UNIT 2 RADIO, TELEVISION AND CINEMA

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2.0 OBJECTIVES

After going through this unit, you should be able to:

- trace the development of radio, TV and film over the years as a media of mass communication;
- describe the reach and effectiveness of radio, TV and film as media of mass communication;
- compare the development of radio, TV and film in India.

2.1 INTRODUCTION

In unit 1 we traced the origin and development of the Indian press. Beginning with the first newspaper founded in 1780, we took note of the growth of the press in the last two centuries. We know that the press contributed significantly to the freedom struggle and its role changed after independence in 1947. The press now is not only
large in size but fully modernized. In this unit we shall relate the story of the origin and development of radio, TV and film in India. These three media of mass communication were not born at the same time and have not developed with the same speed. Each medium has its utility and each has the potential or ability to communicate information and ideas, to entertain the audience, and to help educate the individual and the society and to modernise them. We shall consider the growth of these media in three separate sections. The next unit, that is, unit 4 will be devoted to traditional media.

2.2 ORIGIN AND DEVELOPMENT OF RADIO IN INDIA

In the United States of America, the beginning of radio was made as early as in 1909. A station in San Jose, California, started broadcasting announcements and phonograph music. But regular and systematic broadcasting began only in 1920. Thereafter, the expansion was fast in the U.S.A. and other countries. Before long there was a huge network of radio broadcasting almost in every country.

In India, like in many other countries, amateurs were the first to start broadcasting. The Radio club of Bombay, broadcast its first programme in June, 1923. In November 1923, the Calcutta Radio Club went on the air. The Madras Radio Club started broadcasting on 31 July, 1924 with a 40 watt transmitter. Later, it broadcast with a 200 watt transmitter, for 2½ hours every evening. But it closed down due to financial difficulties. The Madras Corporation re-started the broadcast service in 1930.

2.2.1 The Indian Broadcasting Company

Organised broadcasting in India was started by the Indian Broadcasting Company (IBC) in 1927. Bombay and Calcutta stations were inaugurated in July and August, 1927. The first radio programme journal India Radio Times was started on July 15, 1927. Its name was later changed to The India Listener and again to Akashvani.

IBC was a financial failure in spite of a loan from the government. It went into liquidation and was closed down in March, 1930. Under pressure from the radio-set dealers, programmers and the general public, the government took over the Bombay and Calcutta stations in April, 1930. The Indian Broadcasting Service was formed.

Those were the days of world wide depression. The government too faced financial difficulties. Even otherwise, it was not very enthusiastic about broadcasting. So, it ordered the closure of the Indian Broadcasting Service on Oct.10, 1931. Representations and agitations compelled the government to reverse the orders on November 23, 1931. The Government doubled the duty on radio sets.

In 1932, the British Broadcasting Corporation (BBC) started an Empire Service. The number of receiving sets, which were all imported, doubled in less than two years. This resulted in an increase in the government's income from license fees. The increase in import duty on radio sets and components of the radio sets also enhanced the government's revenue. Broadcasting now became financially viable. It was decided to start a radio station in Delhi. It actually went on the air on January 1, 1936.

2.2.2 All India Radio

The BBC loaned the services of Lionel Fielden who became the Controller of Broadcasting. (Today the radio chief is called Director General). He persuaded the government to realise the potential of broadcasting and allot more money to the service. In his autobiography, The Natural Bent, he writes about financial problems and red-tapism. He also gives an interesting account of how he could persuade the then Viceroy to adopt the name All India Radio for the broadcasting service. The name was adopted from June 8, 1936.
Fielden got together a group of devoted young people. With the help of these and of Goyder, his Chief Engineer, he started short-wave service in 1938, to cover the entire country. Lucknow station went on air on April 2, 1938, and Madras on June 16, 1938. In 1939, the Tiruchi station came into being. The same year the External Service Division at Delhi was started.

A.S. Bokhari, another dynamic administrator, took over from Fielden to become the first Indian Director General. He was the chief during all the war years and thereafter till the partition. A new Broadcasting House was built on Parliament Street, New Delhi. On June 3, 1947, Lord Mountbatten (the Viceroy), Jawaharlal Nehru and Mohd. Ali Jinnah made historic broadcasts on the partition of India. In the midnight on August 14-15, 1947, Nehru broadcast his famous speech “Tryst with Destiny”. It is preserved in the AIR archives.

2.2.3 First Three Plans

Following the country’s partition, six radio stations came to the share of India (Bombay, Calcutta, Delhi, Tiruchi, Lucknow and Madras). When the princely states became a part of India, five more stations (Hyderabad, Aurangabad, Baroda, Mysore and Trivandrum) were taken over by AIR.

First Five Year Plan

During the First Five Year Plan (1951-56) much development of broadcasting took place. In 1952, the first National Orchestra was set up with Pandit Ravi Shankar as its conductor. Regional news bulletins in Hindi and Marathi were started in 1953 from Lucknow and Nagpur respectively. The first National programme of Talks too went on the air in 1953. In 1955 the first Radio Sangeet Sammelan was broadcast. The same year the Sardar Patel Memorial Lectures and Radio Newsreel were started. In 1956, the first National Symposium of Poets was broadcast and also the National Programme of Plays, Operas and Features. By the end of the first plan, the number of radio stations had increased to 26.

Dr. B.V. Keskar, the Minister for Information and Broadcasting (1953-61), did a lot for Indian classical music. He also brought eminent writers, poets, musicians and playwrights on contract as Producers.

Second Five Year Plan

Finances for broadcasting for the Second Plan (1956-61) were increased four times as against finances in the First Plan. In 1957, Vividh Bharati, an All India Radio Variety Programme Service, was started at Bombay. It provided light entertainment with a generous dose of film music. Over the years, it has become a very popular service. The service was started to counteract the increasing popularity of Radio Ceylon’s commercial service. It has succeeded very well in its aim.

1957 also saw the start of an Inter-station Programme Exchange unit at Delhi. An annual folk music festival, “Songs of Nation Builders”, was started in 1958 but it was short-lived. The scheme of Radio Rural forums was implemented in 1959, for two-way communication with rural listeners. In 1960, Jawaharlal Nehru’s speech at the U.N. was directly relayed from New York. By 1961, radio covered 55% of the population and 37% of the area.

Third Five Year Plan

The Third Five Year Plan (1961-66) saw much expansion of medium-wave broadcasting. As many as 26 transmitters were added to AIR stations for broadcasting Vividh Bharati Programmes. In addition, two independent transmitters were installed at Chandigarh and Kanpur. By 1966, 54 stations covered 70% of the population and 52% area.

2.2.4 Chanda Committee

A committee on Broadcasting and Information Media was set up in 1964 under the Chairmanship of A.K. Chanda. It gave its report in 1966. It recommended separation
of radio and television with two independent corporations. It was not accepted by
the government then. The separation ultimately came about in 1976 and the TV set-
up was called Doordarshan. Another recommendation was for the starting of a
commercial service. Commercial service was started from Vividh Bharati in 1967.

2.2.5 Code for Broadcasters

A 9-point code for broadcasters, introduced in 1969, prohibits the following:

- Criticism of friendly countries
- Attack on religion or communities
- Anything obscene or defamatory
- Incitement to violence or anything against maintenance of law and order
- Aspersions against the integrity of the President, Governors and Judiciary
- Attack on a political party by name
- Anything amounting to contempt of court
- Hostile criticism of any state or the Centre
- Anything showing disrespect to the constitution or advocating change in the
  constitution by violent means, but advocating changes in a constitutional way
  should not be debarred.

