UNIT 5 EDUCATIONAL MEDIA

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5.1 OBJECTIVES

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

- describe the organizational set-up of All India Radio and Doordarshan;
- describe the growth of A.I.R.'s School Broadcasts and enumerate constraints of School Broadcasting;
- describe the development of Educational Television in India;
- explain the triangle of ETV working on three parameters—television, teacher and taught—and elaborate on their respective roles;
- point out the importance of visualisation as the television is a visual medium and visualisation constitutes an important segment of the ETV production;
- write down the limitations of television as a medium and suggest ways to overcome these limitations;
- explain some of the recent advances made by modern technology, like satellites; and the recent one-way-video two-way audio system successfully experimented by the various educational institutions.

5.2 INTRODUCTION

In Unit 4 we took a look at our film industry. We noted how large the film industry is, how film production is organized and what are the various government and non-government film ...
organizations. While the film medium is largely a private sector, the electronic media—radio and television—are entirely government owned and controlled. In this unit, we will describe educational media—first, AIR's school Broadcasts and than ETV. We shall dwell at some length on the beginning and expansion of Educational Television and on the roles of the producer and the teacher in ETV. This unit will mark the end of Block 4. In Block 5, we will be concerned with journalism and in the first unit there we will examine the role of the English Press.

5.3 ORGANIZATIONAL SET UP OF AIR AND DOORDARSHAN

To educate, to inform and to entertain are the three major roles assigned to radio and television all over the world. The order of precedence may, however, differ from country to country. This is so because of a number of variables like national priorities, social obligations, cultural ethos and economic considerations. Whether or not a television organisation gets its finances from the government (as in the case of Doordarshan) or generates its own resources to run the service, has to determine its priorities.

Before we move further, let us learn a little about the basic organisational structures and staffing patterns of All India Radio and Doordarshan.

5.3.1 Organisation at Headquarters

Both AIR and Doordarshan are completely under Government control, working as Departments of the Ministry of Information and Broadcasting.

The annual budget of Akashvani (All India Radio) and Doordarshan comes, through the Ministry of Information and Broadcasting, from the consolidated fund of India, and is approved by Parliament. The organisational objectives, staffing-pattern and programme priorities of both the media, too, are more or less the same. Earlier, Doordarshan used to function under the umbrella of All India Radio. But it was bifurcated on 1st April, 1976 to work as a separate Department of the Ministry of Information and Broadcasting.

The Director-General is the 'Head of the Department' in case of both Akashvani and Doordarshan. The staff, in both the cases, can be divided under four different streams or disciplines: 'Programme', 'Technical' (Engineering), 'Administration' (including Finance) and 'Audience Research'. The Additional Director-Generals lead the 'Programme' and 'Administration' teams. On the Technical side the Engineer-in-Chief holds the number one position. The senior-most officer in Audience-Research is called the Director of Audience Research. Further down the hierarchy, the tiers may be summarised as follows (in the same order)

Programme : Deputy Director-Generals/Controllers (or Directors, in AIR) of Programme/Deputy and Assistant Controllers (or Directors) of Programme/Programme Executives or Producers, etc.

Engineering : Chief-engineers/Directors of Engineering/Deputy and Assistant Directors of Engineering, etc.

Administration : Deputy Director-Generals/Directors of Administration/Deputy Directors of Administration/Section Officers, Office Assistants, etc.

Audience : Deputy Directors/Audience Research

Research : Officers/Researchers/Investigators/Tabulators, etc.

Activity 1

Before you proceed further with this unit, pause for a while and involve yourself in an activity.

Visit the nearest AIR station and introduce yourself to the officials concerned at that station. Find out what the day-to-day general functions of the station are.
Having familiarised yourself with the daily schedule of the working of the station, find out who does what and present the organisation’s structure in the space given below.

5.3.2 Organization at Stations

The above is the structure at the headquarters of Doordarshan and Akashvani. At the operational centres, the ‘Head of Office’ happens to be the Director (called Station Director in AIR), who belongs to the ‘Programme’ cadre. In Akashvani, however, the ‘Headship’ at some smaller Kendras is rotated between the senior-most Officer in ‘Programme’ and ‘Engineering’ disciplines.

