.
6. Routes and transportation for moving troops and supplies from a base to an area of operations.

The definition most appropriate in the context of this study is "Something imparted, interchanged, or transmitted, esp. a document or message giving news, information, etc." or "Something communicated, such as a message, letter, or telephone call".

Several definitions of the term 'official communication' have given by the various governments of the world. The dictionaries have defined the terms official and communication separately.

In the Indian Official Secrets Act 1932, clause 6, information from any governmental office is considered official information.

The definition of "official communication" by Cook Islands Parliament , Official Secrets Act 1951 is extremely broad, covering any information held by a Ministry, a Minister in their official capacity, or a scheduled organization, information held by the courts, tribunals, commissions of inquiry, or investigative material held by the Ombudsman's office is excluded.

Official Secrets Act, 1963, Irish Statute Book, Produced by the Office of the Attorney General, defines "official communication as any secret official code word or password, and any sketch, plan, model, article, note, document or information which is secret or confidential or is expressed to be either and which is or has been in the possession, custody or control of a holder of a public office, or to which he has or had access, by virtue of his office, and includes information recorded by film or magnetic tape or by any other recording medium.

"Official Communication" is defined in section 2 of The Official Information Act 1982 Act, New Zealand Cabinet manual, as any information held by a department or organisation (as defined, "organisation" includes most agencies in the wider state sector) or a Minister of the Crown in his or her official capacity.

All information held by a Department, a Minister of the Crown in his or her official capacity, or an organisation subject to the OIA or Local Government Official Information and Meetings Act (LGOIMA) is official information. This includes information held by an independent contractor engaged by an agency, and information held by any advisory council or committee established for the purpose of assisting or advising a department, Minister or organisation.

The Ombudsmen of the Parliament of New Zealand consider that the definition of official information also includes knowledge of a particular fact or state of affairs held by officers in such organisations or Departments in their official capacity. The fact that such information has not yet been reduced to writing does not mean that it does not exist and is not "held" for the purposes of the Act.

Definition of Official communication given by Ministry of Justice ,NewZealand , in 1987 is, " Official Communication is disbursement of any information held by the Government."

Definition of the United States Department of Defense military term "official communication " 8th November 2010. It is imparting information that is owned by, produced for or by, or is subject to the control of the US Government.

Official information is any information generated by a Government agency for an official purpose, including unclassified information, sensitive information and security classified information, as per Australian Government's Protective Security Policy Framework, 2011, Glossary of security terms.

Defence PR or Defence Public Relations

Defence in this study has the connotation of protection of the nation by its security forces which are commonly called the armed forces. In this study the term Defence is used for the Army, Navy, Airforce, Coast Guard and other allied organisations coming under the Ministry of defence.

Public relations in this study is the art or science of establishing and promoting a favorable relationship with the public. In this study the connotation of Defence PR or Defence Public Relations is the process of creating a bridge between the public and the Defence forces by the defence forces through the media.

Kargil War and Beyond

The phrase Kargil War and Beyond can be construed as two different parts. The first one Kargil War and the second one 'Beyond'. For the purpose of this study Kargil War is operationally defined as the war fought under the name of Operation Vijay in the year 1999 from May to July. Beyond includes the period of ten years post Kargil War till 2008. So the total study is from 1999 to 2008.

Directorate of Public Relations, Ministry of Defence, Government of India

The organization which looks after the Public Relations of the Defence Forces is the Directorate of Public Relations (DPR) , Ministry of Defence, Government of India. This term can be construed as three different terms. First Directorate of Public Relations, second Ministry of Defence and third Government of India.

Directorate of Public Relations is also called DPR. DPR is the nodal agency for the dissemination of information to the media and the public about the pant event, events, programmes, achievements and major policy decisions of the Ministry, Armed Forces, Inter-Services Organisations and Public Sector Undertakings under the Ministry of Defence.

The Directorate is responsible for providing support to media to ensure wide publicity in the print, digital and electronic media. It also facilitates media interaction with the leadership and senior officials of the Ministry of Defence and Armed Forces by conducting regular interviews, press conferences and press tours.

The Directorate brings out a fortnightly journal, SainikSamachar for the Armed Forces in 13 languages. The Broadcasting section of the Directorate coordinates and produces a 40 minute programme 'SainikonKeLiye' that is broadcast daily on All India Radio for the Armed Forces personnel. The Photo Section of the Directorate provides photo coverage to important

events related to Defence. Media publicity for the major events is arranged by DPR. Coverage is also arranged in the form of photographs and news reports for various military exercises and assignments including those abroad. Visits of the Indian Defence Minister and Armed Forces Chiefs abroad and the visits of foreign dignitaries to India are also prominently covered. Major decisions of the Union Cabinet and the Ministry of Defence (MoD) including the Armed Forces are also informed by the DPR.

The DPR also conducts media tours to various places across the country for major events and familiarization of visits. This Directorate also arranges all media facilities related to the Republic Day Celebrations and brings out a commentary for the parade on the Rajpath. Other important calendar events such as the Independence Day celebrations at Red Fort, Combined Commanders' Conference and NCC Rally addressed by the Prime Minister and Defence Investiture Ceremonies at RashtrapatiBhawan were also accorded due publicity.

Annually the DPR conducts a Defence Correspondents' Course where it selects journalists covering defence and takes them to various peace and field formations for a month long familarisation trip.

