

Development of Media (107)

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UNIT-1

Social Dimension: Media and Society

Media plays a significant role in our society today. It is all around us, from the shows we watch on television, the music we listen to on the radio, to the books and magazines we read each day. In the world of today, media has become almost as necessary as food and clothing. It is true that media is playing an outstanding role in strengthening the society; it's a mirror of the society.

International media has huge impact on the society at global, national, regional and local level. Modernizations in our society is a by product of international media/ communication. Modernisation is a process by nations adopts new technologies to improve living conditions. The concept of modernisation is directly related to liberalism and liberalism implies freedom which is a western concept.

Social strata:

Social stratification refers to the hierarchical arrangement of different social classes, castes and strata of people within the society. Nineteenth century philosopher Karl Marx's division of society into Bourgeois and Labor may be the perfect example of social strata of his time but the globalization and the digitization of people's life has created new kind of social strata at present context. This division exists even between the users of the internet technology and the non-users. 'Digital Divide' includes the imbalances in physical access to technology as well as the imbalances in resources and skills needed to effectively participate as a digital citizen.

Digital divide:

The fact that nearly 97 percent of the world's population remain aloof from the internet technology due to lack of money, access, or knowledge depicts the depth of huge gap between the users and nonusers of the media and cultural products.

Digital divide is the contemporary emblematic issue of the whole world. It exist among the users, among the non users and finally between the users and non-users. Active users of the media technology have instant access to the information and thus extract economic advantage creating their own stable identity in the virtual society. While unprivileged ones and the passive users of information and technology fail to meet even the minimum standards. Active users range from bloggers to animators working in visual effect company. They occupy interests of the audiences creating a fantasy world with miraculous outcomes out of their creativity and technical skills. Faithfully, their audience are striving for the high tech products like online news-sites, user-friendly softwares, easily accessible web-search engines, high graphic supported 3D games, movies full with animation and visual effects and many more. Such fulfillments give rise to the thick demarcation line between active and passive users of technology.

Media and social stratification:

Informed and educated people are the richer and powerful person in today's digital galaxy. If we don't update ourselves either by using new technologies that has arrived in the market or by discussing a controversial issue that is hanging on every news channel, we feel a kind deep

isolation from the information society. Media highlight the news, advertise the product, comment on celebrity, create a common platform for commoners to discuss on any issue without any pressure but it doesn't encompass the views of those illiterate and underprivileged people alienated from the digital world that exist in greater figure.

Case study:

1) From Rajan's experience:

Born in a remote village, always wondering how it feels riding in a vehicle or just to see it, my childhood passed as a normal Nepali village fellow, wandering around the rivers, and traveling up and down to school and home. But, having faced many hurdles and deprivations in the course of obtaining higher level education, and timely recognizing the importance of it, my father did not wait to send me to the capital city to be graduated from English medium school.

My village pals, now most of them laboring in Golf countries could not cope with the poor education system of this country. I, the most fortunate one of my contemporaries kept the first step into the digitizing world asking one of my classmates, who mocked me for that, how a computer is switched on. Few months later, I started surfing the internet. I had a walkman then. Later I was accompanied by Discman, Mp3 player and finally the I-pod.

Weekly one hour internet surfing at the beginning days has now become inseparable stuff of my life. I do it more than anything. I do class assignments on it. My mind really goes dumb at the time I'm plunged into the internet. I search for minor issues and topics also. I chat with friends studying there at Australia and America. I comment on my friends' photos and articles at Facebook. I try to update my blogs with hot issues, articles and eye catchy photos so that the viewers would go through the Ads on it. I have a world in front of me. But much fewer contemporaries have the same privileges and access as I have after I left my village. I see many of them learning computer basics so that they can find a better job at Malaysia or Qatar.

Three years back, Rajkumar, who used to amaze me by showing tricks in his digital watch, sent by his father working in Letang as a rickshaw-puller, was left mouth-opened when I show him his portrait and video in my digital camera. He even didn't bother to call it a small television. He was right in his case. Nepal is a land of these Rajkumars where information privileges are rare cases. Kathmandu, the existing symbol of westernization and so called globalization, even has information poors in its core. Still the information have-nots cover the greater population in the city.

2) Mr. Shrestha's family:

Mr. Shrestha's is currently working abroad while his wife with their 2 sons resides in Koteshwor, Kathmandu. Mrs. Shrestha sticks her finger to the TV remote all the day looking soap in Hindi channels. Her smaller son Mintu is all the time busy in playing 3D graphics game in PC while elder son Shail is busy with his HDV Camera taking shots and applying different effects on it. Rare conversation takes place between these brothers because Shail is not interested in his brother's game and Mintu's age is ignorant of the value of HDV camera. Mrs. Shrestha feels irritated with the sounds and clicks of those gadgets because she is unfamiliar with them. The Family has plunged into the digital world. They bear the partial isolation from the real world and the society. One of the reasons is their attachment with the virtual society created by technology.

Media and gender discrimination:

Women are portrayed in media generally as victims, subservient, nurturing, sacrificing and objectified sexualized beings. This not only inaccurately represents the diversity of women's lives, roles and experiences, women's contributions to the socio-political and economic development of society are often neglected. The perpetuation of stereotypes in images and representation solidifies women's traditional roles and unequal gender relations in multiple ways. There are many more examples, such as women's portrayals in an increasingly consumer-driven culture and the commodification of women's bodies in advertising, pornography and conflict situations. Such stereotypical and controversial media content widen the gender disparity. That might be the reason today's educated bunch of feminists prefer alternative media to advocate their rights and social identity.

Media and power division:

The *information rich* have good access to information — especially online, but also through more traditional media such as newspapers, radio, television, and books — and can plan their lives and react to changes in circumstances on the basis of what they know or can find out. The *information poor* don't have such access and are vulnerable to all kinds of pressures. Though the *information rich* are mainly in the industrialized countries and the *information poor* are mostly in the developing world, similar splits are obvious between prosperous and disadvantaged groups inside industrialized countries. As a consequence information rich people will enjoy more privileges and power. They occupy the major decision making positions of government or any institution and use unprivileged ones for their benefits.

Media and economic stratification:

New media facilitates its users to create their own economic platform. Bloggers widen their network with their clients, advertise diversified products and generate income through online participation in various commercial activities, and through their contextual information disseminating activities. The large array of people who remain isolated from the digital world become the scapegoat of such advertisement of various cultural products like clothes, movies, domestic needs etc.

Media and virtual society:

With the advent of various social networking sites like Facebook, Hi5, Myspace etc, people seem more enthusiastic in creating their own identity irrespective of sex, races and economic background. Their privileges to communicate with high-profile people of the society lead to their strong networking ability and finally the platform in which they can utilize their talent. Besides grabbing opportunities, users have full control over their identity and create discourses on their favor.