The Director/Station Director is assisted by Deputy Directors/Assistant Station Directors of Programmes, Producers/Programme Executives and Production Assistants/Transmission Executives. In the Engineering cadre come Station Engineers, Assistant Engineers/Engineering Assistants etc. The Administration side at a kendra is led by Deputy Director of Administration or Senior Administrative Officer, assisted by Accountant, Head Clerk, Office Assistants etc. The Deputy Director of Audience Research or the Audience Research Officer leads a team of Investigators and Tabulators. AIR and Doordarshan Kendras work under their respective Director-Generals.

5.3.3 Staff Structure of AIR and Doordarshan

<table>
<thead>
<tr>
<th>Director General</th>
<th>Head of the Department</th>
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<tbody>
<tr>
<td>Programme</td>
<td>Engineering</td>
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<tr>
<td>Additional Director</td>
<td>Engineer In Chief</td>
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<tr>
<td>General</td>
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<td>Deputy Directors</td>
<td>Chief Engineers</td>
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<td>General</td>
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<td>Controllers of Programme</td>
<td>Directors of Engineering</td>
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<td>(Directors of Programme in Air)</td>
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<td>Dy. Controllers/ Dy. Directors</td>
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<td>of Programme of Engineering</td>
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Ownership patterns, organisational structures and management of mass media in India

|-------------------------------------|-----------------------------|-----------------|----------------------------------------------------------|

**DOORDARSHAN KENDRAS**

*Director Television Centre*

*(Head of the Office)*

<table>
<thead>
<tr>
<th>Programme</th>
<th>Engineering</th>
<th>Audience Research</th>
<th>Administration</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Director/Dy. Superintendent Engineering</td>
<td>Audience Research Engineer</td>
<td>Deputy Director of Administration</td>
<td></td>
</tr>
<tr>
<td>St. Directors Station Engineer</td>
<td>Research Assistants/Investigators/Tabulators</td>
<td>Senior Administrative Officer</td>
<td></td>
</tr>
<tr>
<td>in AIR (Management)</td>
<td>Sr. Engineering Asstts.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2. Chief-Producers Assistant Station Programme Executive</td>
<td>Sr. Engineering Asstts.</td>
<td>Head Clerk/Accountants/Cashier/Asstts. other support staff</td>
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</tr>
<tr>
<td>Producers (Gr.I) Engineers Programme</td>
<td>Engineering Asstts.</td>
<td></td>
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<td>Producers Grade II/</td>
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<tr>
<td>3. Production Assistants</td>
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</table>

4. Transmission Executives

5. Floor Managers

**FACILITIES**

(2) Filming:

1. Cameramen Gr. I/Cameramen Grade II

2. Sound Recordists/Film Editors

3. Light Assistants/Projectionists

(ii) Graphics:

1. Graphics Supervisor/Graphic Artists

(iii) Sets/Design:

1. Set Designer/Set Supervisors

2. Property Assistants

3. Floor Assistants/Carpenters/Painters/Tailors etc.

iv Reference & Research:

1. Librarians for films/VTRs/Books etc.

**Check Your Progress 1**

*Note:* i) Use the space given below for your answers.

ii) Compare your answers with the ones given at the end of this unit.

1) Please tick (✓) the correct answers:

   a) Both AIR and Doordarshan are headed by a Deputy Minister of the Ministry of Information and Broadcasting
      [ ] Correct [ ] Incorrect

   b) The persons heading and branch station of AIR are called ‘Directors’
      [ ] Correct [ ] Incorrect

   c) ‘Audience Research’ is a small unit in AIR and Doordarshan and is administered by the Programme executives
      [- ] Correct [ ] Incorrect
5.4 AIR SCHOOL BROADCASTS

AIR's educational programmes are generally called “School Broadcasts”. Mostly syllabus-based, these programmes are aimed at supplementing and supporting the effort of school teachers. This service is entirely regional, with the regional language as the medium of instruction (through radio).

Each programme is of 40 minutes duration, with a short introduction before the main “lesson” and a follow-up discussion after. According to a rough estimate, All India Radio needs about 7000 programmes to fill in the School Broadcast Schedules of different centres every year. Of course, some of these programmes may be ‘repeats’ of earlier lessons. Still, it is quite a mammoth production commitment.