The second part of the term is Ministry of Defence. The Ministry of Defence (RakshaMantralay) (abbreviated as MoD) is responsible for co-ordinating and supervising all agencies and functions of the government relating directly to national security and the Indian armed forces. The Ministry of Defence provides policy framework and resources to the Armed Forces to discharge their responsibility in the context of the defence of the country. The Armed Forces it controls are Indian Army, Indian Air Force, Indian Navy and Indian Coast Guard which are primarily responsible for ensuring the territorial integrity of the nation. Under the MOD are also Inter-Service Organisations like National Cadet Corps, National Defence Academy etc. and some civilian organisations like Border Roads Organisation, Defence Research & Development Organisation(DRDO) etc.

The third part of the term is Government of India. The Government of India (GoI) is the union government created by the constitution of India as the legislative, executive and judicial authority of the union of 29 states and seven union territories of a constitutionally democratic republic. It is located in New Delhi, the capital of India.

Categorisation of content disbursed by DPR
This phrase means arrangement or an orderly grouping of the releases disburse by DPR placing them   as separate units and then putting the stories of the same kinds into one category.

Statement of Need

In an era when defence not only makes headlines but also takes away the majority chunk of the annual budget of the country, government announces the mother of all deals, ever volatile borders and not-so-friendly neighbours, defence cannot remain a holy cow. Matters military

matter to every citizen of the country and is the right of the exchequer to know how his taxed income is spent on keeping the nation secure.

The message is important but so is the messenger. And thus it is essential to study what is this message formed by the messenger and what influences the content of the message. In this research study the message is the content in in written formdisbursed by the DPR, MOD and messenger is the Directorate of Public Relations, Ministry of Defence, Government of India. It is the content released by DPR which needs to be studied and understood, as the basis of maximum defence reportage are the MOD press releases, events, exercises and press conferences.

DPR is the medium that links the Clauswitzian trinity of "People, Army and Government." Through its effective content it can act as a force multiplier and strategic enabler for the military.

The influence of defence reports released by the DPR has a major influence on defence relations between India and other nations, sale and purchase of arms, ammunition and equipment, policy decisions, R&D in defence, international polity and security operations. Hence in the current era this makes the content released by the DPR, all the more important and the critical analysis of this primary source of information a very important study. Hence the research proposal is very timely.

But all this has its genesis in the Kargil War which was an event which saw the Defence Public Relations coming to its own and becoming very important, as war was no longer fought in the battle field but in our own drawing rooms where the common man saw, heard and read what was happening at the Indo—Pak battle front through the eyes of the media which got its information from an authentic government source - the DPR. And the DPR never looked back after 1999. The media had learnt to rely on it for information and the interest of the public in matters military which rose during the war, sustained in the following years of peace.

But the query in the mind –were we getting all that we need to know and all that was there to inform or was the disbursement selective- makes this study needful.

"As per the Army Rule 21 and Defence Service Regulations(Regulations for the Army), paragraph 322 gives guidelines for public relations and interaction between the media and the army. The guidelines ensure that no information on a Service subject is communicated to the media without the prior sanction of the Government of India. Even articles on subjects as innocuous as sports, arts and culture require the approval of a superior officer before publication. In 1981, the army decided to rationalise policy through an act of self-legislation contained in Special Army Order 15/S/81. Unfortunately, the effort came to nought with the issue in 2001 of yet another Special Army Order 3/S/2001/MI which timidly reiterated the provisions of the previous rules and regulations on the subject," informed K Nanavattyin his research paper published in theClaws Journal , Summer 2009.

These facts make the study more and more relevant in an era when international relations have become fragile, border disputes recurring, low intensity conflict rampant and the armed forces being put to use in any situation and anywhere in India.

Review of literature

The study of literature has been done with the objectives taken up in the study. There were some books, a few papers and articles which helped the researcher to understand the nature, scope and conceptual framework of defence coverage and took them in the literature review to zero out on the topic and plan the research design.

The research for this paper was carried out in the Indian context, keeping in mind its contemporary relevance and conceptual significance. The findings of the research could be reflective of results which could be measured in the global context.

There were some papers, articles and a few books where defence public relations was mentioned .

The Military and Public Relations : Issues, Strategies and Challenges, Col. (rtd) John Adache PhD, (2014)

Adache(2014) states that public relations practice, its approaches and methods have become widely and deeply entrenched in business, government and in many other complex organizations especially in the developed nations of the world. In same manner, its relevance and utility as tool of institutional promotion have equally come to be appreciated in the Armed Forces. Given the perpetual need to constantly keep the military in the public eye', the book strongly points that it is appropriate that public relations be properly positioned as the strategic machinery through which the military could seek to identify with the people and invariably, national interest in order for them to render accounts of their performances and seek informed public support as obtains in developed democracies.

The Soldier and the State: The Theory and Politics of Civil-Military Relations, Samuel P. Huntington,(1957)

Huntington(1957) clarified the distinct roles of government and military in the formulation of defence policy, where the publicity department of the defence has a major role to play. Chapter four is a discussion of civil-military relations in theory. He defines subjective civilian control (where military professionalism is reduced due to co-opting of the military by civilian political groups) and objective civilian control - where military professional thrives as it is far removed from politics.

He states that the self-image of the military professional is also important, and it is essential that this self-image closely parallels the image of the military professional in society. The maintenance of a high level of prestige for the military institution is a critical factor in successfully achieving the dual roles of military professionalism and professional competence, he added.

The Professional Soldier, Morris Janowitz, (1960)

Morris Janowitz(1960) has argued that it is a fallacy to believe that the military can be divorced from a political role. In relation to newly independent states Janowitz has identified that a new nation is confronted with the issue of whether the population at large accept its to do so in the early years of the Irish Free State. The Army Organisation Board of 1925 noted that its work was "seriously handicapped by the fact that we had no clear definition of Government policy regarding national defence." He states, "the military establishment becomes a constabulary force when it is continuously prepared to act, committed to the minimum use of force, and seeks viable international relations, rather than victory. And it is here that the role of military and the ministry of defence use propaganda as a tool to project themselves. " With this new concept, the military would look toward the image of a police force for inspiration rather than of the warrior.