In 1969, a new channel “Yuva Vani” was started at Delhi. The sponsored
programmes on the commercial service were introduced in 1970 and the Sanskrit
news bulletins were introduced in 1974. Earlier, in 1971, the highest AIR station
was set up at Leh. In the same year, the first satellite link was established.

2.2.6 Verghese Committee

In 1977, the Janata government appointed a Working Group headed by B.G.
Verghese, to suggest an autonomous set-up for AIR and Doordarshan. The Group
recommended in 1978 the creation of a National Broadcast Trust or Akash Bharati
to look after both radio and TV. A bill to create the recommended Trust, was
introduced in 1979. The recommendations of the Working Group, however, were much diluted in the Bill. Eventually the bill lapsed when the Janata government went out of power.

The Janata government also introduced party election broadcasts for the first time in 1977, on the eve of assembly elections in several states.

2.2.7 The Present Status

By 1980, radio covered about 90% of the population and over 78% of the area in the country.

Expenditure on radio broadcasting in the first plan (1951-56) was just over 2 crores. By the 7th Plan (1985-90) it increased to 700 crores.

In 1991, we had 102 full-fledged radio stations which were production centres. The number of broadcasting centres, which included relay centres, was 205. The population covered was 97.5%. Area covered was 91%. The number of transmitters was over 300. This number included short wave, medium wave and VHF (very high frequency) or FM (frequency modulation) transmitters. National AIR channel via satellite was started in May, 1988.

Vividh Bharati

Vividh Bharati programmes are broadcast from 32 centres including two short-wave transmitters at Bombay and Madras. They are relay centre with low-power transmitters. They broadcast taped or pre-recorded programmes. The tapes are sent to the various centres much in advances.

External Services

The External Services Division broadcasts programmes in 24 languages (17 foreign and 7 Indian) for a total of 75 hours daily. A special weekly programme is prepared and is broadcast through foreign radio stations in U.K., U.S.A. and Canada. These programmes are meant for a large number of Indians living in these countries.

Educational Services

Several stations broadcast educational programmes for schools (school broadcasts), twice or thrice a week. The duration generally is 30 minutes. Unfortunately only about 20 thousand schools out of 7 lac schools have their own radio sets. Only about 40% schools actually listen to school broadcasts. They too do not have the listening period in their regular time-table.

Some stations help the Directorates of Correspondence Courses with University broadcasts. “Yuv Vani” provides the youth (15-30 years) with a channel to express themselves and for their talents to blossom.

2.2.8 Audience Research

Communication process is a two-way process. Unless there is feedback, the quality or effectiveness of broadcasts cannot be known. For this purpose AIR started an Audience Research Wing in 1946. But in 1952, just after six years, the Wing was closed. Some critics say that it was closed because the findings of the Research Wing were not very pleasant for the bosses.

In mid-sixties the Audience Research Cell was set up again. Unfortunately it does not have adequate staff. The staff is also not very well trained. Some other means of getting feedback are letters from the listeners, staff meetings (daily) of stations and newspaper media columns.
Radio now covers almost the entire population of India. It has a great ability to inform, educate and entertain the people. It can be made effective as an agent for development, especially in the rural areas. Rural areas do not have as many facilities for information, education and communication as the urban areas have. It remains a very relevant medium in India, like in other developing countries. This is so because about 40% people in India are below the poverty line. Many are able to afford only a radio set or a transistor. TV sets are out of their reach. That is why, in a poor country like India, TV is called an elite medium which only the rich can afford.

Here, about half the population is illiterate. Radio, being a medium of the spoken word, uses conversational, simple and direct language. This can be easily understood even by illiterate folks. The effectiveness of radio can be gauged from the fact that its Rural Programme has been able to help the farmers in agricultural work. Varieties of grain or fertilizer popularised by the radio are commonly known as "radio seeds" or "radio khad".

But, to be fully effective, our radio must come out with new categories of programmes and new styles of presentation. It should encourage the formulation of Radio Forums or Clubs. Through these, radio should associate the people, the target audience with every aspect of Programmes. In this way, there will be audience participation which surely leads to the success and effectiveness of radio.

Radio stations should also go local. There should be at least one radio station in each district. The station should take care of the felt needs of the local communities. Small stations can involve the local communities in the total production process. That way the local people will have a sense of belonging to the radio and its broadcasts.

FM (frequency modulation) should be strengthened to provide reception without noise and disturbance.

Feedback needs to be strengthened. Fair and systematic research alone can yield truthful findings. Feedback for external services broadcasts should also be obtained in a more meaningful way. These services are important for our nationals, sitting far away from home. Their thirst for home news and cultural needs to be adequately satisfied. External services are also important for projecting the Indian culture and situation correctly and effectively in foreign countries.

Check Your Progress 1

Note:  i) Use the space given below for your answers.
       ii) Compare your answers with those given at the end of this unit.

1) Name at least ten categories of radio programmes.

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2) When did the following developments take place in radio broadcasting?
   
a) Indian Broadcasting Co.
b) All India Radio names to broadcasting service
c) Start of the programme journal
d) First National Programme of music
e) Start of Vividh Bharati
3) What is the task of the Audience Research Cell of the All India Radio?

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2.3 ORIGIN AND DEVELOPMENT OF TELEVISION IN INDIA

Experiments in TV broadcasting started in the U.S.A. in the twenties of this century. But the available equipment did not scan the picture effectively. In the next five years came certain inventions like the picture tube, electronics camera and TV sets. They made it possible for NBC (National Broadcasting Co.) in the thirties to set up a TV station in New York. BBC too started a TV station in London.

The Second World War halted the expansion of TV. But immediately after the war, TV broadcasting started expanding in the U.S.A. and other Western countries. By 1948, there were 48 TV stations in 25 cities and two million TV sets in the U.S.A. Within 10 years, 512 stations were sending programmes to 5 crore sets. Canada, Japan and European countries were also making brisk progress.

Satellite revolutionised TV broadcasting from 1962. In that year appeared the first satellite called the Early Bird. In 1965 came Intelsat, a big international communication system. Another such system, Intersputnik, was added in 1971. Today, more than 125 countries have their earth stations linked to satellites. Thirty five satellite systems have brought the people and nations of the world much nearer. In the seventies, computer technology made possible a 2-way communication between the transmitting stations and receiving households. Then came audio visual cassettes and the video tape recorder and player. They were followed by closed-circuit TV, cable TV, pay-phone TV and now Direct Broadcasting System (DBS). In DBS broadcasting, you do not need even a receiving station. Programmes can be transmitted direct to the TV sets.

The latest broadcasting technology has not yet reached several Third World countries in Asia, Africa and Latin America. There is a gap between the rich and the poor countries in this respect. That is why U.N. observed 1983 as the World Communications Year, to narrow down this gap.

2.3.1 TV Comes to India

Television came to India rather late, on September 15, 1959. For years the debate went on whether a poor country like India could afford TV. It was also feared that TV might alienate us from our cultural roots, that it might spread a consumerist culture. Consumerism would increase the hunger for comforts and luxuries. It might increase frustration and lead to social conflict between the rich and the poor.