Media and cultural imperialism:

Media in the third world countries bear deep influence from the western world regarding their cultural products like fashion, movies, sports etc, so the media content that portrays the western culture are imposed upon the people of third world countries. This leads to rapid change in the behavior and lifestyle of imperialized. This clarifies the gradual penetration of western culture in our authentic local and native values and norms, giving rise to cultural imperialism in the name of globalization.

Media and generation gap:

Even there exist two classes of people in a family- the old generation and the new ones. The new generations, that live with technologies all the hours rarely share their time with their parents and society for any kind of discourses and discussions. Rather they create discourses in internet over the globe. There is difference in pattern of thinking and lifestyle between parents and offspring. There occur misunderstanding in them due the kind of lifestyle and behavior. Father may not like the way son talks or cloths; and the son may not care his parents' desire. So this so called digital galaxy is obviously fragmenting a social life and that begins from the unit of society- the family.

Conclusion:

People deprived of new media technologies are not only lagging behind in terms of information sharing but they do are missing economic platforms and virtual society. A social life has obviously been harmed due to people every time plunging into the newer and newer media technologies and cultural artifacts. Real society nonetheless is being fragmented to create virtual worlds within the cores of society. Internet is no longer simply a technological marvel. It is having a very significant impact on people's lives. The way things are now one can forget higher paying jobs if s/he don't know how to use it and majority Nepalese don't have access to it.

Media and Religion

As we move further into the Twenty-First Century, we can see more clearly the trends that will dominate culture, society and politics for the foreseeable future. Among these trends is one that challenges important received ideas of the past: the persistence and resurgence of religion as a national, regional and global force. Seemingly contradicting the long-held prediction that it would fade from modern life, religion has instead gained new profile and prominence on the global stage. This trend is, in fact, not all that new. Religion gained a new footing in American politics in the latter half of the last century at the same time that religions were achieving new prominence elsewhere in the world. Two iconic trends: the rise of neo-evangelicalism in American politics and the renewed profile of Islam in global politics emerged in the 1970s. In 1976, an evangelical was elected President of the United States, and the term "born again Christian" began to confound journalists and public intellectuals. In 1979, the Islamic Revolution in Iran became a signal event in the revitalization of global Islam, directly confronting American foreign policy and giving a powerful symbolic boost to Muslim identity both within Iranian Shi'ism and beyond it. There are many other religious issues and trends but these stand out, particularly in the American context, and—in certain places and by certain voices—these trends are being claimed to face each other as the "front" in a global "clash of civilizations."

Each of these events—and the underlying trends they pointed to—directly challenged tried and true beliefs in scholarly, intellectual, governmental, and media circles. In each of these realms, experts found themselves confronting new realities that defied conventions and traditions, leading to a process of reflection, soul-searching and self-criticism that continues to this day. It had long been accepted that educational, economic and political progress would diminish interest in religion, in part because modern individuals would need less of religion's explanatory and salvific powers. Thus, societies would become increasingly secular. Educators

in the U.S. and Europe have taught with this trend in mind, social researchers have assumed that religion is in decline and journalists and other media professionals have addressed the world (and the worldviews of their audiences) as a secular—and secularizing—place. Theories of secularization may yet prove to be correct in the long term. Social and cultural pressures in modernization and education do seem to undermine some of what makes traditional religions legitimate. Trends in religion (such as a decades-long decline in religious attendance among Christians in the West and in participation in the other Abrahamic faiths in many countries) seem to indicate such an overall trend. At the same time, world-changing events in recent years have at least some of their source in religion, and across a broad range of contexts, issues, and historical processes, religion persists and even dominates.

THE ROLE OF THE MEDIA

The changing nature of religion in contemporary life has received more and more attention in the years since the September 11 attacks. In all this talk, however, the critical role of the media has been overlooked. While media are ubiquitous throughout the world, they tend to be taken for granted rather than noticed. This neglect is true in many sectors of modern life, but no more so than in religion, even though religions have always been mediated and many religious movements have had prominent involvement in modern media since at least the late 19th century. The fact is that the major religious issues and trends that are so important today cannot be fully addressed or understood without attention to the media. Indeed, these trends are rooted in the media in important ways. The media are a source of information about religions, religious trends, and religious ideas. In the wake of the September 11, the July 2005 London and the Bali attacks, journalism has paid increasing attention to religion both as a local and domestic story and as an international or global one. Sectarian interests are increasingly at the center of situations of political tension, social strife and even bloodshed.

Religion is thus more and more in the news. The emergence of religious politics in the U.S. has likewise pushed it onto the news pages. Religion has also appeared more and more in entertainment and popular culture. Where prime-time television once carried few programs with religious or spiritual themes, religion has become a staple of commercial television in the U.S. since the 1990s. Media diets in the U.S. and in the West more generally include religion and spirituality to a greater degree than in the past. But the media don't just cover and represent religion. They actually interact with religion in ways that are changing both the media and religion. The events surrounding September 11 give some examples of such interactions. It is important to remember that the September 11 attacks were and continue to be presented and understood as at least partly rooted in religion, in religious truth claims and in a claimed "clash of civilizations." The media were the primary sources of the experience of the September 11 events for most people across the globe. The fact that these events were about both politics and religion did not escape those viewers in those presentations. There was much coverage and commentary on the religious bases and implications of the attacks.

But the media were even more deeply involved. It soon became obvious that much of what most people in the West knew about "others" elsewhere in the world was the result of the way Western media portrayed those regions and their religions. Questions about the reasons for the attacks could be answered only with well-known assumptions about the global situation derived from the media. The fact that there were more questions than answers revealed that the media coverage of global religious politics has lagged behind evolving realities. Thus the

media determine the transnational civil sphere in important ways. A larger implication was that the role of religion in such knowledge and discourse is necessarily also a function of the media and their representations. The media played a further role in the motivation of the Islamist interests behind these attacks. For decades, conservative movements in the Muslim world have been developing a powerful critique of Western immorality, decadence and irreligion. Some of those involved in the September 11 attacks and in the broader anti-Western Islamist movement based their ideas about the West on impressions derived from Western media. Anyone who has traveled extensively outside the West has seen the plethora of second- and third-rate American films and television programs available there. Violence, sex, and immorality make for cheap, accessible and translatable content in film and television, and the result is a portrayal of the West and Western values that few who live in the West would recognize. The media are thus involved in creating, not just portraying, the moral confrontation that some see taking place between Islam and the West. Finally, the media were also involved in the commemoration of the events of September 11 and their aftermath in more than just journalistic ways. Ever since the Kennedy assassination in 1963, Americans have come to expect that television would be the central context through which national and global publics would experience, mourn and commemorate events such as these. This quasi-religious function of the medium has taken on such events as the Challenger explosion, the death of Princess Diana, the Oklahoma City bombing and the Columbine High School shootings. Thus, by September 11 both the media and their audiences were well prepared for television to become a kind of civil religious space that could draw in both national and international audiences and participants. We might say, then, that media can at the same time be a source of religion and spirituality, an indicator of religious and spiritual change, and articulated into religious and spiritual trends—changing religion through those interactions and also being changed by that relationship.