It may be recalled that it was as early as in 1927 that the idea of utilising radio as a means of education was mooted in India. In those days the Madras Corporation had its own transmitter. This was followed by efforts in Calcutta in 1932. The response at both the places was encouraging and paved the way for the “School Broadcasts” to be an important and regular activity of All India Radio. Today, about 60 stations and a number of relay transmitters, are involved in this activity.

5.4.1 Objectives and Selection of Topics

An official Report of AIR defines the basic objectives of introducing School Broadcasts as follows:

"To supplement the school curriculum, to support the class-teacher and to provide information to students in both the urban and rural areas in an absorbing and interesting manner."

The selection of topics for AIR to produce is made in advance in consultation with the State Government’s Education Department. The dates and time of broadcast of each lesson too are decided well ahead of the schedule. This facilitates their proper integration in the time-table of all registered schools. The remaining part of the syllabus is taken over by school teachers, as per the scheduled plans. In a majority of cases, the presenters of radio-lessons are drawn from the teaching community itself.

5.4.2 Central Educational Planning Unit

For better co-ordination and concerted efforts, aimed at improving the School Broadcasts, Akashvani set up a Central Education Planning Unit (CEPU) at the Headquarters during the 7th five year plan. Another important task assigned to CEPU has been the “Planning of a number of innovative programmes on All India basis and the production of prototype programmes for broadcast from different Station in various languages.” Here are some of the notable series already broadcast:

![Image of educational media concept]
Ownership patterns, organisational structures and management of mass media in India

Vigyan-Vidhi: Broadcast in 17 languages with about 1.5 lakh registered viewers.

Jeevan-Saurabh: The first part dealt with the problems of, and guidance for, adolescents, broadcast by AIR, Delhi. And Part-II was a country-wide broadcast, dealing with marriage problems and their possible solutions.

Nisarga Sampada: Broadcast all over the country, it is related to social forestry.

Evolution of Man: In collaboration with Indian Council of Medical Research, AIR put out this series in 15 languages, with over one lakh registered listeners.

Dahleez: Commenced from October '93, this 26-part series is also directed towards adolescents. It is put out by 30 radio stations.

5.4.3 Constraints of School Broadcasting

The School Broadcasting Service has, however, been facing some serious constraints. Firstly, with the massive expansion of television during the last few years, AIR as a whole has gone down in popularity. Then, the new accent on ‘entertainment’ on the electronic media has proved to be a setback for educational programmes—both on radio and television. Further, the lack of availability of good radio sets in schools and their maintenance have all through been a major handicap. Then, the low priority being generally given to school broadcasting by AIR in comparison to other “high-profile” programmes causes a dampening effect. This applies to finances, production facilities and development of staff. Lack of full involvement of class-room teachers and school authorities is yet another shortcoming, faced by this Service.

It is unfortunate that only a few studies have thus far been conducted to provide the feedback on School Broadcasting. The one carried out by the Directorate of Audience Research of AIR a few years back observed:

"...The successful use of radio in education has various aspects. All aspects would require simultaneous attention for any significant contribution of the medium in improving the quality of education...rather than tackling different aspects in a piece-meal manner."

Check Your Progress 2

Note: i) Use the space given below for your answers.

ii) Compare your answers with the ones given at the end of this unit.

1) What are the two primary objectives of the ‘School Broadcast’ of AIR ?

....................................................................................................................................

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2) What are the main tasks of the Central Educational Planning Unit ?

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3) Mention three serious constraints currently being faced by the ‘School Broadcast’.

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5.5 EDUCATIONAL TELEVISION

Television was introduced in India on September 15, 1959. It was given the mandate to serve essentially as an instrument of education and information. To entertain was its least important constituent. The basic priorities and policies of Doordarshan have not since been revised—at least not on paper. This is so, despite many changes having come about on the television scenario in India. The more significant among these are Doordarshan’s going commercial in a big way and the invasion of foreign television on the Indian skies. Both these factors have influenced the domination of entertainment-oriented programmes in different television transmissions, both foreign and Indian. But for the primary channels of Doordarshan Kendras 'Education' continues to be the watch-word.