The Covert Military, Douglas C. Lovelace (Jr.),(1985)

Lovelace(Jr.)(1985) states, "the visual compositions which please the makers may not be as acceptable to view as in commonly as assumed. This signifies that while journalists perform their function of the surveillance of the environment, socialization, educating of their audience and cultural transmission, journalists themselves would see their jobs as the echoing of everything, rather than be at core for things.

Battle Lines: Report of the Twentieth Century Fund Task Force on the Military and the Media (background paper), Braestrup, Peter,(1985)

Braestrup(1985) accused the media of responsibility for losing the war. In his view, a properly working media would suppress negative news, stress the positive, and serve as a propaganda arm of the military establishment. Logically the high level military personnel who provided these handouts, or made even more pessimistic assessments of the war's progress, should have kept quiet or lied, and they also should have been condemned and shared with the media the guilt of losing the war through failed news management.

Propaganda technique in the World War, Harold D Lasswell, (1927)

Laswell(1927) examined in his book Propaganda Technique in World War I procedures involved in organizing and executing propaganda campaigns. His study set the stage for scholarly communication and gave insight into ideas that would later develop gatekeeping research. The processes through which a propagandist operation was developed relied heavily on key decision makers and various strategic points in communication, foreshadowing what Lewin 1947 and White 1950 (cited under A Gatekeeping Model for News) would later call gatekeepers and gates. This classic book on propaganda technique focuses on American, British, French, and German experience in World War I.

Status of Military Psychology in India: A Review by Swati Mukherjee, Updesh Kumar, and Manas K. Mandal of Defence Institute of Psychological Research, Delhi, published in the Journal of the Indian Academy of Applied Psychology, July 2009, Vol. 35, No. 2, 181-194.

Covering conflicts :The coverage of Iraq War II by The New Zealand Herald, The Dominion Post and The Press, PhD Thesis, Ali Rafeeq of University of Canterbury, Christchurch , New Zealand , 2007

Rafeeq(2007) found out that despite the appeal by US officials for correspondents to maintain patriotism and not to damage national interest, American correspondents did their best during this period to inform their readers of the true nature of the situation in Vietnam. However they were not very successful, because in the early years of the American involvement, the administration misled Washington correspondents to such an extent that many an editor, unable to reconcile what his man in Saigon was reporting with what his man in Washington told him preferred to use the official version (Knightley, 2000, p 412).

The slow but steady flow of news to the world from Vietnam forced the US administrations to take measures to minimise the information impact on the public. President John F. Kennedy?s administration did everything in its power to ensure that the existence of a real war in Vietnam was kept from the people(Knightley, 2000, p 412). The infamous Cable 1006, a directive from the State Department to the US Information Agency in Saigon, warned against providing transport for correspondents on military missions that might result in the correspondents producing undesirable and unfavorable stories (Knightley, 2000; Paul, 1996b; Thrall, 2000).

defence journal.com

 'The Role of Media in Peace', ColumnistGpCapt SULTAN M HALI,(2000)

Hali (2000) opinies that the military are disciplined, hierarchical and live within a homogenous, closed culture that can be —and often is — hostile to outsiders. The news media, are often unpopular with the brass, for they function independently, without rules, regulations, or even a Code of Conduct except for some that are self-imposed. The media's Newspapers, Radio, TV and Cable have a variety of interests of their own and set goals to be achieved. They have their fulsome share of rogues, incompetents and avaricious vultures. Yet at their best, the media provide the nation with a vital service it can get nowhere else. It is one of the pillars of the state.

When the two institutions meet during a conflict, clashes are inevitable. The media wants to tell the story, and the military wants to win the war and keep casualties to a minimum. The media wants freedom, no censorship, total access and the capability to get their stories out to their audiences quickly. The military on the other hand, wants control. The greatest fear of a military commander in a pre-invasion scenario is that something might leak out that would tip off the enemy. Otherwise, too, surprise is the most potent weapon in the Commander's armoury. On the other hand, the media fears that the military might stifle news coverage for enhancing their public image or cover up their mistakes. Those are fundamental differences that will never change. At times the military and the patriotic media also have worked together in harmony but usually animosity tarnishes their relationship. There is definitely a need for better understanding between the two. A perfect co-operative union of the media and

the military is likely impossible, given the differences in missions and personalities but there are wise heads in both institutions who recognize the mutual need. The media is hungry for stories while the military need to tell their story. Above all they need public support. The media can tell their story and if there is a rapport and understanding, they can tell it well and effectively. Both institutions will work better during the tension and the fog of war if they learn to get along in peacetime.

In the website socialistworker.org media becomes a "branch of the war effort", Pro-war propaganda machine, March 21, 2003. The website reviews the book Iraq Under Siege. ANTHONY ARNOVE, editor of the book, looks at the tide of pro-war propaganda flooding out of the corporate media--and explains why you'll see little dissent from the U.S. government's horrific war on Iraq. According to him in May 2002, CBS news anchor Dan Rather acknowledged, "What we are talking about here--whether one wants to recognize it or not, or call it by its proper name or not--is a form of self-censorship. It starts with a feeling of patriotism within oneself. It carries through with a certain knowledge that the country as a whole…felt and continues to feel this surge of patriotism within themselves. And one finds oneself saying: 'I know the right question, but you know what? This is not exactly the right time to ask it."