But manufacturers, businessmen, educational institutions continued to make strong demands for TV in India. UNESCO offered a grant of twenty thousand dollars to buy community sets. The U.S.A. also offered some equipments. Philips India offered
a transmitter at a low price. Ultimately, the Government yielded. It set up a TV station at Delhi on an experimental basis. The declared aim was to discover what TV could achieve in community development and formal education.

The transmission could cover an area of 40 km in and around Delhi. Programmes were beamed twice a week. Each programme was of 20 minutes duration. The viewers were members of 180 tele-clubs. These clubs were provided free TV sets for community viewing by UNESCO. Programmes were beamed from an improvised studio at Delhi. UNESCO conducted a survey in 1961 and its conclusion was that TV did make "some impact".

School Television (STV) was launched in 1961. It was meant to train science teachers of Delhi schools. Many schools which did not have laboratories, benefitted from the new transmission.

On pressure from public and TV set manufacturers, entertainment programmes were started on August 15, 1965. They were broadcast daily for one hour. The first Hindi news bulletin was also introduced on that very date. The Federal Republic of Germany helped in setting up a studio for production of programme.

The first rural programme "Krishi Darshan" was started from Delhi on the Republic Day, January 26, 1967. This programme was received by farmer-members of 180 village tele-clubs in Delhi, U.P. and Haryana.

Daily TV transmission was increased from one to one and half hours and to two hours on Sundays on August 15, 1968. On 3rd December 1971, the first English news bulletin was introduced.

In 1972 (October) the inauguration of the Bombay TV centre came about. In 1973, Srinagar and Amritsar Kendras started producing tele programmes. Pune too started relaying programmes from Bombay that year. Calcutta, Madras and Lucknow TV centres were set up in 1975. So, we can see that the real expansion of TV in India came about in the seventies. For example, the number of TV sets, all of which were imported, was 22,000 in 1970. In 1975, the number shot to over one lakh. What is even more important is that now the Indian sets are available in the market.

2.3.2 SITE

In 1975, the Satellite Instructional Television Experiment (SITE) was conducted. It made a deep impact on the country and the world. The one-year SITE exercise proved to India itself that it was ready for the satellite television.

In 1967, a UNESCO study was conducted in India on satellite TV's use in the country. The study concluded that India can and should use satellite for national development. Accordingly, our Department of Atomic energy entered into an agreement with the National Aeronautic and Space Administration (NASA) of U.S.A. for the loan of a satellite for one year. The satellite called ATS 6 was provided free of cost from August 1, 1975, to July 31, 1976, for SITE.

Educational programmes were broadcast direct from a satellite to the TV sets for the first time. Direct satellite transmission means that it does not pass through the relay stations. The SITE programmes were received by 2400 villages in six states — Andhra Pradesh, Bihar, Karnataka, Madhya Pradesh, Orissa and Rajasthan. An additional 2500 villages and towns in these states received these programmes through earth transmitters.

The daily 4 hour programmes were on education, agriculture, health and family planning. The satellite provided for one video channel and two audio channels, so the various programmes could be telecast only in two languages at one time. According to surveys conducted by the Indian Space Research Organisation (ISRO) and others, the experiment had a fair, though not complete success.
2.3.3 Commercial Service

Commercial service on TV was started on January 1, 1976. Advertisers had to be allowed in because TV is a “Supreme Salesman”. But a code for advertisers was framed. Every advertisement had to be in accordance with the code. It could not be offensive. It could not hurt the moral, aesthetic and religious sentiments of the people. It could not be obscene and could not encourage violence or social conflict.

2.3.4 National Broadcast Trust

On April 6, Doordarshan was separated from All India Radio or Akashvani. Now Doordarshan, like AIR, got a directorate of its own, with its own Director General as the chief. But, both AIR and Doordarshan continued to be under the Ministry of Information and Broadcasting.

There had been great demand from the opposition parties to be given time on the electronic media. They strongly criticised the ruling party for using these powerful media of mass communication for their own political ends. It was for the first time in 1977 that the opposition shared time with the ruling party for election campaign. It was a step forward for the growth of a healthy democracy.

The Janata Party was the first non-congress party to come into power at the centre in 1970. It appointed a Working Group to find out how best Doordarshan and AIR could be freed from the government control and made autonomous. Opposition parties had always been against the government control of the electronic media. So, now that they were in power, they wanted to show their commitment to this conviction. They did so by appointing the Working Group. The Group is popularly called the Verghese since the Chairman of the 12-member group was B.G. Verghese.

The Group submitted its report in March 1978. It recommended a single autonomous National Broadcast Trust (NBT). It suggested that such an independent, impartial and autonomous Trust could be made by an Act of Parliament. National Broadcast Trust or Akash Bharati would look after the working of the both AIR and Doordarshan. It did not recommend two separate corporations for radio and TV. Because of their different nature, they would be two units no doubt, but at the apex level these two units would be integrated under the care of a single Trust.

There would be Licensing Board to issue licenses to franchise stations for institutions like the universities. These franchise stations could have their own transmitters for specific purposes. No commercial advertising would be allowed on the educational channel. Their license would be renewable every three years.

The Group also recommended the setting up of a Complaints Board, selected by the Chief Justice of India. This Board would deal with the complaints of unfair treatment of persons, subjects, events etc. by AIR or Doordarshan.

The Trust would be responsible to the Parliament through its budget, annual reports, auditor’s report, reports of the complaints Board and the Licensing Board.

The Controller General of Broadcasting (CGB), the chief of radio and TV broadcasting, would provide a link between the trustees and the entire broadcasting organisation.

2.3.5 Development in the Eighties

The year 1980 saw the start of the National Programmes of Music and Dance. The basic aims of radio and TV are to provide information, education and entertainment. It is also their responsibility to preserve and promote our culture and heritage. It is to fulfil this aim that Doordarshan started these National Programmes. The idea of National Programmes was already existing at AIR. The National Programme for the whole of India began on TV on August 15, 1982.
Asiad and NAM

In 1982, Doordarshan took to colour transmission on August 15. Then occurred two significant events in the development of Indian TV. In November 1982, the Asian Games were efficiently covered through colour transmission. The way the TV personnel handled this huge task was appreciated widely in India and abroad.

In March 1983, Doordarshan covered the Non-aligned Meet (NAM) held in Delhi. This was another feather in the cap of Doordarshan.

INSAT Launched

The first domestic satellite was launched in 1982. This satellite, INSAT 1-A, was placed in geostationary orbit but it could not become operational. India’s second satellite, INSAT 1-B, was launched in August 1983. This made TV programmes available to a much larger segment of our population. It also improved the quality of reception of broadcasts.

Soap Operas

The year 1984 was very important for our TV. The first sponsored serial, Humlog, went on the air in July. Higher Education TV (HETV), produced by the University Grants Commission, was started. Doordarshan celebrated its silver jubilee and Delhi Kendra’s second channel started.

Before our own Humlog, we imported serials, sitcoms (situation comedies), soap operas and similar other programmes. The name soap opera is given to sentimental, sob-and-sigh dramatic serials. Such serials first appeared on the radio in 1920s in America. They were sponsored by soap sellers and their sentimental stuff was mainly meant for women. Broadcasts like ‘The Fox’, ‘Sorry’, ‘I Love Lucy’, and ‘Star Trek’ were all imported. The imports came mainly from the U.S.A. and Germany.