5.5.1 The Beginning

It would be useful to trace, in short, the development of Educational Television in India. Well, the story of Doordarshan can perhaps be said to be virtually the story of an experiment of 'Education through Television' (ETV). Technically, an ETV Service, known as 'School Television (STV), commenced in India only in 1961. But during the preceding years it engaged itself in social education, especially a project loosely termed as 'Citizenship Through Television'. A summative evaluation of this experiment showed in the audience a positive gain in information. Thus, encouraged by the initial experience, the authorities introduced 'School Television' to assist the middle and higher secondary schools, run by the Delhi Administration. Prof. Paul Neurath in his Report on this Experiment observed:

"Television is already proving itself as a useful aid to teaching the students see more and better experiments... There is a slight over-all superiority of the results of the students in Television schools over those of students in non-TV schools."

5.5.2 A Wide Network Now

The educational network of Doordarshan keeps on expanding as the Television Service
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developed, adding newer areas and dimensions. Today, most of the programme-originating Kendras of Doordarshan run regular programmes, with a bearing on education, whether formal or informal or both. Television programmes are now regularly available at all levels, from primary class to University level. Besides Doordarshan, organisations like the Indira Gandhi National Open University (IGNOU), University Grants Commission (UGC), National Council of Education Research and Training (NCERT) and Education Departments of State Governments are fully involved today in the use of television as a medium of education.

Doordarshan also put out programmes on ‘adult education’, from many a Centre. Meant for the illiterate adults, these are presented on varied topics and in varied formats. Programmes with a bearing on social, psychological and occupational problems of this particular segment of society are telecast. Then, there is a series dealing with vocational guidance. The basic aim is to bridge, to the maximum extent possible, the gap created in their life by their failure to have gone to schools in earlier years.

The most successful of Doordarshan’s efforts in the field of ‘adult education’ has been Bombay Doordarshan Kendra’s ‘Gyandeep’. Telecast in Marathi, ‘Gyandeep’ has been widely acknowledged as an effective instrument for education. The erstwhile Upgrah Doordarshan Kendra, Delhi, also used to telecast a series of programmes, ‘Andhere Se Ujale Mein’. Subsequently, Delhi Doordarshan Kendra started (under the same title) a regular programme for adult audience. It was based on the pattern of ‘Gyandeep’. But it could not achieve the same success as was gained by its Bombay predecessor.

5.5.3 TV’s Potential as a Medium of Education

In fact, education has today become a gigantic enterprise not only for developing countries like India, but also for advanced nations of the world. Referring to the role of television, Anand Mitra, in his book *Television and Popular Culture in India*, has made an interesting observation which is reproduced below:

“The logic of the development of the genre of the educational programme is intimately connected with the rationale for the introduction of television technology in India primarily as a medium that would be able to solve the problem of setting-up schools in remote areas. Television was conceived as a ‘tool’ that would become the centre around which an entire instructional institution would develop.”
The availability of new technology these days has enormously facilitated man’s fight against illiteracy. But in the case of India, the Joshi Working Group has recorded its lack of satisfaction with Doordarshan’s efforts and achievements. The Group went to the extent of saying that “participation of Doordarshan in the battle against illiteracy and for educational development has hardly begun”. Nonetheless, the Group did admit: “Thanks to the literacy-type of programmes shown on TV, problem of literacy was brought home to the public in all its sharpness”. In any case, it would be difficult to deny that television has the potential to give a new impetus to the spread of education in the country.

On the basis of the experience of several countries considerable importance is being attached to television as a major source of mass education. A UNESCO document thus emphasises the importance of television for education:

“While sound radio is so much cheaper, television has the advantage of providing a synthesis of all the available aids to learning. It mutes virtually all other techniques including flexible language of the film. There is also the value of the medium for the tele guidance of teachers and instructors in new methods.”

Television can teach everything—the simplest and the most complicated things. It can go beyond the confines of schools. It can benefit men and women, rich and poor, literates and illiterates, city-dwellers and village folk. All those receiving the TV signals have an equal right over the programmes. Modern technology can undoubtedly “revolutionise the teaching-learning process” in respect of both formal education and informal education. And, also, the distance education system.

5.5.4 Different Genre of ETV

The first educational service, or say, School Television Service (STV), introduced at Delhi, continues to be syllabus based. In other words, while Doordarshan takes up some selected topics from the prescribed syllabus for television presentation, others are covered by classroom teachers. These telecasts are co-ordinated with school authorities and are integrated in the school time-table. It ensures that TV lessons come in a planned manner and in a sequence falling in line with the general run of school-schedules.