MEDIA AND CULTURE

The impact of mass media in India is very significant and this is clearly apparent through the rising number of advertisers who are capitalizing on these media channels to spread their messages. Rural or urban, regardless of caste and religious boundaries, Indians are glued to television and radio serials. The question this essay aims to examine is the intangible cost involved in this burgeoning mass media culture. “Films are seen once or twice while ad films are seen over and over. Yet the advertising for many of these iconic brands doesn't seem to drive social change in behaviour and values as strongly as some of the heroes and heroines do through their portrayals in films and serials.” It is the people and their characters that the masses of India seem to identify with. With regards to their dressing and personifications of themselves, mass media has affected the lives of people in many ways. As village politician Chandraprakash Dwivedi said “Now village girls want to dress like Rani Mukherjee in *Bunty aur Babli* -- this within four weeks of the release of the film.” Men want a hairstyle like “Radhe Bhayya” in hit movie *Tere Naam*. Bindis, blouses, and bangles define the concept of beauty for girls in small towns - influenced by the looks of the saas-bahus in the umpteen TV serials beaming into their drawing rooms on various satellite channels.

In Kirk Johnson's study of a small town two hours away from Mumbai city where television had

just reached, he noted how television upset existing social structures and created new ones. This essay aims to answer the question it has put forth above through the examination of the differences in social structures in India from the past to the present; as well as the differences in forms of communication and entertainment.

Folk Music, television and cinema will be examined under the category of communication and entertainment. Communication in India often took on a musical tone, especially in the communication of religious works or literature. Poetry and religious texts were often sung. The advent of television however has made this rather obsolete. Similarly, village theatre and dance (nautanki) has been replaced by cinema and television serials.

Social structures in India have also changed with respect to the caste system as Johnson's work shall demonstrate. Owning forms of media and communication (televisions) has become more a more important symbol of class than caste. Similarly; village story-telling and word-of-mouth has lost its following and has thus changed the social structure of things as well.

“Traditional forms of communication and entertainment”

The culture of India is one of the oldest cultures in the world and yet it is so diverse as to be impossible to pin down and define. The South, North, and Northeast have their own distinct cultures and almost every state has carved out its own cultural niche. In spite of the diversity, it's bound by a common thread as one civilization perhaps because of its shared history of colonisation and the following struggle for independence from the British. Culture and its preservation matters a great deal to Indians, at least in rhetoric. The Government of India has even formulated a “Cultural Policy” which lays out three major objectives as preserving the cultural heritage of India, inculcating Indian art consciousness amongst Indians and promoting high standards in creative and performing arts. Unfortunately, it seems the advent of mass media has made the cultural policy redundant as performing arts seem to have virtually disappeared for the masses of India. In the past, Indian drama and theatre were a significant part of “Indian culture” and some of the oldest plays in the world originated from India. The tradition of folk theatre was also alive in nearly all the linguistic regions of the country. In addition, there is a rich tradition of puppet theatre in rural India. There were many theatre groups that used to travel from village to village putting up small skits and these served as entertainment and also as a means of communications between different villages as information travelled through word of mouth. These nautanki groups have since been replaced by Bollywood cinema and the tv-serial market.

Similarly, the earliest Indian literary traditions were first orally spread and only later transcribed. Most of these spring from Hindu tradition and are represented by sacred works like the Vedas, the epics of the Mahabharata and Ramayana. These works were narrated with an accompanying discourse by learned speakers or visiting sanskrit scholars and Brahmins.

Finally, the music of India includes multiple varieties of folk, pop and classical music. India's classical music tradition, including Carnatic and Hindustani music, has a history spanning millennia and, developed over several eras, remains fundamental to the lives of Indians today as sources of religious inspiration, cultural expression and pure entertainment. India is made up of several dozen ethnic groups, speaking their own languages and dialects, as a result, folk music plays an essential role in uniting people of the same dialect group who may be far apart geographically. An example is the folk music of Bihar and Uttar Pradesh, Bhojpuri music. It serves as a means of communication as the lyrics of the songs often cover recent cultural changes and events; as well as religious content. Bhojpuri music is spread through visiting singers as well as everyday singing by laypeople. The songs are not static and their lyrics are often played around and substituted by the singers. This allows for communication between geographically disparate groups. Later in this essay, the loss of such a means of communication will be examined with regard to the invention of cassette tapes and television.

Changes in forms of Media and Communication: Music, drama and literature have all changed with time and are now digitally enhanced and are available to a wider base of people. The television and print revolutions have granted access to these forms of media to the masses across India. Villages often have their own newspapers and access to television is readily available to the majority. Bollywood cinema is not restricted to the urban community and is in fact highly popular with the rural masses. The ease of making cassette tapes and now compact discs has allowed for a very widespread distribution of music; negating the need for traditional folk singers and concerts. Bhojpuri folk music is an example of a dying genre of music that is now regaining some following due to overseas diaspora groups desperate to maintain their links to their dialect. As Ajeet Prainsingh, leader of the Bhojpuri singing group D'Bhuyaa Saaj said, "we don't speak Bhojpuri any more, so all that we sing is by the ear. But we love this form of music and we perform quite often". In *Cassette Culture*, Peter Manuel tells how a new mass medium, the portable cassette player, caused a major upheaval in popular culture in the world's second-largest country. The advent of cassette technology in the 1980s transformed India's popular music industry from the virtual monopoly of a single multinational LP manufacturer to a free-for-all among hundreds of local cassette producers. The result was a revolution in the quantity, quality, and variety of Indian popular music and its patterns of dissemination and consumption. Manuel shows that the cassette revolution, however, has brought new contradictions and problems to Indian culture. While inexpensive cassettes revitalized local subcultures and community values throughout the subcontinent, they were also a vehicle for regional and political factionalism, new forms of commercial vulgarity, and, disturbingly, the most provocative sorts of hate-mongering and religious chauvinism.