Globalissues.org in the article War, Propaganda and the Media by AnupShahon, September 30, 2012 explained the relationship of the trinity. Shahon(2012) emphasized that those who promote the negative image of the "enemy" may often reinforce it with rhetoric about the righteousness of themselves; the attempt is to muster up support and nurture the belief that what is to be done is in the positive and beneficial interest of everyone. Often, the principles used to demonize the other, is not used to judge the self, leading to accusations of double standards and hypocrisy. Probably every conflict is fought on at least two grounds: the battlefield and the minds of the people via propaganda. The "good guys" and the "bad guys" can often both be guilty of misleading their people with distortions, exaggerations, subjectivity, inaccuracy and even fabrications, in order to receive support and a sense of legitimacy.

In defense of peace journalism, a paper by Samuel Peleg in the journal Conflict and Communication Online, Vol 6, No.2, 2007,Peleg(2007) refers to two of the most prominent critics of Peace journalism — Thomas Hanitzsch, of the IPMZ at Zurich university and BBC correspondent David Loyn. They are united in their disrespect for the burgeoning orientation journalism may take and they don't spare any description to disparage it. They do, however, differ in their emphases and nuances, and some of their concerns have strength that deserves careful and comprehensive response. While investigating the role of peace journalism Samuel says that although they seem plausible, such allegations misfire: Peace journalism aims at individuals as agents of change and as harbingers of an innovative mind-set toward the ethics and practice of journalism.

In the research paper titled Army-Media Relations in Sub-conventional Conflict published in Claws Journal of Summer 2009,written by Lieutenant General R K Nanavatty (Retd), former

General Officer Commanding-in-Chief of the Northern Command, media is the prime medium through which the army seeks, to inform, educate, caution and advise the people about its activities in the campaign. At governmental level, it can often provide a suitable platform for purposeful discussions on the problem and its possible solutions. Informed debate helps mold people's thinking and builds support, but this is only possible if the government is unafraid and is encouraging of discourse on critical strategic issues.

'Public Relations in Defence Sector' organised by Public Relations Society of India (PRSI), Ahmedabad Chapter, November 17, 2011 where Group Captain Manoj Mehta, PRO, Defence, while delivering the key note address on the subject 'Public Relations in Defence Sector' organised by Public Relations Society of India (PRSI), Ahmedabad Chapter agreed that the Directorate of Public Relations (DPR) acts as the 'Gatekeeper' of information. It is the only authorised channel of communication for disseminating information about the programmes, policies and activities of the Ministry of Defence and all establishments of the Ministry of Defence including the armed forces. It has gained much importance during the last few years. "DPR prepares and operates contingency plans for publicity during operations and emergencies. It also provides feedback on the reaction in the media to the programmes, policies, and activities of the ministry and armed forces. And analyse the various angles of the stories. DPR acts as media advisor to the ministry of Defence including the armed forces", added Gp Captain Mehta.

In Surya Gangadharan's Blog 'Indian Defence Forum' , Aug 3, 2011 discussion on Time for an ISPR in Indian Army put forth an idea. Is it time for an Indian ISPR (Inter-Services Public Relations)? Given its Pakistani origins you could always call it something else as long as it serves the functional tri-service purpose. Many will admit the ISPR as the single point media reference is a good concept. It enables the armed forces to get their point across, timely and effectively, which is not the case in India. According to him the existing websites of the three services also requires an overhaul. The sites need to be dynamic, providing regular news briefs ranging from policy and administrative issues to updates regarding ongoing operations against insurgents/terrorists (without crossing confidential barriers). Senior officers and commanders must be seen and heard on the site, also excerpts of interviews given by key regional commanders to regional and local media apart from staples such as appointments and promotions. Not to forget a photo gallery (which TV and print journalists prize).

Research Methodology

Met the Director General Directorate of Public Relations, Ministry of Defence in South Block, New Delhi. Explained my topic to him and requested him to grant me access to the archives for study, to which he agreed. Collected all the releases disbursed by Directorate of Public Relations, Ministry of Defence of the period under consideration 1999 to 2008.

Steps which helped in identifying the variables and categories for studying the data collected are explained here. **Step1** was the identification of frames and the researcher adapted the framing analysis given by Clase H. de Vreese. According to this the three perspectives of production, content and media are the integrated process model of framing. These helped in identification of generic news frames and gave an insight into different aspects of the data which were covered. This helped in identification of categories of the content collected. **Step 2** was the identification of the variables. This was done keeping the objectives of the study in mind, which to compare and contrast content by the DPR, MOD, GOI and its subsequent reportage in newspapers in Kargil and beyond, to know the key influences and agendas w.r.t content selection by DPR, to critically analyse the selection and salience of content in newspapersw.r.t. Kargil and beyond, to know the nature and extent of change in content dissemination during the period of the study and to compare the coverage given to all organs of defence forces by DPR and journalists

Years under consideration were clubbed as two consecutive years and coded as given below.

1.	1. 1999-2000	1
2.	2. 2001- 2002	2
3.	3. 2003- 2004	3
4.	4. 2005- 2006	4
5.	5. 2007-2008	5

Categories Based on DPR Content were coded as given below.

1. Army -1
2. Navy -3
3. Airforce-2
4. Coast Guard-4
5. Others-5

Others are three additional categories Additional Institutions, Government Administration and Joint operations &events.

Variables for Coding were identified after the complete review of the DPR data.