On the contrary, educational programmes, produced in a general way, are called ‘enrichment’ type. The term signifies that the subject chosen for telegenic treatment may not be exactly according to the syllabus. But it is certainly relevant to the syllabus of interest to the audience concerned. The ‘enrichment’ programmes aim at serving two essential objectives. Firstly, to familiarise students with the essential input of the subject proper. Secondly, to innovate and invigorate the presentation, bringing/some ‘fresh air’ and avoiding a pedantic or pedestrian approach because of the rigidities of the syllabus.

As a matter of fact, education is a very comprehensive term. It goes much beyond the usual definitions or ‘operational jackets’ of ‘Primary’, ‘Middle’, ‘Higher Secondary’ or ‘University’ classes. Likewise, its wide scope exceeds the limits of ‘formal’ or ‘non-formal’, ‘distance’ or ‘continuing’ learning. Moreover, education and information are closely related terms. It is difficult to put them in two distinct water-tight compartments. Today’s unprecedented information explosion has opened the flood-gates of knowledge. This is being justifiably attributed to ‘education’ which the vast television exposure has provided to different people.

The Joshi Working Group stressed that “…the question of mass literacy and education has to be viewed in the wider context of releasing the masses from the bondage of the old system and more fundamentally from the tyranny of concepts, beliefs and ideologies which does not allow them to think for themselves and to assume responsibility for their own fate.”

5.6 ETV—A TRIANGLE

Whether syllabus-based or enrichment-type, educational programmes may well be compared to a triangle, having three sides. These sides (or lines) may not be equal but certainly, contribute equally to the formation of the triangle. The eternal triangle of ETV is represented by three T’s: ... Television, Teacher, and the Taught. The poor taught is placed last in my order because he or she is at the ‘receiving end’ And, television gets precedence over teacher for it is more ‘autocratic’, ‘ruthless’ and ‘non-stop’ in its ‘bombardment of wisdom’ on its target audience. In other words, television is more immune to listening to the other side than...
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active, positive and complementary to one another. Each one has to understand and appreciate the others’ roles and problems. Otherwise, there may be pulls and pushes in different directions, ruining a programme.

5.6.1 Producer: The “Captain of the Ship”

In this ‘triple-relationship’, TV is represented by the producer and the presenter involved in a particular programme. Surprisingly, the producer takes over as the dominant partner, or to use a TV jargon, becomes the ‘captain of the team’. It is because he or she gives the show the necessary lead, direction and finish. The producer is involved right from the germination of an ‘idea’ to the final production and telecast, perhaps even beyond that. Naturally, the producer has to have a thorough awareness and appreciation, of the capability, requirements and problems or other partners. To quote from a study:

“the producer has a triple role. Knowing the facilities of the medium, he can bring to bear on it his professional knowledge, so that the telecourse uses as many resources as is possible within the available limit of time or money. Secondly, the producer is the counterpart of the teacher, his immediate echo, his critic, his stimulator and guide. Thirdly, he controls the cameras during the actual programmes”.

A producer’s responsibilities can broadly be summed up in three categories — (1) Planning and preparation; (2) Actual production in the studio and post-production; (3) Post-production activities like feedback; incorporating the audience reactions/suggestions into next production.

With television being essentially a visual medium, a producer of ETV programme has to pay a great deal of attention to the visualisation of show. In the selection of visuals too, the producer deserves to have the final word I say this because it is not always the visuals that make an impact, but the way in which these are used by the Producer. I shall give you an example of a still photograph, illustrating an aeroplane being grounded after a bird-hit. Instead of running several feet of film or using half a dozen photographs, showing the spot actually hit by the bird, he might choose to take a close-up of that particular spot as the starting point for the camera and then slowly zoom out to show the whole of the grounded plane. This might suggest that a hit by a small creature could be disastrous even to a big aircraft and several men on the flight. After the selection and preparation of visuals for the programme, the producer has to attend to various other production requirements before getting into the studio. These include scripting (or giving it a final shape) for the production; sound and sound effects; graphics, illustrations and charts; and above all, live-experiments, especially in case of scientific or technical subjects.

Whether on the production-panel or off it, the producer has to provide the dynamic leadership to the entire crew. It is he alone who knows how best he can show his presenter and other visual aids and sound or sound effects. To say the least, the producer has to wield all the persons into one well-knit unit. That alone can ensure a good production.