Our Indian soap operas took their inspiration from Mexico. Mexico had achieved great success with its soap operas like ‘Come With Me’ and ‘Come Along with Me’. The first was meant to encourage adult literacy. The latter attempted to popularise family planning. The project of Humlog was inspired by these Mexican soap operas. The serial was on the air for 156 weeks. It became very popular with the viewers. Actors became TV personalities. This soap opera was sponsored by Food Specialities that launched Maggi noodles in the market. The sales of noodles increased enormously, especially in urban India.
Education Television

Educational TV (ETV) was started in 1961 from Delhi. The broadcasts, to start with, were meant for science teachers and students of Delhi Schools. Later, they covered larger areas and more subjects. ETV was then extended to other kendras like Bombay, Calcutta, Madras and Srinagar. The service was also made available to higher secondary schools.

We have already noted that the Verghese Group recommended franchise stations for the Universities to prepare and broadcast their own programmes. Such programmes for higher education were started by the University Grants Commission (UGC) in 1984. UGC set up an ISAT Cell at Jamia Millia Islamia, New Delhi, to co-ordinate programmes prepared at different universities. The UGC transmission for higher education was called Countrywide Classroom.

Several Audio-Visual Research Centres (AVRCs) and Educational Media Research Centres (EMRCs) were set up in different parts of India to produce programmes. The programmes are meant to supplement the old and formal process of education. They also try to promote the interest of students in seeking knowledge outside the syllabi.

Morning and Afternoon Transmission

The Morning Transmission was introduced in 1987. The late night feature film project was also introduced that year. Besides, a weekly news bulletin for the deaf and dumb was launched.

In 1988, Calcutta and Madras got a second channel. INSAT-1C was also launched. In 1989 came the Afternoon transmission. In 1990, INSAT-ID was launched.

In 1993, Doordarshan started five Metro channels, including music, sports, entertainment channels. They were started under pressure from the foreign channels like the Hong-Kong based Star TV and the U.S. based CNN.

2.3.6 Joshi Committee

We must study three important things that happened in the eighties. One was the Joshi Report on TV. The second was the video boom and the third was the appearance of Cable TV.

The Joshi Committee on Software for TV, set up under the Chairmanship of P.C. Joshi, gave its report in 1985. The report is called “An Indian Personality for Television”. The report criticised Doordarshan for concentrating mostly on the North for its programme content. It also criticised TV’s attitude to make broadcasts predominantly in Hindi. The Committee said that Doordarshan has not been able to achieve its aim of becoming a medium of public service and social education. The reason was that it did not have functional freedom.

The Joshi Committee recommended the setting up of a National Doordarshan Council. Its aim would be (1) to review and guide Doordarshan’s performances, (2) to act as a guardian of functional and professional autonomy, (3) to act like Press Council to examine complaints of unfairness against the medium.

The Committee also recommended decentralisation of Doordarshan. Local stations at district level should be set up to involve the local communities in the process of programme production. Every village must have at least one community viewing set, and the Audience Research Unit should be strengthened. Viewers should be encouraged to give views freely so that the organisation becomes democratic in its programming.

The Committee did not ask for an autonomous corporation for Doordarshan. But it asked the organisation to find its roots in the rich Indian heritage and develop a strong Indian personality. Only then shall we be able to fight the foreign invasion of the Indian Skies.
2.3.7 Video Boom

When you go around any city or town, you find that many individuals possess video cassette recorders (VCR) or video cassette players (VCP). It appears like a situation of a video boom. Why only in cities and towns, even comparatively well-off villages in many states like Punjab, Karnataka, Kerala, Maharashtra seem to have a situation of that kind. Even the north-eastern states have not been left behind.

The video seems to be even more active when you come across video parlours, video clubs, video restaurants and video buses. Video has become a profitable business proposition. It is shown to a fair number of people, who are charged tickets. And this activity of video playing and watching activity continue till late in the night.

Video boom in India came in the early eighties, especially after the Asiad in 1982.

No confirmed figures are available for the number of video players in India. Similarly, correct figures are not available for the number of people who watch video daily. Figures for players vary from one to four million and for watchers from one to two million daily. Estimates and surveys have been made by advertisement agencies, cinema organisations and individuals. They have used different methods. So, naturally the figures differ. For example, the number of video parlours ranges between 50,000 and two lakhs, according to different estimates.

Films are transferred to the tapes or cassettes illegally. Several “blue” (obscene or not in good taste) films are also obtained in this manner. Cassettes are also obtained illegally, from Dubai and Hong Kong. The government amended the Cinematograph Act. It was made illegal to screen or show films without a certificate from the Central Board of Film Certification. In spite of the amendment, the video business continued. It is rather difficult to catch hold of every video criminal.

One reason why people gather in video restaurants and parlours is that cinema theatres are not enough even in towns and several cities. Villages have only mobile, make-shift cinema theatres. Video parlours cash in the hunger of the people for watching films. Another reason is that people do not have to stand for long in queues to buy tickets. It is quite convenient to go to a parlour and buy a ticket easily. Also, the price of entry into the parlour is reasonable.

For the parlour owners too, things seem convenient. They do not have to construct a theatre for showing films. They can screen films at their shop or in a room of their house. And the cost of the video is fast recovered. They can also rent out the video players at fairly high rates at night till the early hours of the morning or till they themselves will require it for their group of customers.

The cassettes are not very costly for the businessmen. One cassette costs anywhere between 100 and 150 rupees, depending on its quality. All sorts of cassettes are today available from T-series and Gold to the National Film Development Corporation cassettes. The NFDC cassettes have foreign film prints too. The video owner uses one cassette several times. Many a times a film is copied from a copy. That is why many video cassettes are poor in quality.

Video has affected the film producers and theatre owners. People who can see a movie on video, have stopped going to the cinema theatre. Illegal screening of films on video without paying any royalty to the producer or distributor means a loss to the latter. That is why cinema producers, film makers, distributors and exhibitors have joined hands to demand laws and action against illegal video operators.

2.3.8 Cable TV

Cable TV is another significant development. It has spread in a big way, especially during the 1990s. Cable was there earlier too, in metro cities like Bombay. Cable
has been operating in Bombay and other metros for almost ten years. But in the past two years cable TV has invaded much smaller cities.

Cable TV is operated by linking the viewers' TV sets through cables to a common antenna. It is operated through a dish antenna and from a control room. The dish antenna, placed in a particular angle, can catch signals from broadcasting services like Doordarshan or foreign services like Star TV, CNN, BBC, MTV, Prime Sports, Pakistan TV etc. These broadcasts can be relayed through cable to individual customers of a cable TV operator. He also provides what is generally called "domestic service or TV". In this service, he shows films or other programmes like Pakistani tele-plays, according to the demands of his customers. The Customers are charged installation fee to lay cables. After this they are charged a monthly fee. This fee, generally varies from Rs. 50 to 200 per month. The fee or the rent would depend on the cost of providing the service, quality of the service, number of channels made available to customers and the customers’ capacity to pay.

Cable TV is fast becoming popular. By paying, say, one hundred rupees a month you can get five to eight or even more channels. On the top of it you also get one or two movies in the domestic service provided by the operator. And these movies the customers can get on demand.