1. Year of Disbursement
2. Organisations Army-1, Airforce-2, Navy-3, Coast Guard-4, Others-5
3. Content disbursed – written-1, visual-2
4. Issues covered – news -1, non-news-2

5.   Format –Report-1, Features-2, Editorial-3, Analyses-4,
6.   Nature - Positive-1, Negative-2
7.   Language-Simple-1, Difficult-2
8.   Agenda- Persuasion-1, Information-2, Education-3, Perception Management-4
9.   Timeliness- Appropriate-1, Inappropriate-2
10.   Significance – Significant-1, Insignificant-2
11.   Tone of the message-Soft-1, Sharp-2

After doing these the next step was to put each and every release disbursed from 1999 to 2008 into specific category and classify each as per the variables identified. These were all in tabular forms.

Results

A total of 3348 pages were disbursed by DPR in the period of study identified by the researcher. 3039 stories of the DPR releases were coded.

Code Sheet DPR was the coding of all releases disbursed by DPR from 1999-2000 coded as 1 and all releases disbursed by DPR releases disbursed by DPR from 2001-2002 coded as 2. All the releases were also coded as per the identified variables as given in the Research Methodology section. As the number of releases disbursed were less the researcher clubbed the two year categories 1 & 2 in the same table.

Table1 : Code Sheet DPR : Coding of the DPR releases disbursed during the years 1999-2000 & 2001-2002

Code Sheet DPR1 was the coding of the DPR releases disbursed during the years 2003-2004. All the releases were also coded as per the identified variables as given in the Research Methodology section.

Table2 : Code Sheet DPR1: Coding of the DPR releases disbursed during the years 2003-2004.

Code Sheet DPR2was the coding of the DPR releases disbursed during the years 2005-2006. All the releases were also coded as per the identified variables as given in the Research Methodology section.

Table3 : Code Sheet DPR2: Coding of the DPR releases disbursed during the years 2005-2006.

Code Sheet DPR3 was the coding of the DPR releases disbursed during the years 2007-2008. All the releases were also coded as per the identified variables as given in the Research Methodology section.

Table4 : Code Sheet DPR3: Coding of the DPR releases disbursed during the years 2007-2008.Code Sheet DPR was the coding of all releases disbursed by DPR from 1999-2000

coded as 1 has 61 releases disbursed by DPR and releases disbursed by DPR from 2001-2002 coded as 2 were 546.

Code Sheet DPR1 was the coding of the DPR releases disbursed during the years 2003-2004 coded as 3. The releases disbursed by DPR in these two years were 396.

Code Sheet DPR2 was the coding of the DPR releases disbursed during the years 2005-2006 coded as 4. The releases disbursed by DPR in these two years were 898.

Code Sheet DPR3 was the coding of the DPR releases disbursed during the years 2007-2008 coded as 5. The releases disbursed by DPR in these two years were 1138.

Conclusion

The releases disbursed by DPR see a steady rise during the period of ten years taken into consideration. The content is disbursed in the categories of Army, Airforce, Navy, Coast Guard and Others.

The category 'Others' see a very major chunk of disbursement as they cover releases disbursed by Ministry of Defence, Joint Services Operations, National Cadet Corps, Defence Research & Development Organisation, Directorate General of Quality Assurance, Department of Defence Procurement, Comptroller of Defence Accounts, Ex-servicemen related news, bilateral ties, joint exercises both internal and international, Border Roads Organisation, Ordanance Factories, counter-insurgency operations, anti-terrorist operations, seminars and conferences organised by the ministry of defence, procurement of arms and ammunitions, visits of officials and delegations to enhance defence ties and anything related to defence but not directly under the three forces and Coast Guards.

Releases Based on DPR content during the ten years period of study were identified to be under the following categories.

1. Special events covered by DPR
2. Results of entrance exams
3. Coverage based on formats
4. Coverage based on services
5. Launches of equipment & arms
6. R&D of arms , equipment and ammunition
7. Establishment of new formations
8. Operations launched by the three services
9. Welfare activities
10. Coverage of Commanders Conferences of the three forces
11. Coverage of Defence delegations
12. Purchases/acquisitions
13. Appointments and take overs
14. Reports of joint exercises
15. Raising Days

16.   Visits of Foreign Defence officials
17.   Visits of Indian Defence Officials
18.   News from DPSUs
19.   News from Defence Minister's and Minister of State offices
20.   Awards & Commemorations
21.   MOD News
22.   Associations News
23.   NCC coverage
24.   Coast Guards Coverage
25.   Bilateral talks and exercises
26.   Aid to Civil Defence
27.   Adventure & Sports Activities
28.   Parliament questions
29.   Upgradations
30.   Production / Make in India
31.   Induction
32.   DRDO
33.   BRO
34.   Human Interest Stories
35.   Deaths & Martyrdom
36.   Training
37.   Foreign deputation of formations
38.   Accidents
39.   Operations
40.   White papers and documents
41.   Statements released of MOD
42.   Inaugurations
43.   Meetings of Chiefs & Ministers
44.   Seminar Reports
45.   Collaborations & MOUs
46.   Deployment
47.   Texts of addresses delivered by MOD Who-is-who
48.   Disciplinary actions
49.   Rejoinders
50.   International Talks
51.   Counter Insurgency

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ADVERTISEMENTS AS SOCIO-SEMIOTIC TEXTS:
Case Study of Cosmetic Commercial Fair & Lovely

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Introduction

The term semiotics derives from its Greek root 'semeion' that stands for 'sign'. Signs that form the bases of semiotics are affected by the social context in which they exist and from which they are sourced. Halliday argues "that the grammar of a language is not a code, not a set of rules for producing correct sentences, but a 'resource for making meanings'"[1] Semiotic resources not only deal with the language mode, but pressed into service for understanding various meaning generating contexts and modes.