Check Your Progress 3

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

1) Name the three main educational institutes which produce and telecast educational programmes.

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2) What are the three sides of the ETV-Triangle?

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5.6.2 Presenter: The Teacher

The presenter of a programme is the main link between the producer and the student. A good, effective presentation can cover up many a production deficiency. His pleasant personality, easy, articulate, convincing and conversational style of presentation, and a good knowledge of the medium and the subject are some of the attributes of a good presenter. What one wears, how one sits and walks and talks, even the minutest of such details, contribute to the success or the failure of a programme. For, a TV lens does not lie. The best and the worst of its subject is brought to the viewer in its truest form.

The basic requirements of a TV presenter are different from that of an expert. The latter may be an authority in his own field, but may not turn out to be as good in presenting a programme. Similarly, a successful TV presenter may not be an outstanding ‘expert’ but his physical charm and professional ability as a communicator may help him carry conviction with viewers. Naturally, I for one, would opt for the latter for my TV show.

The unusual glamour, associated with a TV presenter, makes a classroom teacher sore about ETV presentations. All the world over, wherever ETV started, the teaching community reacted the same way. They found in television a formidable rival, determined to oust them from their classes. If a TV show turns out to be good, the classroom teacher is jealous. And, in case it flops, he is critical. The indifference and apathy of the classroom teacher towards television is not a happy or healthy trend. Television should be taken only as an ‘aid’ to the teacher. This may be one of the many tools (like a black-board), available to him for carrying out his duties fully and faithfully.

In fact, the key to the success of an ETV programme lies in how far and for how long it can hold the interest of the student-viewers. At the same time, it should be able to ‘sell’ properly the teaching points aimed at. It largely depends on the creativity, professional skills and personal involvement of the presenter-teacher as well as the producer. In addition, the classroom teacher must ensure a congenial atmosphere and viewing conditions at the receiving end.

Dr. Palmer in his book entitled, Television (Edited by Bary G. Cole), made an interesting observation:

“TV informs and instructs in its own way as much as others do................. (But) TV has a much greater educational influence than all the formal establishments devoted to education.”

5.6.3 The Taught

Lastly, the taught. The poor fellow, as pointed out earlier, is at the ‘receiving end’. And the one who is reticent and reluctant to offer dissenting views or to argue is considered bright and well-behaved. Whether TV or teacher, no one generally is interested in assessing the needs—much less the likes or dislikes of their pupil. The level of understanding of all those exposed to television (or to the teacher) also differs widely. What may be the starting point for one could prove to be either too high or too low for the other. Besides, TV does not afford an opportunity to ask for repetition or clarifications.

Moreover, in the initial stages of exposure, television is more of ‘fun’ for the young. They just remain glued to the set during this spell and may in the process, often miss the vital ‘cue’ involved in a lesson. As the familiarity between the two develops, television turns out to be an ‘escape’ from being taught.
Activity 2

You are aware of the educational programmes of Doordarshan, UGC, IGNOU and NCERT. These programmes are telecast regularly through Doordarshan. Now, you stop going through the units further, instead, engage yourself in this activity.

You must be having some students living in your locality. Find out from them their reactions to the educational programmes telecast by Doordarshan. Conduct a survey among ten students using the following questionnaire.

Questionnaire

1) Name ........................................................................................................... (Optional)

2) Possession of TV set at home
   ( ) Yes ( ) No

3) Time devoted to TV viewing per day
   ( ) less than 1 hour
   ( ) 1 hour
   ( ) 2 hours
   ( ) 3 hours
   ( ) 4 hours
   ( ) more than 4 hours

4) Do you watch educational programmes?
   ( ) Yes ( ) No

5) If yes, which programmes
   ( ) UGC programmes
   ( ) IGNOU Programmes
   ( ) NCERT Programmes
   ( ) Other enrichment programmes

6) How useful are these programmes for you? Please tick (✓) the answer with which you agree most
   ( ) they help me to understand the syllabus more clearly
   ( ) they are mere repetitions of the class-room lectures
   ( ) they provide me with more teaching points
   ( ) they are not better than the class-room situation

7) Would you like this programme to continue? Please tick (✓) the correct answer.
   ( ) continue as it is now
   ( ) continue with more time
   ( ) continue with reduced telecast time
   ( ) do not continue

After you have collected the data from these ten respondents, please tabulate them and prepare a short report.
5.6.4 A Team Effort

A comment made by Gerald Millerson in his book Effective TV production may be of relevance here:

"Once we have overcome the initial awkwardness of unfamiliarity, we tend to take TV technicalities for granted.... TV direction appears deceptively simple...... Our audience goes frustrated, confused and even reduced to laughter............"