Video and cable TV are now increasingly being used by political parties, especially during elections. Industrialists, businessmen and professionals like doctors, architects and consultants have also started using these media. Several video news magazines like India Today's Newstrack, Stardust's Starbuzz and former Union Minister, Harmohan Dhawan's Third Eye give a round-up of recent news. Their cameras go where Doordarshan's cameras do not or cannot go. These magazines probe subjects which are not taken up by Doordarshan. Their coverage and comments tend to be bolder and deeper. Sometimes, of course, they can indulge in what is called "yellow" journalism (cheap, sentimental).

2.3.9 Effectiveness of Doordarshan

Our TV, like all TV services abroad, offers a wide variety of programmes. These programmes are generally divided into general audience and special audience broadcasts. In the first category are included programmes of general interest like news, current affairs, films, light music, film songs, chitrahaar, tele-plays, serials, soap operas. In the second category are included broadcasts for particular sections of the population. For example, youth programmes, women's broadcasts, children's films and other children's telecasts, quiz shows, interviews, discussions, documentaries on particular subjects, features, docu-features, sports, educational TV (ETV), Countrywide classroom, classical music, western music etc. We have also now Intext Service, which was introduced in Delhi in 1985. It now broadcasts information on airlines, transport, railway services, stock exchange, cultural engagements, tourist services, current affairs, sports. This information is made available from the Second Channel of Delhi Kendra.

Our TV has made some contribution no doubt but there is much left to be desired. It has provided entertainment to the viewers. It has brought films in their drawing rooms. It has served the farmers by informing them of new methods and techniques of agriculture, horticulture, poultry and village industries. It has also tried to spread awareness about our great epics, about women's condition and role, about political processes like elections. It has made people aware of what is happening beyond India. ETV (educational TV) and HETV (Higher Education) have also imparted education to school, college and university students in an informal way.

But our TV has not been able to do several other important things. It has not been impartial and fearless in reporting political developments. Its current affairs programmes could have been an important platform for political education for the general public. It has also not been as efficient as required in reporting the national and international news — in respect of neither speed nor quality of analysis. It is too much dependent on news agencies. After all it is a medium of immediacy, of "here and now".
TV in India has not proved to be an effective medium for social change, and development. TV has a great potential to change a traditional society into a modern society. It has been contented to be a medium for entertainment. There has been a great predominance of film-based programmes on its screen. Its failure to promote and popularise our cultural heritage can be clearly seen. It has not been able to develop for itself what could be called a unique Indian personality. In short, it has not been able to change the traditional attitudes of people. Nor has it been able to change its own attitude of moving leisurely, behaving like a government organisation. It has been much too loyal to the government, forgetting its responsibility towards the people as a medium of mass communication.

Check Your Progress 2

Note: i) Use the space given below for your answers.
   ii) Compare your answers with those given at the end of this unit.

1) What was the initial objective before the government when it started TV service in 1959?

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2) When did the following developments in TV broadcasting take place?
   a) start of rural programmes
   b) start of the Bombay Kendra
   c) start of the Srinagar and Amritsar Centres
   d) start of the Calcutta, Madras and Lucknow Kendras
   e) SITE experiment
   f) Start of commercial service
   g) separation of TV from AIR
   h) naming of TV service as Doordarshan
   i) introduction of National Programmes

3) Why is Cable TV becoming increasingly popular?

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2.4 ORIGIN AND DEVELOPMENT OF FILMS IN INDIA

Indian cinema is almost a century old. It started when cinema started in any other country. Its journey over a long period is a fascinating story.

Today, the Indian film industry produces more movies than any other country. Its movies are popular in several West Asian countries, in Pakistan and other countries. It remains a cheap medium of entertainment for the masses. The film industry is in the private sector. Production of documentaries, however, is in the public sector. Our films have been strongly influenced in Indian dramatic traditions and by the principles of poetics and drama, as contained in Bharat Muni's Natyashastra, written
2,000 years ago. Although film is mainly a director’s medium, Indian cinema is marked by the “star” system. There was a time when people held a low opinion about men and women in the film industry, now they worship them as idols. That attitude has, sometimes, driven these “idols” to join politics. The films in India are made in several languages and regions. You will find commercial (formula or escapist) cinema here existing side by side with art or parallel cinema.

2.4.1 The Beginning

The first important step in the motion picture industry was the invention of the kinetoscope by Edison. It was a peephole box through which one person at a time could peep or see. The box contained a spool of pictures. The pictures were photographed on the new flexible film invented by George Eastman. The spool of pictures was revolved and it created the illusion of motion for the person peeping through the hole of the kinetoscope. Such a “magic” was first shown by a phonograph parlour at Broadway, New York, on April 14, 1894.

Lumiere Brothers (Louis and Auguste) in France combined Edison’s kinetoscope with a new projection machine. Now there was no need of the peephole. The Frenchmen invaded the U.S. in 1896 with their improved machine. This forced Edison to improve his own kinetoscope. He combined it with a superior projector invented by Armat in U.S.A. It could project a series of photographs of moving pictures to not just one man but to a whole group of people. The machine or device made by Edison was called vitascope. Vitascope was born on April 13, 1896, just two years after the birth of kinetoscope, and, with vitascope started the glittering career of the motion picture industry.

There is no motion in the pictures: they only give the illusion of motion to viewers. The pictures or photographs on the film do not move. They are static. Advantage is taken of the principle of “persistence of vision”. The principle is: if a series of pictures is passed before the eye, the image of one picture stays in the eye and seems to merge with the image of the succeeding picture. When pictures are rotated very fast by the film projector, they can give the illusion of continuous motion. That is the magic of the film.

2.4.2 Film Comes to India

The first film to be ever shown in India was screened at Watson’s Hotel, Bombay. The date was July 7, 1896, the magic was made possible through the cinematograph of Lumiere Brothers. The event was advertised in “The Times of India”. The new invention was called “the marvel of the century” and “wonder of the world”. The brief items shown were “The Sea Bath”, “Arrival of a Train” and “Ladies and Soldiers on the Wheels”. These and other short films were also shown at the Novelty Theatre in Bombay.

In January 8, 1897, followed a large number of imported movie shows at the Gaiety Theatre, Bombay. These shows included short films like Mr. Gladstone’s Funeral, Death of Nelson, Call on London Fire Brigade etc. The foreign film makers also made films in India. Some of them were Our Great Empire, Great Imambara Palace, A Train Arriving at Bombay Station, Poona Races, A Dancing Scene from the Flower of Persia and A Panorama of Indian Scenes and Processions.

2.4.3 The Silent Era

The first Indian to make short films (shorts) was a Maharashtrain H.S. Bhatvadekar. He imported a British camera in 1897. He already had a projector. He filmed a fight between two wrestlers and a man training a monkey. He then bought a Lumiere camera and projector to make more films. He first exhibited his films in 1899.

F.B. Thanawalla showed his shorts like splendid New Views of Bombay and Taboot Procession in 1900. In the same year, Hiralal Sen in Calcutta filmed pieces from several Bengali plays. In 1902, J.F. Madan in Calcutta launched his “bioscope”
showings in a tent. Around 1900, the imported films were 60 to 75 feet in length (about one minute). The length increased with time. By 1905, it was possible to have a film of 30 to 40 minutes duration. That duration was considered enough for a feature film.