Television has had a more or less similar impact due to its widespread reach. It is nearly impossible to establish the precise number of people with access to a television set in "the poor world", as James Murdoch, chief executive of STAR TV Group told a cable conference in India; due to the fact that individual cable subscribers sometimes pass on the service illegally to an entire neighborhood. "Moreover, in parts of the developing world, large numbers of people

often crowd into one house or cafe to watch television, a factor that is hard to quantify ". In the case of India, media empires have had to adjust their strategies to suit the Indian context. STAR TV realized that its mainly American oriented programming was only reaching a tiny, although wealthy, urban audience. It therefore started adding Hindi subtitles to Hollywood films broadcast on its 24-hour channel and dubbing popular U.S. soaps into Hindi. In October 1996, STAR Plus began telecasting programs in English and Hindi. In 1999, it claimed 19 million viewers in India. Another example of this cultural hybridity is Zee TV, India's first private Hindi-language satellite channel. Zee was launched in October 1992 and depended initially on recycled programming. It then broke television taboos by broadcasting programs about sex, relationships, and horoscopes. The channel thrives on a mixture of Hindi film, serials, musical countdowns, and quiz contests. Zee's innovative programming includes news in "Hinglish." Despite the influence of the English language in India, the biggest media growth is in regional languages. Even U.S. series like "Friends" (known as "Hello Friends" in India) have been hybridized, although the latter has not been as successful as expected—the lifestyle of the Hyderabad versions of the New Yorker originals did not settle in the Indian imagination. Such television shows are the prime example of how American culture has become more popular in India than Indian culture. Even Indian soap operas, set in traditional households often portray traditionally dressed women who behave and dress in a completely Western manner out of the house. Television serials, both Indian and western oriented ones have deemphasized traditional dress. As a Bengali fieldworker commented, in the cities it is difficult to tell men and women apart by their dress. Movies and television have created a new fashion that is being emulated all over the country, rural and urban.

Changes in Social Structure:

The people of India belong to thousands of castes and caste like groups--hierarchically ordered, named groups into which members are born. Caste members are expected to marry within the group and follow caste rules pertaining to diet, avoidance of ritual pollution, and many other aspects of life.

With the advent of mass media and channels of communication and information, the Brahmins who have traditionally been at the top of the caste system have been replaced by those with colour television sets in their homes reports Kirk Johnson in his study. The next level seems now to be those with access to colour TV, followed by black and white TV owners and then those with access to black and white TVs.

Caste lines have been blurred in the quest to gain access to information; which in itself is not a bad thing. Television watching, especially in the rural areas has become a communal event and it is not uncommon for TV owners to position their television sets such that they are facing the open door; allowing members of other caste groups to sit outside the home and enjoy the shows . Similarly, in villages where there is one common, government-provided television set, members of the village gather around to watch communally. This is especially the case for religious programs as well as those related to agriculture.

However, such interaction means that traditional social structures have been destroyed and more people are flocking to the cities that they see on television in the hopes of achieving the material goods that are telecast. This has resulted indirectly in an increasing number of unemployed in the cities as well as a growing number of slums, as these internal migrants are often lowly skilled and unable to find suitable jobs in the city.

Other than changing the social structure and norm, the media revolution has also contributed to the disintegration of so-called 'Indian norms'. Movies such as "Monsoon Wedding" are an ideal demonstration of the culture shock faced by many young Indians today. There is a chasm between traditional values of chastity and dressing conservatively and the TV values of stylish and often skimpy dressing and more liberal values, including dating before marriage and other 'western norms'.

Although information and communication links that television, cinema, radio and newspapers have brought about are immense; it is undeniable that they have had a very strong and not altogether beneficial impact upon the masses who watch them. Culture and social structures have suffered, as have traditional art forms and methods of communication.

Conclusion:

Other than dress; many other aspects of culture have been sacrificed in favour of western influences. Folk music and travelling singers have given way to cassettes and compact discs; nautanki shows have dissolved under the pressure and competition brought forth by television and cinema. The traditions of story telling has also taken a back seat due to cassette playbacks of discourses and the ease with which printed material is cheaply available.

Just as traditions have gone 'out of fashion', it seems that many beliefs have done so as well. Television has reached a stage where even religious discourse is broadcast, negating the need for temple visits and religious-social gatherings. Infrastructure and the mass media influences that it has brought with it have created a culture where person to person interaction has nearly stopped. Information is relayed to us through media channels, radio, television, books and newspapers.

It seems almost as if we have entered an era of 'cognitive imperialism' where as Carolyn Martin famously commented, "Western civilization was the center of the stage play for which the rest of the world was an awestruck audience ." The interaction between the media and the people it impacts is ever changing and evolving; the Indian-themed but Hollywood made movie, "Monsoon Wedding," demonstrates how globalization and the media reveal striking features in cultural contexts. Societies like India's are being affected by globalization and the western influences that are a large part of it, but their interest also plays an active role in fostering it.

Media literacy

Media literacy is a set of skills that anyone can learn. Just as literacy is the ability to read and write, media literacy refers to the ability to access, analyze, evaluate and create media messages of all kinds. These are essential skills in today's world. Today, many people get most of their information through complex combinations of text, images and sounds. We need to be able to navigate this complex media environment, to make sense of the media messages that bombard us every day, and to express ourselves using a variety of media tools and technologies. Media literate youth and adults are better able to decipher the complex messages we receive from television, radio, newspapers, magazines, books, billboards, signs, packaging, marketing materials, video games, recorded music, the Internet and other forms of media. They can understand how these media messages are constructed, and discover how they create meaning – usually in ways hidden beneath the surface. People who are media literate can also create their own media, becoming active participants in our media culture. Media literacy skills can help children, youth and adults:

- Understand how media messages create meaning
 - Identify who created a particular media message
 - Recognize what the media maker wants us to believe or do
 - Name the "tools of persuasion" used
 - Recognize bias, spin, misinformation and lies
 - Discover the part of the story that's not being told
 - Evaluate media messages based on our own experiences, beliefs and values
 - Create and distribute our own media messages
 - Become advocates for change in our media system
- Media literacy education helps to develop critical thinking and active participation in our media culture.

The goal is to give youth and adults greater freedom by empowering them to access, analyze, evaluate, and create media.

In schools: Educational standards in many states -- in language arts, social studies, health and other subjects -- include the skills of accessing, analyzing and evaluating information found in media. These are media literacy skills, though the standards may not use that term. Teachers know that students like to examine and talk about their own media, and they've found that media literacy is an engaging way to explore a wide array of topics and issues.

In the community: Researchers and practitioners recognize that media literacy education is an important tool in addressing alcohol, tobacco and other drug use; obesity and eating disorders; bullying and violence; gender identity and sexuality; racism and other forms of discrimination and oppression; and life skills. Media literacy skills can empower people and communities usually shut out of the media system to tell their own stories, share their perspectives, and work for justice.

In public life: Media literacy helps us understand how media create cultures, and how the "media monopoly" - the handful of giant corporations that control most of our media - affects our politics and our society. Media literacy encourages and empowers youth and adults to change our media system, and to create new, more just and more accessible media networks.