To make an Educational Television presentation a success, students of TV-classes have also to play their part. They should not forget that television offers to them an opportunity to have another...... even if not better...... perspective. And, certainly a more visually embellished show. Some subjects are indeed ideally suited to the television treatment; not even the best of teachers normally can manage to do better.

Let us not forget that television is a serious business, irrespective of whether it has educational inputs or those of entertainment. It becomes all the more serious if the subject-matter happens to be a hard-core one, like an ETV lesson. Hence, all the three ETV partners must think and act together with single a common objective to make their show a success.

5.6.5 ‘Barriers’ to ETV

Educational television suffers from certain limitations or ‘barriers’. The gravest of them all is the element of ‘anonymity’, inherent in its very operation. It is a strictly ‘one-way’ communication. The teacher-the taught contact, considered vital all over the world, is almost missing in case of television. No personal contact; no physical identification; no scope for repetition, clarification or elaboration. The gap between the ‘sender’ and the ‘receiver’ is too wide to be easily bridged. TV and teacher should prove to be more of companions than competitors. According to the Verghese Committee Report, "Radio and television are not teacher substitutes but teaching aids, another black-board or learning kit."
5.7 NEW EXPERIMENTS

Modern technology has lent a helping hand to ETV. In India itself, the application of satellite technology has added new dimensions. Firstly, the reach of television has tremendously increased, touching even the remotest the farthest corners of the country. In the wake of the success of SITE (Satellite Instructional Television Experiment) conducted in 1975-76, INSAT was a big leap forward. The INSAT facilities are also being utilised for expansion of educational television in India.

In terms of contents also, it may be recalled that the ‘enrichment-type’ programmes were first introduced for primary classes in Delhi in 1974. These have now been extended right upto the University level. The University Grants Commission is running a country-wide service for the University students. Then the Indira Gandhi National Open University has been successfully conducting telecasts on the Doordarshan network for the benefit of thousands of its students. The UGC IGNOU, NCERT or State Education Cells, all of them have to depend on AIR and Doordarshan for the facilities for transmission of their programmes.

A recent experiment, conducted by IGNOU, by way of providing a two-way teacher-taught communication can be considered as a landmark in the field of ETV in India. The experiment provided a ‘two-audio-and-one video’ link between the experts sitting in the Delhi Studio and the audience present in the far-off studios. In other words, the latter could ask questions (audio alone) and get instantaneous replies and reactions from the former (both video and audio). This should get over the stark ‘anonymity’ inherent in ETV.

The New Education Policy document of the Government of India also endorsed the use of TV technology in the process of new educational initiatives. Defining the immediate needs of our educational system, the document says:

"The existing centres of excellence in higher education must be modernised and new ones established to take care of our critical requirements of enlightened, sophisticated and creative manpower. It must also ensure that the total environment is transformed through widespread diffusion of a modern and scientific outlook."

It adds:

"This technology can undoubtedly revolutionise the teaching-learning process by enriching formal education and also by supporting non-formal education as well as the distance
Check Your Progress 4

Note: i) Use the space given below for your answers.

ii) Compare your answers with the ones given at the end of this unit.

1) Why are the classroom teachers not enthusiastic about the radio and TV teaching some of the aspects of the course they handle?

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What could be the solution?

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2) Mention two major weaknesses of ETV.

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5.8 SOME BASIC REQUIREMENTS

Let me touch upon some of the fundamental requirements of an Educational Television Service. These include:

a) A good reference and research library; a well-equipped laboratory (if science-subjects are to be included), film/video archive, slides and photographs library; Graphic section, with computer graphic facilities, and also with animation possibilities; editing facilities, projection-room for previewing of video/film material.

b) Qualified, experienced, competent staff at different levels of production and presentation; technical and administrative staff.

c) Complete studio-equipment and field camera-units (for outdoor coverages) etc.

d) Transport facilities.