Bhatvadekar filmed the Coronation Durbar for Edward VII in 1903. By 1905, films were being imported mainly from France, but also from the U.S.A., Britain, Germany and Italy. Movie theatres, popularly called Picture Palaces, were coming up in all the important cities of India. J.F. Madan's company alone had a chain of more than 30 such Palaces. Many foreign films had the stage actors playing in them.

The first attempt to make a film with a dramatic story and treatment was made by Torney. He made Pundalik with the help of N.G. Chitre. Pundalik, released in 1912, was the dramatised story of the Maharashtrain saint. It immediately became very popular. Patankar made Savitri and An Episode from Ramayan.

Around this time, Dadasaheb Phalke appeared on the cinema scene. That was the most fortunate thing that happened to Indian cinema. He was a scholar and a fine printer and was full of creative imagination. He saw a foreign film Life of Christ in Bombay. There and then, he decided to make films on subjects close to the heart of people.

Phalke travelled to England to get equipments and the required technical knowledge. He faced financial difficulties like others who were trying to make films. Others gave up but Phalke had determination. He had the will and he found the way. He is rightly called the Father of Indian Cinema.

His first film was Raja Harishchandra, in 1913. This film appeared exactly one year after Pundalik. It had 4 reels or a length of about 3700 feet. The whole effort of Phalke was "Swadeshi" or Indian. The film won immediate and wide popularity. This film is considered the first true Indian feature film.

No lady came forward to play Taramati, the wife of the Raja. Phalke got a stage boy, Salunke, to play Taramati. The same year, Phalke made another mythological film Bhasmasur Mohini. Now, he was able to get two women to play the female roles in his second film. He could get four actresses to perform in his third film Satyavan Savitri in 1914.

Then came the First World War. Film production decreased in France, Germany and England. It became a problem to import equipment. Its cost also increased very much. In spite of all this, Phalke came out with Lanka Dahan which was a great success. Because of a shortage of finances, he invited Hindustan Cinema Film Company to become his partner. He now made two very successful film Krishna Janma and Kalia Mardan (Killing of the Serpent). In both these films Phalke’s daughter, Mandakini, played the little Krishna and became a star overnight. These two films were made in 1918 and 1919.

J.F. Madan came out with Satyawadi Raja Harishchandra in Calcutta in 1919. That was Bengal's first silent film. In Madras, the same year, Natraj Mudaliar made Keechaka Vadham. This was another mythological film. Its story was from Mahabharata. In Bombay, Patankar Friends made Exile of Shri Rama. Suchet Singh made Shankuntala and brought an American actress, Dorothy Kingdom, to play the main role.

One interesting thing during this period of film screening was an effort to add song and speech to films. It could not be introduced in the film itself. So, bands were arranged on the stage in front of the cinema screen. Songs were sung and sometimes speeches were made to make the silent film more understandable and interesting.

From 1913 to 1931 was the era of the silent cinema in India. About 1300 films were made during this period. Some important developments in this period were the passing of the Indian Cinematograph Act in 1918 and Gandhi’s call for non-violent non-cooperation in 1920. The Act set up a system for licensing and censorship. Gandhi's call reminded the film makers of their responsibility towards society.
Dhiren Ganguly made England Returned in a patriotic way. The film made the "Brown Saheb" the laughing stock of the people. It ridiculed those who imitated the ways of the English people.

By 1923, there were about 150 cinema halls in India. But bold film makers, who broke away from the old, accepted, traditional beliefs, were not yet welcome. For example, Ganguly who showed a Hindu-Muslim romance in Razia Begum, was ordered to leave Hyderabad within 24 hours. In 1923, J.F. Madan, a pioneer of Indian cinema, died.

In 1924, in Bombay, Chandulal Shah made Gun Sundati (Why Husbands Go Astray). This film, sometimes, is called the first social film. Himanshu Rai made The Light of Asia in 1925. This was an Indo-German production. It was the first attempt at international co-production.

At this time, America dominated the Indian film scene. It had the highest share of the foreign films shown in India. And, we must note that foreign films made 85 per cent of the total films shown in India. Only 15 per cent films at this time were Indian.

2.4.4 The Talkie

By 1928, some countries in the West had developed the sound film. It also came to be called a talkie. The first talkie shown in India was Universal's Melody of Love at Calcutta, in 1928. Exhibitors of Bombay, Sidhwas, also screened brief talkies from England. Each of these contained several brief coverage of events.

In 1930, came the first attempt to make an Indian talkie programme. It contained a Khadi exhibition with Gandhi, C.F. Andrews etc. speaking and a dance by Sulochana. The first talkie feature film came in 1931. It was Ardeshir Irani's Alam Ara with Zubeida, Prithviraj Kapoor and Master Vithal in the cast.

Prabhat Film Co. was founded in 1929 at Kolhapur, Maharashtra. New Theatres was organised at Calcutta by B.N. Sircar in 1930. Both these film companies played a great role in the development of Indian cinema.

In the year in which the first Indian talkie feature film Alam Ara appeared (1931), 22 more films in Hindi (rather Hindustani) were also made. Three films were made in Bengali and one each in Tamil and Telugu. By 1933, seventy five films had been made in Hindi.

The first attempt at producing a film in colour was made in 1932 by Madan Theatres. The company took its film Bilwa Mangal abroad for processing. Prabhat Films also took their film Sairandhri to Germany for colour prints. Both the films were not high-grade success in colour. The first Indian attempt at colour in the country again came from Ardeshir Irani. He made Kisan Kanya in 1937. In the real sense, of course, colour film came only in the fifties with Mehboob's Aan, Sohrab Modi's Jhanasi Ki Rani and Shantaram's Jhanak Jhanak Payal Baje.

Besides the films mentioned above, some other outstanding films till the beginning of the second world war were: Typist Girl (1918) of Chandulal Shah, Shiraz (1926) and Himanshu Rai's A Throw of Dice (1929) and Karma (1934). He made Devika Rani, the heroine of most of his films, immortal. Ayodhyacha Raja (1932), Sant Tukaram (1936), Amar Jyoti (1936), Dunlya Na Mane and Admi, all of Shantaram. Toofan Mail (1932) and Jai Bharat (1936); the first film on Hindu-Muslim unity, of Wadia Brothers. Chandidas (1932), Devdas (1936) and Mukti of New Theatres, Calcutta. Gangavataram (The Descent of Ganges) in 1937 was the last film of Phalke, known as the father of Indian cinema.

Madras United Artists' Corporation in 1938 started making films in Tamil, Telugu and Malayalam, and also in Hindi.
A great film Shakuntala was made by Shantaram in 1943. Pukar and Sikander of Sohrab Modi in early forties were huge successes. Shantaram also made Dr. Kotnis Ki Amar Kahani in 1945. Mehboob's successful films of the forties included Aurat, Roti and Sister, from the south Chandrakala was a super-spectacle in Hindi.

Influence of major Indian studios started decreasing in the forties. Independent productions were increasing. The "star" system began in which heroes and heroines attracted public more than the studio name. Along with it, came "formula" films in which the themes and their treatment were repeated with a fixed dosage of song and dances. For the first time, "black" money too entered the films. These three characteristics can still be found.