Media Literacy Concepts

The study and practice of media literacy is based on a number of fundamental concepts about media messages, our media system, and the role of media literacy in bringing about change. Understanding these concepts is an essential first step in media literacy education. We've organized Media Literacy Concepts into three levels: Basic, Intermediate and Advanced. Basic concepts focus on how media affect us. Intermediate concepts examine more closely how we create meaning from media messages. Advanced concepts examine the interaction of media and society, and the role of media literacy in bringing about change. Basic concepts

1. Media construct our culture. Our society and culture – even our perception of reality - is shaped by the information and images we receive via the media. A few generations ago, our culture's storytellers were people – family, friends, and others in our community. For many people today, the most powerful storytellers are television, movies, music, video games, and the Internet.
2. Media messages affect our thoughts, attitudes and actions. We don't like to admit it, but all of us are affected by advertising, news, movies, pop music, video games, and other forms of media. That's why media are such a powerful cultural force, and why the media industry is such big business.
3. Media use "the language of persuasion." All media messages try to persuade us to believe or do something. News, documentary films, and nonfiction books all claim to be telling the truth. Advertising tries to get us to buy products. Novels and TV dramas go to great lengths to appear realistic. To do this, they use specific techniques (like flattery, repetition, fear, and humor) we call "the language of persuasion."

4. Media construct fantasy worlds. While fantasy can be pleasurable and entertaining, it can also be harmful. Movies, TV shows, and music videos sometimes inspire people to do things that are unwise, anti-social, or even dangerous. At other times, media can inspire our imagination. Advertising constructs a fantasy world where all problems can be solved with a purchase. Media literacy helps people to recognize fantasy and constructively integrate it with reality.

5. No one tells the whole story. Every media maker has a point of view. Every good story highlights some information and leaves out the rest. Often, the effect of a media message comes not only from what is said, but from what part of the story is not told.

6. Media messages contain “texts” and “subtexts.” The text is the actual words, pictures and/or sounds in a media message. The subtext is the hidden and underlying meaning of the message.

7. Media messages reflect the values and viewpoints of media makers. Everyone has a point of view. Our values and viewpoints influence our choice of words, sounds and images we use to communicate through media. This is true for all media makers, from a preschooler’s crayon drawing to a media conglomerate’s TV news broadcast.

8. Individuals construct their own meanings from media. Although media makers attempt to convey specific messages, people receive and interpret them differently, based on their own prior knowledge and experience, their values, and their beliefs. This means that people can create different subtexts from the same piece of media. All meanings and interpretations are valid and should be respected.

9. Media messages can be decoded. By “deconstructing” media, we can figure out who created the message, and why. We can identify the techniques of persuasion being used and recognize how media makers are trying to influence us. We notice what parts of the story are not being told, and how we can become better informed.

10. Media literate youth and adults are active consumers of media. Many forms of media – like television – seek to create passive, impulsive consumers. Media literacy helps people consume media

with a critical eye, evaluating sources, intended purposes, persuasion techniques, and deeper meanings. Intermediate concepts

11. The human brain processes images differently than words. Images are processed in the “reptilian” part of the brain, where strong emotions and instincts are also located. Written and spoken language is processed in another part of the brain, the neocortex, where reason lies. This is why TV commercials are often more powerful than print ads.

12. We process time-based media differently than static media. The information and images in TV shows, movies, video games, and music often bypass the analytic brain and trigger emotions and memory in the unconscious and reactive parts of the brain. Only a small proportion surfaces in consciousness. When we read a newspaper, magazine, book or website, we have the opportunity to stop and think, re-read something, and integrate the information rationally.

13. Media are most powerful when they operate on an emotional level. Most fiction engages our hearts as well as our minds. Advertisements take this further, and seek to transfer feelings from an emotionally-charged symbol (family, sex, the flag) to a product.

14. Media messages can be manipulated to enhance emotional impact. Movies and TV shows use a variety of filmic techniques (like camera angles, framing, reaction shots, quick cuts, special effects, lighting tricks, music, and sound effects) to reinforce the messages in the script. Dramatic graphic design can do the same for magazine ads or websites.

15. Media effects are subtle. Few people believe everything they see and hear in the media. Few people rush out to the store immediately after seeing an ad. Playing a violent video game won't automatically turn you into a murderer. The effects of media are more subtle than this, but because we are so immersed in the media environment, the effects are still significant.

16. Media effects are complex. Media messages directly influence us as individuals, but they also affect our families and friends, our communities, and our society. So some media effects are indirect. We must consider both direct and indirect effects to understand media's true influence.

Unit 2

Politics

Panchayat Raj

Panchayat Raj is a system of governance in which gram panchayats are the basic unit of administrations. It has 3 levels: Gram panchayat (village level), Mandal Parishad or block samiti or panchayat samiti (block level) and Zila parishad (district level)

The term "panchayati raj" is an ancient concept that has been adopted by the people of Bharat for their local administration of a village. Raj means "rule". Mahatma

Gandhi advocated Panchayati Raj, a decentralized form of Government where each village is responsible for its own affairs, as the foundation of India's political system. The term for such a vision was Gram Swaraj ("village self-governance"). The leader of the panchayat was generally called the mukhiya or sarpanch, an elected position.

Various Committees on Panchayati Raj :

1. Balwant Rai Mehta : Estd 1957
2. V.T. Krishnamachari : 1960
3. Takhatmal Jain Study Group: 1966
4. Ashok Mehta Committee : 1977
5. G.V.K. Rao Committee : 1985
6. Sarkaria Commission : 1986
7. Dr.L.M. Singhvi Committee: 1986

Recommendations of Balwant Rai Mehta Committee

The Balwant Rai Mehta Committee, headed by MP Balwantrao Mehta, was a committee appointed by the Government of India in January 1957 to examine the working of the Community Development Programme (1952) and the National Extension Service (1953) and to suggest measures for their better working. The recommendations of the committee were approved by NDC in January 1958 and this set the stage for the launching of Panchayati Raj Institutions throughout the country. The committee recommended the establishment of the scheme of 'democratic decentralisation' which finally came to be known as Panchayati Raj.

(i) Establishment of a 3-tier Panchayati Raj system - Gram Panchayat at the village level, Panchayat Samiti at the block level, and Zila Parishad at the district level.