The evolution of semiotics, especially its Barthesian variant, thus opened up a possibility for its application in study and analysis of cultural representations like advertisements. The methodology and its underlining reading praxis opens up a possibility of approaching advertisements as narrative texts, and analyzing its various components in their relatedness and totality as signifying spatio-temporal codes and structures refer back/reflect to their engendering locations. This methodology helps us arrive at a coherent and thoughtful description and analysis of the language of advertisements. It helps us situate advertisements as narratives in the field of semiotics and analyze the structure of ads as a system of signs. It helps us unfold the politics and poetics of the advertisement and packaging, elucidating how meaning is constructed and communicated through the components of ads.

As a form of communication advertising, unlike ordinary communication, is usually intended for a complex range of addressees and often include a whole array of messages targeting myriad groups of audience and facilitating consumer-location specific decoding of meanings embedded in the text of the advertisement. This complex and layered encoding is carried out through complex semiotic maneuvers that span the cultural, social, psychological and cognitive domains. It is a communicative strategy that hinges on, what may be termed as 'art for market' sake aesthetics.

Aim & Objective of the Study

In order to understand and analyze this 'art for market' aesthetics, the study seeks to read a select portfolio of consumer advertisements, culled from Indian and international socio-cultural and market scenario. The aim is to examine how advertisements inter-weave a complex range of signifiers that delineate, impact, and alter the patterns of cultural praxis. It also intends to examine how advertisements use popular social codes to convey a range of meanings, how they propel and

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[1] Halliday quoted in Theo van Leeuwen (2005), *Introducing Social Semiotics,* London: Routledge, p 3.

sometimes break stereotypes, how they use images and sounds and wield the tool of language to deliver their message. It will further scrutinize how advertisements become simultaneous repositories and indices of cultural and consumeristic change – or a kind of historical spectrum of market, media and material reality and reflection over time. This purpose id sought to be achieved in the present chapter by studying the changing versions of the advertisement campaigns or commercials over a period of time.

Cosmetic Commercials

The idea of beauty, especially female beauty, is one of the most potent and most frequently used medium for packaging desire in advertisement for the consumer. The idea of beauty, more often than not, is based on masculine notions of feminine ideal, its lure and autonomic perfection. This gendered mystique is a function of the male gaze that supplements the cultural and consumeristic notions of masculinity and draws its rationale from both history and contemporary mindsets.

The idea and the ideals of beauty that fashion related advertisements sponge upon and spawn are configured around a plethora of sources. While it draws on Indian cultural and mythical sources for ideas of feminine vulnerability and virtue, its idea of fairness, especially in the form of complexion and skin, is a colonial implant. This mythical-colonial inheritance mingles with the feminist and consumeristic notions of agency and objectification to create a representational-advertorial-infotainment, a consumeristic-cultural palimpsest around women and the product that such packages endorse. Meenakshi Thapan in her book, *Living the Body: Embodiment, Womanhood and Identity in Contemporary India* surveys and sums up various contours of this notional-normative debate on body and beauty thus:

Grewal has examined English ideas of beauty on the basis of Edmund Burke's work at the time (1764) which was meant to reproduce an 'aesthetic status quo' that 'could teach taste and judgement to the upper classes' (Grewal 1996: 28). Burke's idea of beauty was racialised and imbricated in class to the extent that the qualities that symbolised beauty such as 'small bodies, weak bodies, a smooth bed, fragile flowers, a dove' could only be found in a single 'object: a white woman' (ibid.: 30). Similarly, Mitter finds that nineteenth century Europeans resorted to the use of 'scientific objectivity' to highlight 'European beauty' as opposed to 'African ugliness'. He adds, 'By the 1850s, black had come to symbolize evil and degraded, the very opposite of chaste white' (Mitter 2000: 45). He significantly concludes, referring to the contemporary supermodel Naomi Campbell in whose embodiment 'the Western canon has not been dislodged in the least,' that not only did Western ideas 'construct a knowledge system to control the other but that the scientific discourse of the nineteenth century enabled the West to rationalize its cultural preconceptions, which, in our postcolonial age, we have not been able to shake off ' (ibid.: 49). This preoccupation of eighteenth and nineteenth century European intellectuals with aesthetic preferences was squarely located not only in maintaining the order and hierarchy of European society but also has had an added effect of establishing a perspective that has become part of the postcolonial habitus and, in contemporary India, acts as a trope of idealised beauty in the recolonisation of women.[2]

As a result skin colour became one of the major indices of beauty and status in Indian society and advertisements in India tend to exploit fairness-swarthiness tension as an existential-cultural binary to sell cosmetics and other beauty products. While dark connotes a distinct gendered

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[2] Meenakshi Thapan (2009), *Living the Body: Embodiment, Womanhood and Identity* , New Delhi: Sage, 73.

disadvantage, white connotes status, superiority, sophistication, seductiveness and 'salability' or in other words a gendered asset.

Case Study: Fair & Lovely

Fair and Lovely advertisements – both at the level of textuality and discourse – become apt case studies in this context. They constitute textual and ideological extension of this socially embedded desire and commercially exploit this cultural anxiety through objectification and idealization of the notion of beauty and perfect identity. Fair and lovely ad campaign sources into the innate and obsessive middleclass desire for fair or white skin of a woman/man and appropriate and in turn represents consumers' desire to refurbish their feminine or masculine self-image so as to proximate its idealized representation. In other words the Fair and Lovely ads exploit and perpetuate the social and the semiotic underpinning of beauty - as a concept, image, text and a discourse – to package, brand and sell itself in the beauty market and perpetuate a beauty myth in an ever expanding culture-consumer industry.