This list can never end. But to start a service without proper facilities is a sure invitation to trouble.

In the present scenario, education, by both radio and television, has to be viewed as a dynamic force, capable of releasing the masses from what the Joshi Committee Report on Software for Doordarshan called, the bondage of the old system and, more fundamentally, from the tyranny of concepts, beliefs and ideologies. The Report further said:

"We are of the view that in educating adults and children of all ages, television should be tapped for providing what the system of formal schooling is not able to provide."

The applies equally to radio. Both the electronic media have to play a complementary and supplementary role. Neither can work in isolation or by excluding the other from its own functional parameters. This is so because the target audience of both these media in India happens to be so massive and heterogeneous. And, in this scenario, traditional methods of imparting education cannot deliver the goods. In this arduous and onerous task, a great deal
5.9 LET US SUM UP

Television has three major roles to play—to educate, to inform and to entertain all over the world. The priorities may, however, differ from country to country. In case of India, the greatest significance was attached to its role as an instrument for education. Television started in India in 1959, with emphasis on social education. Subsequently in 1961, School Television (STV) was introduced as a syllabus-based service for middle and higher secondary schools, run by the Delhi administration.

India’s first primary school service was also introduced by Delhi Doordarshan, in 1975. These were ‘enrichment-type’ programmes. Then, the University Programmes of UGC, IGNOU telecasts etc. followed.

ETV programmes are like a ‘triangle’, having three sides (or say, partners). Each one has its own role to play. But the key to the success of a show depends on their working as a team.

A Producer is virtually the teams’ leader, giving direction, shape and finish to a show. He has also to look after the visualisation and other production areas like scripting, sound, sound-effects, graphics, live-experiments, etc.

The Presenter (Teacher) serves as a link between the producer and the students. He should have a pleasant personality, professional skills and articulation and conviction in his or other presentation. But the glamour attached with TV presentation often makes the classroom teacher jealous. This results in a programme suffering at the ‘receiving-end’.

The taught, last but not the least, important partner in an ‘ETV Operation’, should take lessons on TV not as mere ‘fun’, but as an opportunity to watch a better visual fare.

Television, however, is a ‘one-way’ business, having certain limitations or ‘barriers’. The non-communication between the teacher and the taught is the gravest of them all. But an attempt has recently been made by IGNOU to bridge this gap. It has successfully conducted an experiment, providing a two-way teacher-taught communication. It facilitated the voice of students (sitting in a far off studio) reaching the teachers speaking from the Delhi studio. The teacher in Delhi could also be seen.

Education is a comprehensive term, going beyond general definitions. It needs to be viewed as a ‘dynamic force’ available to us today. And, for this, television is there to be tapped by us.

5.10 FURTHER READING


5.11 CHECK YOUR PROGRESS : MODEL ANSWERS

Check Your Progress 1
1) a) Incorrect
   b) Incorrect
   c) Incorrect

Check Your Progress 2
1) to help teachers
2) The main tasks of the CPEU are to:
   - coordinate all the efforts in ‘school broadcasts’ of AIR;
   - implement innovative educational programmes; and
   - produce prototype educational programmes.

3) The serious constraints faced by ‘school broadcasts’ are
   - the popularity of television and hence a decline in listenership;
   - low priority given to educational programmes by AIR; and
   - poor equipments (radio sets) which hinder clear reception in the class rooms in most of the schools.

Check Your Progress 3

1) University Grants Commission (UGC)
   - Indira Gandhi National Open University (IGNOU)
   - National Council of Educational Research and Training (NCERT)

2) Teacher
   - Television
   - The Taught

3) The responsibilities of a producer are:
   a) planning and preparation;
   b) actual production in studio or on location; and
   c) post production activities.

Check Your Progress 4

1) The following could be some of the reasons:
   - teachers have a false fear that the students may ignore them;
   - teachers in the long run may not have reasonable influence on the students;
   - teachers are fearful of losing their jobs;
   - teachers, position may be relegated to a lower level.

2) The following could be considered major weaknesses of ETV:
   - the feedback mechanism is extremely weak if not nil... no instant clarification can be provided on points which the students may raise...
   - the attractive visuals and glamour of the presenters may catch the imagination of the viewers and hence adequate attention may not be paid to the teaching points.