Himansu Rai died in 1940 and Phalke in 1944. Dharti Ke Lal of K.A. Abbas, in 1949, became the first feature film to be shown in Moscow. Shakuntala was shown in the U.S.A. in 1947. In 1943, the showing of newsreels of "Indian News Parade" and documentaries of Information Films of India, was made compulsory in Cinema theatres. This was mainly a measure to promote war effort. After the world war was over, both Indian News Parade and Information Films of India were dissolved in 1946. On the pattern of the latter, the Films Division of the Government of India was established in 1948.

Calcutta Film Society was formed by Satyajit Ray and Chidananda Das Gupta in 1947. That started the Film Society Movement which gradually spread to other parts of the country. In 1949, a Film Enquiry Committee was set up to give its recommendations on the various aspects of Indian cinema.

The Fifties

One of the most important things that happened in the fifties was the appearance of Satyajit Ray on the film scene. He gave us his famous Apu Trilogy (a set of 3 interconnected films) during this period — Pather Panchali in 1954, Aparajito in 1957 and Apur Sansar in 1959. His Jalsaghar appeared in 1958.


Raj Kapoor's Awara became a great hit in the Soviet Russia in 1954. The same year Bimal Roy's Do Bigha Zamin won awards at the International Film Festivals at Cannes and Karlovy Vary. In 1956 Ray's Pather Panchali won an award at Cannes. In 1957, his Aparajito won an award at Venice. K.A. Abbas made Munn that was widely praised at Edinburgh festival in 1955. This was the first Indian film without songs or dances. Kaagaz ke Phool of Guru Dutt marked the start of widescreen production. Films Division's Jaipur won the first award for a documentary at Venice in 1951.

The Film Enquiry Committee's report came in 1951. Its important recommendations were the creation of a Film Finance Corporation, a Film Institute for training and a Film Export Corporation.

The Film Federation of India was formed in 1951. In 1952 was held the first International Film Festival in India. In 1954, National Awards for films were instituted.

Great colour films appeared during the same fifties. Sohrab Modi's Jhansi Ki Rani was the first colour film in 1953. Shantaram's Jhanak Jhanak Payal Baje appeared in 1955 and Mehboob's Mother India in 1957.

Raj Kapoor (Aag, Barsaat, Shri 420), Guru Dutt (Baazi, Pyasa, Kaagaz ke Phool) and Kamal Amrohi (Mahal, Dawa) were the great new names during this period.

The Sixties

In the sixties, K. Asif's Mughal-e-Azam was a period (historical) film on a grand scale, with spectacular sets (1960). Ganga Jamuna was another great success. Raj Kapoor's Sangam set the trend for shooting abroad.
The Film Finance Corporation was formed in 1960 to finance and encourage new, young and creative film makers. The Film Institute of India was created in 1961 at Poona to train young talented people in different aspects of film. The Indian Motion Pictures Export Corporation was established in 1963. The National Film Archive of India was established at Pune in 1964. In 1966 Dadasaheb Phalke Award was instituted to honour people for their outstanding contribution to Indian cinema. Devika Rani was the first film personality to receive the Phalke award in 1967. Mrinal Sen's Bhuvan Shome, financed by the Film Finance Corporation, won several awards. It was also a commercial success. Phalke's birth centenary was celebrated in 1970.

The Seventies and After

In 1971, India was producing the largest number of films in the world. Calcutta’71 (1971) was an example of the film taking notice of the current politics. This film was made by Mirnal Sen. Garam Hawa of M.S. Sathyu was funded by the Film Finance Corporation and won several awards. Ankur in 1974 was the first film of Shyam Benegal and was a great success. The new wave cinema (or parallel or alternative or the other or art cinema) which started with Bhuvan Shome was carried further by its creator, Mirnal Sen and others like Benegal, Sathyu, Basu Chatterji and others. Rajnigandha of Basu Chatterji was a very successful film of this “wave” in 1974. That very year, the International Film Festival of India became an annual feature.

Raj Kapoor made Bobby in 1973. This film on teenage love became very popular. A great spectacle Sholay (1975) was shot in 70 mm. Amjad Khan, a heartless dangerous dacoit, became a star overnight. The film set a new trend in multi-star films, spectacular locations and scenes and violence. Side by side films with off-beat, uncommon theme and treatment like Mahesh Bhatt’s Jannam and Daddy were also produced. In the late eighties and the early nineties, a new trend of love between the very young started as in films such as Main Ne Pyar Kya, Ashiqi and Love Story. New young artists acted as heroes and heroines.

You can see commercial cinema, art cinema and middle cinema existing side by side. Commercial cinema has the lion’s share in the number of films. The producers have an eye on profits, so they try to provide entertainment, even when entertainment means an escape from reality. This type of cinema has all sorts of “masala”. It has well-known actors, dances, music, fights, melodrama in story and dialogues. Heroes and heroines are all “white”, they can do no wrong. Villains are all “black”, they can have no virtue. Commercial cinema works on success “formulas”. Dharam Veer, Parvarish, Amar Akbar Anthony, Shehanshah etc. belong to this type of cinema.

Art cinema, referred to above, became popular in the seventies. It continued beyond the seventies too but in a smaller way. It started with Bhuvan Shome of Mirnal Sen in 1969. The Film Finance Corporation played an important role in giving a boost to this cinema. Besides Satyajit Ray, whose films always have been artistic, some other names in art or new wave cinema are: Mirnal Sen, Sathyu, Basu Chatterji, Shyam Benegal, Avtar Kumar, Kumar Shahani, Karanth and Ritwick Ghatak.

Art cinema films are low-budget and do not have real life. Their treatment is artistic and away from the formula.

But, generally, the criticism of art or alternative cinema is that not many people see it. So, it hardly covers its cost. Cinema, the critics argue, should be a medium of mass communication. It should entertain the common man, the masses.

So, you have “middle” cinema. It is a sort of compromise between the commercial and the art cinema. It should show taste and art but be a financial success too. Benegal’s Junoon, Govind Nihalani’s Aakrosh (or TV serial on Partition “Tamas”), Saeed Mira’s Albert Pinto Ko Gussa Kyon Aata Hai, Ketan Mehta’s Mirch Masala, Mahesh Bhatt’s Daddy are some examples of middle cinema.
2.4.5 Government Organisations

Documentary films are mainly in the public sector. They are certainly produced in the private sector but only in a very small number. Documentaries are largely produced by the Films Division of the Government of India. FDI also produces newsreels, also called news magazines. The Division was set up in 1948.

Films Division

Besides documentaries and news magazine, FDI produces 16 mm short films for rural audience in regional languages. It also produces cartoon films and educational films for various ministries and departments of the government.

The Division's films are shown by Doordarshan and cinema theatres whose audience is about 10 to 12 crores weekly. They are shown by Field Publicity units of the Central and the State governments as well as by educational institutions, industrial houses, social and cultural organisations, film societies etc. These films are also screened abroad through out embassies. In 1990, 152 documentaries and 28 news magazines were produced.

Several films of the Division have won national and international awards. The Division has also organised festivals of its documentary films in various state capitals. That is a way to reach out to a large number of people, educational institutions etc. The Division also organised its first International Film Festival of Short and Documentary Films in 1990, in Bombay.

NFDC

Another organisation set up by the government for the promotion of good cinema is the National Film Development Corporation (NFDC). It came into existence after the amalgamation of the earlier Film Finance Corporation and Indian Motion Picture Export Corporation in 1980. It has provided financial and other essential services to talented film makers. Its effort is to see an integrated growth of Indian Cinema.