The panchayat raj system was first adopted by the state of Rajasthan in Nagor district on 2nd Oct 1959. The second state was Andhra Pradesh, while Maharashtra was the Ninth state. This system was adopted by state governments during the 1950s and 60s, as laws were passed to establish panchayats in various states. It also found backing in the Indian Constitution, with the 73rd amendment in 1992 to accommodate the idea. The Amendment Act of 1992 contains provision for devolution of powers and responsibilities to the panchayats, both for the preparation of economic development plans and social justice, as well as for implementation in relation to 29 subjects listed in the eleventh schedule of the constitution.[2]

The panchayats receive funds from three sources:[2]

Local body grants, as recommended by the Central Finance Commission

Funds for implementation of centrally sponsored schemes

Funds released by the state governments on the recommendations of the State Finance Commissions

In the history of Panchayati Raj, in India, on 24 April 1993, the Constitutional (73rd Amendment) Act 1992 came into force to provide constitutional status to the Panchayati Raj institutions. This act was extended to Panchayats in the tribal areas of eight states, namely Andhra Pradesh, Gujarat, Himachal Pradesh, Maharashtra, Madhya Pradesh, Odisha and Rajasthan starting 24 December 1996. Currently, the Panchayati Raj system exists in all the states except Nagaland, Meghalaya and Mizoram, and in all Union Territories except Delhi. The Balwant Rai Mehta Committee was a committee appointed by the Government of India in January 1957 to examine the working of the Community Development Programme (1952). The Act aims to provide a 3-tier system of Panchayati Raj for all States having a population of over 2 million, to hold Panchayat elections regularly every 5 years, to provide seats reservations for scheduled castes, scheduled tribes and women; to appoint a State Finance Commission to make recommendations regarding the financial powers of the Panchayats and to constitute a District Planning Committee, to prepare a development plan draft for the district. The 3-tier system of Panchayati Raj consists of:

Village-level Panchayats

Block-level Panchayats

District-level Panchayats.

Powers and responsibilities are delegated to panchayats at the appropriate level:

Preparation of the economic development plan and social justice plan.

Implementation of schemes for economic development and social justice in relation to 29 subjects given in the Eleventh Schedule of the Constitution.

To levy and collect appropriate taxes, duties, tolls and fees.

Block panchayat

A block panchayat (panchayat samiti) is a local government body at the tehsil or taluka level in India. This body works for the villages of the tehsil or taluka that together are called a Development Block. The panchayat samiti is the link between the gram panchayat and the district administration. There are a number of variations of this institution in different states. It is known as Mandal Praja Parishad in Andhra Pradesh, Taluka panchayat in Gujarat, Mandal Panchayat in Karnataka, Panchayat Samiti in Maharashtra etc. In general, the block panchayat is a form of the Panchayati raj but at a higher level.

Constituency

The constituency is composed of ex-official members (all sarpanchas of the panchayat samiti area, the MPs and MLAs of the area and the SDO of the subdivision), co-opt members (representatives of SC/ST and women), associate members (a farmer of the area, a representative of the cooperative societies and one of the marketing services), and some elected members.

The samiti is elected for 5 years and is headed by the Chairman and the Deputy Chairman.

Departments

The common departments in the Samiti are as follows:

General administration

Finance
Public work
Agriculture
Health
Education
Social welfare
Information technology,
Water Supply Dept.
Animal Husbandry and others.

There is an officer for every department. A government appointed Block Development Officer (BDO) is the executive officer to the Samiti and the chief of its administration. BDO is responsible for his work to the CEO of ZP.

Functions

Implementation schemes for the development of agriculture.
Establishment of primary health centres and primary schools.
Supply of drinking water, drainage and construction/repair of roads.
Development of cottage and small-scale industries, and the opening of cooperative societies.
Establishment of youth organisations

.

Sources of income

The main source of income of the panchayat samiti are grants-in-aid and loans from the State Government.

District level panchayat

The governing system at district level in Panchayat Raj is also popularly known as "Zila Parishad". Chief of administration is an officer from IAS cadre.

Functions:

Provide essential services and facilities to the rural population
Supply improved seeds to farmers. Inform them of new farming techniques
Set up and run schools and libraries in the rural areas
Start Primary Health Centers and hospitals in villages. Start vaccination drives against epidemics
Execute plans for the development of the scheduled castes and tribes. Run ashramshalas for adivasi children. Set up free hostels for them
Encourage entrepreneurs to start small-scale industries and implement rural employment schemes
Construct bridges, roads & other public facilities and their maintenance
Provide employment

Sources of Income:

Taxes on water, pilgrimage, markets, etc.
Fixed grant from the State Government in proportion with the land revenue and money for works and schemes assigned to the Parishad.

Reservation for women in PRIs in India

The Union Cabinet of the Government of India, on 27 August 2009, approved 50% reservation for women in PRIs (Panchayati Raj Institutions). The Indian states which have already

implemented 50% reservation for women in PRIs are Madhya Pradesh, Bihar, Uttarakhand and Himachal Pradesh. As of 25 November 2011, the states of Andhra Pradesh, Chhatisgarh, Jharkhand, Kerala, Maharashtra, Orissa, Rajasthan and Tripura also reserve 50% of their posts for women.

Statistical tools for political surveys

INTRODUCTION

Prior to electoral processes the civilians are bombarded with information, graphs, tables and findings of opinion polls which are referred in indexes, figures such as the expected power of parties participating in elections, the publicity of persons, evaluative classification of issues and politicians. After the elections, the results are explained and analyzed by using advanced statistical techniques aiming to support the pre-electoral statements and attitudes of political parties. While publishing the results, many analyzers and journalists do not understand that the values that are counted for the figures (usually percentages or flows) are not accurate values but estimations. They do not understand that a confidence interval means that the estimated parameter e.g. the percentage of a political party is found with exactly the same probability between the upper and lower limit. They believe that this parameter is found nearer to the center of the confidence interval. All political parties are interested in the analysis of behavior of subpopulations of people. However, if the sample can be designed so that to represent the general population, this does not mean that each part of it represents the subpopulation from which it happened to come from.

The supporters of some party found in the sample are not a representative sample of the total supporters of the party, and the youth between 18 and 25 found in the sample are not necessarily a representative sample of all the youth, etc. The use of methods of analyzing two-way tables (such as correspondence analysis) can lead to errors and misunderstandings. Statistics is not a total of rules and recipes for the analysis of data. It is not exhausted in the use of complicated computerized programs and nice graphs. It requires a good knowledge of the observed phenomenon, the organization of observation, good knowledge of gathered data, and description and examination of hypotheses for the parameters of the analyzed phenomenon. In the level of Higher Education Statistics is taught as an obligatory subject in all university departments with a main goal the students' comprehension for the use of statistical techniques orientated to the specific field of knowledge. Although students of so-called "theoretical" departments consider that they do not have a good relation with numbers, mathematics, statistics and computers, the need of experimental research leads them to the need of understanding and using not only of simple descriptive methods, but especially advanced statistical techniques which demand mainly "mathematical thought", that is the ability of

constructing, using and explaining abstract models from daily examples. By following and commenting the phases of observation of electoral behavior we will refer to some problems.

ELECTORAL BEHAVIOR

The methods of prediction and observation of electoral (and widely the political) behavior of the electorate have a long history of application and use in the countries of Western Europe and the U.S.A. and they decisively depend on the specification of each country (political history, electoral system, electoral framework, etc.), we can be divided in two sub-categories:

Opinion polls and PANEL researches. In the first category there is an effort to get results about the behavior of the total of voters often with repetitive polls on the same or similar sample of the electorate. As it is in every opinion poll, the initial problem is the selection of the sample, which should be representative (of the population) so that the drawn results could be generalized by the use of the proper statistical techniques.