Avinash Mulky and others in their article, "Fair and Lovely: Redefining Beauty," (Mulky and othet. All) have also underlined this aspect of advertisement, commerce and culture collusion and its commercial and representation efficacy thus:

Hindustan Unilever's star product in the fairness creams segment had evolved into one of the most successful brands over three decades in as many distinct phases. Phase 1 saw the launch of the product in 1976 on the basic premise that "younger women wanted to have fairer skin in order to attract a better looking husband." HUL marketed this brand as a beauty cream capable of providing fairness within 8 weeks. The value proposition lucidly communicated to the consumer base read, "Get noticed by the man of your life.

During Phase 2 of Fair & Lovely's evolution, the brand talked to a younger college going woman who is self confident and more modern in her outlook and believes home remedies for facial care to be old fashioned. In Phase 3, this further metamorphosed into a brand offering emotional benefits for achievers who actively seek solutions and do not look at marriage as the ultimate source of personal achievement. Fair & Lovely thus became a brand which communicated a message that Fairness leading to Beauty leading to Good husband to Fairness leading to Self-confidence leading to Good career.[3]

The fairness creams, through their aggressive and at time provocative advertisements constantly capitalised on the anxieties (peer pressure to conform to the norms), aspirations (to be presentable/to impress) and age of its consumers to retain its niche. Based on the market research, Mulky and others have identified and portrayed a typical consumer profile thus:

Characteristic	Customer Profile
Income	1-5 lakhs
Age	12-50
Education	High school and college educated
Geography	Anywhere in India (higher probability of South)

[3] Avinash G. Mulky et al., "Fair & Lovely: Redefining Beauty" at http://tejas.iimb.ac.in/articles/36.php).

Loyalty Status	Loyal
Personality	Wishes to take charge of her destiny
Benefit Expected	Fairness, general utility cream, special ingredients

(The table is sourced from: "Fair and Lovely: Redefining Beauty," at
http://tejas.iimb.ac.in/articles/36.php)

As is evident from the data and its attendant inferences above, the fair and lovely or complexion enhancing cream advertisements build up this myth and market of beauty through a niche targeting of customers. These ads approach and influence them through a creative-discursive and commercial-cultural interplay of visual images or photographs and textual representation (slogans, headlines, articles) of different kinds. The aim is to harness the aspirations and create beauty fulfillment prepositions and stereotypes that would ultimately veer towards setting up of aspirational and aesthetic standards. While the virtues of fair skin are lauded and celebrated, dark skin gets exoticised or hierarchized as its other. The advertisement, through this manipulative play of signs, turns into an effective business preposition and a commercial-cultural strategy to penetrate those markets where consumers are 'dark skinned as well reminiscent of the colonial concept of eroticizing the native'. The product through its advertorial, ends up juxtaposing 'fair' as an ideal and 'dark' as the exotic and, in the process, overtly and covertly manipulating and the objectifying the readers/consumers.

Background:

Fair skin is an obsession in India. Women face discrimination due to the colour of their skin, particularly in the marriage market. A fairer skin determines women's social status and desirability. Traditionally, women are viewed as subservient to men; their role is to attract the attention of men through their physical beauty. Companies selling skin-lightening products send a message that their product will make a woman more desirable. The woman wonders if her image of herself is good enough, because she sees herself through the eyes of others. She feels pressured to use these products not only to improve her own opinion of herself, but also that of others.

In 1919, India saw her first fairness cream ad in Afghan Snow, manufactured by E S Patanwala, a native of Jhalrapatan in Rajasthan who had set up his business in Mumbai. The cream was named after King Zahir of Afghanistan, who is said to have commented that it reminded him of the snow in his country.

In 1978, Hindustan Levers (now Hindustan Unilever) launched a fairness cream that promised to be soft on skin unlike bleaching creams. The product is today available in almost 40 countries.

Fair & Lovely's ad started off by marketing dreams and desires, switching to being the key that'll get you the man of your dreams, upheld stereotypical notions of beauty, and distorted reality.

Post liberalization, several other brands launched fairness cream – Emami Naturally Fair Herbal Fairness Cream in the early 1990s, CavinKare's Fairever in 1998, Godrej's FairGlow in 1999. To oust competitors, Fair & Lovely shifted its narrative from the dream man track to woman empowerment and the cream as a confidence aid to skill development and to get the perfect job. Though it is a fact that both physical beauty and material success are transient, the ad manipulated ideology by forcing a point of view that the product would give everlasting beauty. While the earlier

ads equated fairness with beauty, now it was equated with success; these were case studies of how virtues and values were being commodified through beauty product ads.

Message

Not only do ads attempt to sell us products through their implicit and explicit ways of making meaning, but they also make the audience feel that they are lacking something. Ads portray women with dark skin as insecure. The dark skin women have sad facial expressions, they do not look directly at the camera, and their body posture is poor. On the other hand, women using fairness product are portrayed as confident. The misconstrued images attract women who want to avoid negative attention. One Fair & Lovely ad presented colour swatches ranging from white to dark brown, implying whiteness as the goal and darkness as the problem that women need to get rid of. The model placed colour card next to her face to prove her transformation from darkness to lightness, and from ugliness to beauty. The ad associated negativity with darkness marking the skin as a problem with negative consequences if they did not seek a solution.

Advertisements: Fair & Lovely

The advertisement (Figure 1) is configured around semiotic interplay of visual and textual signifiers rooted in the rational, emotional, symbolic and the cultural. The pink colour connotes femininity, tenderness and grace and creates a commensurate aura, mystique and associations around the product. This aura is further reinforced by the model's face that blends with and peeps through this pinkish mistiness. The face is contrasted against another face that is shade darker and is set at an angle from the one advertising the benefits of the cream not only as a twist and turn of the fortune (symbolized by the spiral structure), but also as a kind of preferred genetic code.