NFDC promotes low-budget but high value films. It also produces films if good scripts are available and well-known directors are directing. It started a programme of co-productions with the extremely successful Gandhi. This first co-production was directed by Richard Attenborough and won 8 Oscars and many other top World awards. NFDC also participated in the production of Salaam Bombay which won 13 awards in various international film festivals. The corporation has an agreement with Doordarshan too to produce good films and tele-films jointly. Such productions are telecast from national and regional networks.

NFDC provides finance for cinema theatres. It imports foreign films and distributes them all over India. It also exports Indian films. It markets good quality legal video cassettes to video libraries. It has also started NFDC Video Classics scheme which provides classic films from all over the world.

Directorate of Film Festivals

The Directorate of Film Festivals was set up in 1973. Its aim was to promote good cinema through organising International Film Festivals in India. It promotes Indian films in India and abroad through International Film Festivals held in the various parts of the world. It organises film weeks and National Film Awards. The Indian International Film Festival is held every year. It is organised at various film centres in the country by rotation.

FTII

The Film and Television Institute of India (FTII) was set up in 1961 at Pune. Its aim was to give training to young, talented people in the art of film making. It also provides in-service training in television to the Doordarshan personnel.
Originally it was only a film training institute. Later training in TV production was added. Earlier, a course on film acting existed but it has been discontinued. Now training is given in film photography, direction, sound recording and engineering and film editing.

The Institute regularly enters student-films in National and International Film Festivals.

Children’s Film Society

The Children’s Film Society, India (CFSI) was established in 1955. It is an autonomous body and its objective is to promote Films for children and young people. It produces, acquires and distributes films with healthy entertainment for children and young peoples. Its head office is at Bombay and regional offices at Delhi, Madras and Calcutta. Till 1990, the Society produced and acquired 283 films out of which 89 were feature films and 194 short films. Its aim is to reach both urban and rural young generation.

It organises International Children’s Film Festivals in India. The Society participates in important International Film Festivals abroad. Recently, the Society started bringing films on video to reach out a larger number of young people. It also makes and acquires cartoon films. It obtains time on Doordarshan Network to screen its films. The Society has made a great contribution to the promotion of the Children’s Film Movement.
Need for Good Films

India produces the largest number of films in the world. But the quality of films does not match the quantity.

Various kinds of themes have been taken up in our films. We have had mythological, religious, war, social, historical, patriotic, romantic, political films. We also have commercial, art and middle cinema existing side by side. The Indian film scene, however, is dominated by commercial cinema. This cinema uses “formulas” and “masala” in film after film. Frequently, not very healthy entertainment is provided. Black money too is a dominant factor in our films. Cinema theatres, about 11,000 in number, are not adequate for a population of 90 crores.

Good films, with healthy entertainment, should try to refine the public taste. Entertainment does not mean escaping from reality into a world of dreams and fantasy. Films should deal with problems of life and suggest reasonable guidelines to face them. Film society movement, film appreciation courses and children’s film movement can do much to make people more demanding.

To fight the star system, new talent should be given a chance. Also, new themes and their sensitive treatment is called for.

Check Your Progress 3

Note:  
   i) Use the space given below for your answers.  
   ii) Compare your answers with those given at the end of this unit.

1) Why is Dadasaheb Phalke considered to be the father of the Indian Cinema?
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2) a) What was the first talkie made in India and when?
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b) Give 3 major recommendations of Film Enquiry Committee in 1951.
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2.5 LET US SUM UP

We have seen that the story of origin and development of radio, TV and film in India is fascinating and exciting. All the three media of mass communication have passed through difficult times. All, by now, have become mature. But, there is scope for creative improvement in each of them. Each is facing its new challenges and must convert these challenges into opportunities.

Radio started in India, like elsewhere in the 1920s through private Radio Clubs. Then a private company was formed. It faced financial difficulties and the government had to take over. Fielden and Bokhari laid a sound foundation in the early years of AIR. From 6 stations at the time of Independence, we have now 102 radio stations that produce programmes. AIR has 205 broadcasting centres, including relay centres. It covers 97.5% population and 91% geographical area.

TV started as an experiment in 1959, at Delhi. Real progress of TV came about in the 1970s when Kendras were set up at Bombay, Srinagar, Amritsar, Calcutta, Madras, Lucknow and Jaipur. Satellite increased its reception range tremendously. With colour and National Programme, its popularity increased greatly.

Films (except documentary films) in India have always been with the private sector, whereas radio and TV are managed by the government. Raja Harishchandra, produced by Dada Saheb Phalke in 1913, was the first feature Film. The silent film era ended in 1931, when Ardeshi Irani produced Alam Ara. Commercial cinema exists side by side with art cinema and middle cinema. The Government has tried to help its growth through some institutions like NFDC, Film and Television Institute, Directorate of Film Festivals etc. Our film production today is the largest in number. But we certainly do not top in respect of quality. Some of our film directors have made movies of the highest quality.

2.6 GLOSSARY

**Radiogenic**: typically suited to radio, from conception to broadcast.

**Radio show**: any radio broadcast; talk, drama, quiz, discussion etc.

**Radio performer**: any radio broadcaster: a newsreader, an actor, a quizmaster etc.

**Soap opera**: any sentimental, melodramatic, sob-and-sigh stuff.

**Relay centre**: a centre that only receives and broadcasts programme but does not produce programmes.

**Editing**: also called cutting; to join film strips for continuity and dramatic meaning.

**Documentary**: also called cinema verite; facts on celluloid, without addition of fiction.

2.7 FURTHER READING

Baruah, U.L.; *This is All India Radio*, 1983; Publications Division, Govt. of India.

2.8 CHECK YOUR PROGRESS: MODEL ANSWERS

Check Your Progress 1

i) Talk, Discussion, Music, Drama, Rural Programme, Youth Programme, Documentary, Feature, Newsreel, Children’s Programme.

ii) (a) 1927 (b) 1936 (c) July 15, 1927 (d) 1952 (e) 1957 (f) 1966 (g) 1978 (h) 1969 (i) 1967

iii) To get the feedback from the various sections of the listeners through surveys, telephone, letters etc. The Cell forwards its findings to the concerned authority for appropriate action.

Check Your Progress 2

1) The main aim of the experimental TV, in 1959, was to train personnel and to discover what TV could achieve in community development and formal education. Its range was 40 km, in and around Delhi.


3) Cable TV is becoming popular because with a reasonable monthly fee, one can get 6 to 8 international channels. One need not install his/her own dish antenna. In addition the cable operator screens two, three films daily for the subscribers.

Check Your Progress 3

1) Phalke made the first dramatic or theatrical film Raja Harishchandra in 1913. Despite financial and other difficulties, he continued to improve the film art whereas many others gave up. He was a patriot and was determined to see the birth of uniquely Indian cinema. He made over 100 films, introduced the first actresses and learnt each and every aspect of film making.

2) (a) Alam Ara by Ardeshir Irani in 1931.

(b) The committee recommended (i) a Film Training Institute, (ii) Film Finance Corporation and (iii) a Film Export Corporation.

3) (a) Jhansi Ki Rani by Sohrab Modi in 1953.

(b) In 1954, with his Father Panchali.