SAMPLING, CHOICE OF SAMPLE

In the formation of the sample some general factors (such as sex, age, social and financial status), which influence electoral behavior should also be considered, as well as the previous behavior of the electorate (results of previous elections, behavior of the sample in previous elections, etc). In Greece the formation of mixed areas of residence (which are not necessary defined by specific social groups) makes us to see skeptically geographical methods of selecting a sample, and we rather pay more attention to criteria of electoral behavior for the selection of the sample. Of course, when the electoral behavior of the electorate is homogenous, (they all behave in almost the same way), whether we follow a geographical selection of sample or not, the result of the poll will be the same. Accordingly, our results cannot be especially analytical because there is no identification of the electorate with the resident-voters of the area. The formation of sample in all cases should be based on criteria of previous electoral behavior in specific areas based on the analysis, with advanced statistical techniques, of the results of the previous electoral data, in the level of voting areas. The analysis should be based in the estimation of the flows from state to state. Flow is the central size of political changes, according to the bibliography, and the specific sizes with the analysis of comparative data of the sample without the influence of weightings, which alter the first characteristics. It is known that the size of the selected sample affects the basic results (e.g. for the percentages of the political parties we calculate 95% confidence interval with 2-4 percentage units of width). This means that with a probability of 95% the estimated parameters (e.g. percentages) will be within the limits of the confidence interval. If these values move off the limits of the confidence interval, irrelevant to the numerical difference, they are proved as wrong.

QUESTIONNAIRE, A TOOL OF MEASUREMENT

Questionnaires are often designed as simple lists of questions to be answered and not as cohesive total-tools. Especially when a multivariate analysis technique is going to be used (such as e.g. FACTOR or DISCRIMINANT) for the drawing of results, the above can lead in many misunderstandings and problems.

EXIT POLLS

This method consists of the selection of a “representative” sample on the elections day and of the results about the final outcome by the sample. At this point we should distinguish the method of exit poll from the methods of predictions based on real results from the ballot box. As it becomes obvious, the exit poll carries all the characteristics of an opinion research with the decisive “advantage” that the percentage of indecisive voters is dramatically reduced (actually it is limited to those refusing expression of opinion). Also in this case the sample has to be formed using the criteria of electoral behavior rather geographical ones. Also we should rather observe the voters’ flows than the absolute percentages. Furthermore we face some difficulties such as: a part of the sample does not have a registered electoral behavior (new voters) and the questionnaire must be especially simple, clear and small since it should be completed by the person asked – if this is possible – in the absence of the interviewer. In its first application in Greece this method had to face the special phenomenon of “non-resident” voters, i.e. a part of the electorate voting in their place of residence and not in the place of registration as voters. This fact created some difficulties in the prediction of flows of voters because of the increasing of that part of the sample, which did not have a previous recorded behavior. It is estimated that an important part of the “no-resident” voters voted differently in their place of residence than it would vote in the place of registration. Exit polls give at the same time valuable data for the extract of a complete picture especially about the flows between political attitudes of elections that cannot be imprinted on the election results.

POLLS PRIOR TO ELECTIONS

Opinion polls nowadays tend to cover the observed lack of communication between political parties and social groups. In this way they replace the traditional form of political action through organizations and activists, which were the “sensual nerves” of political parties in the society and were now malfunctioning. This interactive communication is transformed into “expression” of opinion from “representative samples” towards the political parties, which, however, have already taken care of addressing to the civilians, mainly through declarations in the press and the mass media as well in advance. Furthermore, they offer the possibility of examining hypotheses about the political phenomena. It is a fact that 50-60% of the studies published in scientific journals, in North America, Britain and Germany, contains diagrams,

equations and tables. The according percentage for the South European countries and those of South America is about 30%, (c. Riba, *European Journal of Political Research* Vol. 29 June 1996, pp. 477 – 508). Opinion polls, particularly prior to elections, should be used mainly towards two directions. In the first direction that of the percentage of citizens who do not answer, the differences between “intentions of flow” estimated in the tables of flow in opinion polls and the “movement” recorded in exit polls should be examined. At the same time, in pre-electoral polls, depending on the sample used, there is the problem of “answer denial”, which explains the underestimation or overestimation from attitude to attitude. The percentage of answer denial, usually reaches 15% –20% and this is not counted in the analysis of the poll. This means that in order to complete 1000 questionnaires about 1200 citizens must be contacted out of whom the 200 do not accept to take part in the research, though the results usually announced concern the 1000 (completed questionnaires). The main problem of the distribution of “undecided” voters, which leads to the inability of referring to the total of the electorate, gives a value to polls concerning the monitoring of attitudes and intentions of the time they are conducted and not a value of “prediction” of the elections result. In the second direction, the pre-election period between the time of voting and conducting the poll, a time of political activation and intervention of political parties explains any distance between the poll results and the election results. In this respect, analyzing the differences of polls before and after elections can lead to the analysis of influence of the pre-elections period in the formation of the result. It is rather arbitrary to assume that polls conducted 15-20 days before the elections can possibly reach in figures the elections final result, since in this case, what happened between the two measures (before and after) would not have any influence, a result that is arbitrary and wrong at any sense. Pre-election polls should answer central, mainly qualitative, questions. The published pre-election polls did not all record in the same degree the apparent qualitative trend of predominance of PASOK, giving a relevant equality of the two political parties (PASOK & ND). They were rather recording through continuous observations, (mainly during the last ten days before the elections), the final trend of diminishing of (POLAN), though they overestimated DIKKI in 20% of the power of PASOK.