Figure-1 source: (internet/Google photos)

The Fair & Lovely ad has gone through changes since the 1980s. In the first two decades, ads suggested darkness was a problem; the product positioned itself as a beauty cream that increased fairness within six weeks and turned a dark girl into a fair, beautiful and desirable one and thereby, fulfilling her dream of getting married.

The next phase of ads focused on 'empowering' her – Fair & Lovely Foundation promised skill development and loan for career with a new tagline, 'shadi se pehle apni pehchan banani hai; banana hai na?' The aim was to exploit the aspirations of middle class woman who wants to build a career for herself. She does not have confidence in her abilities and hence, needs a fair skin to achieve her goals.

Figure-2 Source: http://www.brandsynario.com/wp-content/uploads/fair-n-lovely

Advertisements are media discourse involving language and social processes. Whiteness is traditionally associated with positive attributes like goodness, while darkness is associated with evil and impure.

In these ads, the second person pronouns are extensively used. For Example: 'Every time you use it, your fairness gets enhanced... Ready to take fairness bet with us?' The use of first and second person pronoun indicated that the company was making sincere promises.

Further, the pronoun "we" is regarded as authoritative and implies power while "you" reflects a personal engagement as the reader or viewer is addressed directly. In addition, the use of "our" reflects a certain "us" versus "them" feeling.

Questions were asked to draw readers' attention: "Who says beauty fades over time?" Such questions established a close relationship with readers/ recipients and gave them a sense of inequality between producers and consumers.

Multinational companies often use specific tools in their ads to persuade their receivers to change their attitudes and choices, by dominating their cultural values and beliefs. A study of ads in Femina, India's largest circulated women's magazine in English, found a strong emphasis on body and sensuality in defining the 'ideal' modern Indian woman. Through textual and visual aspects, fairness cream ads present a stereotypical "ideal" woman to persuade the audience.

Who is this 'ideal' woman in Fair & Lovely ad? She is young, pleasant looking, caring, domesticated and somewhat low on confidence.

Figure 3 source http://www.wowfashions.in/wp-content/uploads/2014/01/fair3-642x336

In one ad, the girl is upset when she sees her father, a make-up artist, being yelled at by an actor. She asks her father to do her make-up instead. His advice: Lasting beauty comes from Fair & Lovely. The girl heeds his advice and goes on to become a big star, winning an award where she gives the credit to her father. The tagline: Beauty lasts forever. The ad is all about achieving success thanks to fairness crème (not acting skills) with father-daughter relationship and family pride playing in the background.

Figure 4 source: http://www.wowfashions.in/wp-content/uploads/2014/01/fair3-642x336

In 2007, the company had to withdraw an ad that showed a dark-skinned woman, who was neither getting a job nor a boyfriend, suddenly becoming talk of the town after she started using Fair & Lovely. The company tried to change this 'kaale ko gora bana de' positioning to show those who use Fair & Lovely are achievers in their life.

The next ad to hit the market showed a girl achieving her dreams of becoming a cricket commentator and meeting Kris Srikanth. Now what has Fair & Lovely got to do with becoming a good cricket commentator is a question no one can answer?

In the Effies 2015, Mullen Lowe Lintas won Gold for its Fair & Lovely 'Delay Marriage' campaign. Here, the girl, who wants to take up a job and is being forced into an arranged marriage, does not rebel against her father. Instead, she gets a 'bright idea' after using Fair & Lovely and tells her father, "shadi kar lungi… par teen saal baad … tabhi to hoga equal equal". Apparently, she needs three years to upgrade herself to the prospective groom's level in terms of professional and material success. The groom is obviously not just an ideal for her father but for her as well. Though the campaign is apparently focused on delayed wedding and career first, marriage, rather arranged marriage, and is suggested as the final goal for the 'ideal' girl. After all, in our ads, as in our society, the woman belongs to the man, home and hearth.

Conclusion

As is obvious from the textual analysis of the succeeding ads, successful communication triggers certain responses in/from the intended viewers: Emotional (i.e., getting the target audience to feel and respond emotionally to message); intellectual (i. e., to cogitate on the message); and motivational (i.e., induce them to take action, such as purchasing a particular product.) This threefold trigger helps invoke an impression, an image, identity or what is termed as branding or perception of/for the product. Once established the brand– that is generally encoded through a name, sign or symbol and by which the consumer identifies with seller's goods or services – helps establish/etch the product in the consciousness of the consumer and convinces the consumers as to product's uniqueness, desirability and utility. A good brand delivers a clear message, reflect credibility, connect with the consumer emotionally, motivate the buyer and build loyalty. Advertisements help strike an optimal balance between the product's brand potentials and the consumer satisfaction by building up an eye and intellect catching narrative around it. Ads as brand narratives inspire an emotional response and are thus able to draw loyalty in consumer and a successful following. Emotion is powerful in a brand because it is an effective way to connect with the audience. Brands such as Fair and Lovely, Fair and Handsome, Arial, Prestige etc., have used Indian normative values/expectation as emotional appeal for making their audiences feel good about their products.

The advertisements discussed above, beside emotional also build in a rational appeal in advertising. It has been famously said that people buy on emotion then justify their decision with facts. They all underscore consumer benefits rather than product features. The language thy use is so graphic that it evokes the narrative as a tangible reality, where ad turns into simultaneous act of seeing and believing and ads take the form of a product demonstration.

In addition the emotion-based advertising speaks the primal tongue. It communicates through design and colour, spatial organization, motion and stagecraft, music and tonality. While the rational mind acts on logical relationships, the primal mind seeks symbolic relationships. Advertisers use symbols as the vocabulary of emotional marketing and instinctive communication.

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