Unit 3

Economics

Definitions of Economics Economics is a science which deals with wealth creation through production of goods and services, as well as their distribution and consumption. Economics plays a big role in the society because it influences the majority of our decisions in our day-to-day activities. Defining economics has pose difficulties because there is no single acceptable definition. Therefore, different economists have given economics different definitions. Famous among these economists are: Adam Smith, David Ricardo, Thomas Malthus, J.S. Mill, John Stuart Mill., Karl Marx, Alfred Marshall, J. B. Say, James Henderson, John Keynes, Irving Fisher, Lionel Robbins and host of others. Each of these famous economists either gave a definition which others think is either too narrow or too broad to describe economics. Brooks (2012) is of the view that economics can be confusing therefore it is difficult to find a single or clear definition for it. However, the definition given by Lionel Robbins in his book, *An Essay on Nature and Significance of Economic Science* received several criticisms but remains a mainly acceptable definition of economics. Robbins defined economics “as a science which studies human behaviour as a relationship between given ends and scarce means which have alternative uses”. This definition touched on major aspect of economics such as human behaviour (rationality), human needs and scarce resources, choices as a result of scarce resources and alternative uses of resources. The decisions made by individuals, corporations and governments are vital to their survival. Therefore, studying economics and understanding its principles is imperative. Studying economics provides many helpful benefits. For instance, an individual is assisted in understanding the decisions on household issues; it assists business outfit in understanding the financial sector, the impact of government decision making on their business and latest development in business society and the global economy. It also teaches the concept of relative scarcity as a result of limited resources, supply and demand, choices, opportunities, opportunity cost and benefits and how all these can have impact on the decision making of individuals, businesses and government. It also teaches how these decision making processes affect the society. Economics can also be defined as the approach to understanding behaviour that starts from the assumption that people have objectives and tend to choose the correct ways of achieving them. The first part of the assumption is that people have objectives (it is assumed that the objectives are reasonable and by extension, simple) and the second part of the assumption, that people tend to find the correct way to achieve their objectives, is called rationality. The term rationality is somewhat deceptive according to Friedman (1990). He posited that the fact that this term suggests that the way in which people find the correct way to achieve their objectives is by rational analysis does not translate to the fact that the decision is rational. Sometimes somewhat complicated objective can lead to apparently irrational behaviour and decision. There are main questions which economic science has to directly deal

with, and with reference to which its main work of collecting facts, analysing them and reasoning about them should be arranged. The greater part of the practical issues may be lying outside the range of economic science, yet it supplies principal objectives in the milieu to an economist work. This varies not only from time to time but also from place to place. For instance, questions like: what are the causes, in the contemporary world, that affect the production, the distribution, consumption and exchange of wealth? What effects are these having on the group of industry and trade; on the money and capital markets; wholesale and retail businesses; foreign trade and exchange, and the relations between employers and employed? How do all these movements act and react upon one another? How do their ultimate differ from their immediate tendencies? Technically, economics is the study of how diverse alternatives or choices are appraised in order to achieve a certain objective. The sphere of economics is the study of processes by which scarce resources are allocated to satisfy unlimited wants. Ideally, the resources are allocated to their highest valued uses. Supply, demand, preferences, costs, benefits, production relationships and exchange are tools that are used to describe and evaluate the market processes by which individuals allocate scarce resources to satisfy as many wants as possible (Reynolds, 2005). For example, let consider Mr. A who is stuck in making two decisions: 1. What type of car to buy? 2. Which area to live taking into consideration his place of work? (Note that an individual' decision will affect two businesses, one is the car business and two is the estate management business). In either case, Mr. A can perk up his decision by devoting time and effort in studying the alternatives available in each case. In the case of the car, if he considered fuel-efficiency of the cars in his list of choices, then his decision determines with certainty which car he gets and this is considered a rational decision. In the case of which area to live, in his decision (on the choice of house), he may be considering closeness to his office, the traffic in the route from the area to his office, road linkages and networks etc. If the area is far from his office and the road is always with traffic problems, but he choose the area because the house is beautiful; then he has wasted his time and efforts on considering better alternatives and maximising them; if he choose a house nearer to his office with less traffic problem, then his time is not wasted and the decision may be considered rational. Though we can predict his correct decision but his mistake in this situation which he may consider rational is not easily predictable. Meanwhile, introspection or rather self-examination does not enable Mr. A to measure what is going on in B's mind, nor Mr. B to measure what is going on in Mr. A's mind. Therefore, comparing the satisfactions of different people is somehow complex. More so, we continually assume that the comparison can be made in daily life. However the very multiplicity of the assumptions actually made at different times and in different places is a confirmation of their conventional nature. Conventionally, we usually assume for certain purposes that people in comparable circumstances are proficient to have equal satisfactions. Just as for purposes of justice, we assume equality of responsibility in similar situations as between legal subjects. Subsequently

for purposes of public finance, we agree to assume equality of capacity for experiencing satisfaction from equal incomes in similar circumstances as between economic subjects. Although it may be suitable to assume this, there is no way of proving that the assumption rests on establish-able reality

Importance of Economics

According to Adam Smith (1776), economics is concerned with inquiring into the nature and causes of the wealth of nations. This is because the study of economics assists individuals in the society to understand the decisions of households, businesses and governments based on beliefs, human behaviour, structure, needs and constraints as a result of scarcity. Consequently, economics is a study of man and how he thinks, lives, and moves in the ordinary course of business of life. It deals with the ever dynamic and delicate forces of human nature. Economics as a social science gives larger opportunities for precise methods than any other social science subject. For example, the pleasures which two people derive from drinking yoghurt cannot be unswervingly compared neither can we compare what the same person derives from it at different point in time. Utility and satisfaction derived at each point in time varies even for the same person. But if a person is in doubt on whether to spend his small naira on a pack of yoghurt or a cup of coffee, or on pack of chocolate, then we state by regular custom that he expects from each of these actions an equal satisfaction. Therefore, economy is a complicated interdependent system. Thus, what to produce is more important in developing economies, as a result of scarcity of skilled manpower. How to produce is another problem, due to differences in availability of resources in differing economy.

For whom to produce is another problem of economics and it depends on the socioeconomic ideology while how much to produce is a problem which depends on the production, Potential and size of the market. The problem of by whom to produce is also very big. For example, in a capitalist economy there is usually an occupational freedom while the aim of a socialist economy is social control over productive activities. However, in a mixed economy there is the permutation of both capitalist and socialist economies. Therefore, a big concern is on how the available resources would be allocated, to get maximum total output. Basically, economics is important in order to study how people react to and allocate limited resources. However, in the process of taking full advantage of one's own benefit there is the broader benefit of efficient allocation of resources across society.

FUNDAMENTAL PRINCIPLES OF ECONOMICS CONTENTS

1. Introduction

2 Objectives

3 Main Content

3.1 Overview of Principles of Economics

3.2 Choices

3.3 Opportunity Cost

3.4 Rationality

4.0 Conclusion 5

INTRODUCTION

This unit explains some basic economics principles that are interrelated. These principles form the basis for decision making and consideration for a particular choice by individuals, businesses and firms. The interrelationship between these concepts as well as the interdependency of individuals, businesses and governments in an economy are better understood when the effects of their decisions are examined in relation to the economy. The decision making process affects the allocation of the scarce resources. It should be noted that the resources must be well allocated if most benefit is expected from the chosen alternative. Consequently, finding correct ways to achieve an objective determines whether the choice of such person is rational or irrational. In finding correct ways to achieve an objective, human interactions with business and government play a role. So also are forces of demand and supply, preference etc. as a result of sets of social values and objectives shared by individuals in a society.

2. OBJECTIVES

At the end of this unit, you should be able to:

- explain why and how available choices lead to decision making
 - state that not only the explicit or out-of-pocket cost form the cost of a particular choice but the implicit or opportunity cost of the best alternative forgone is also part of the total cost
 - identify that correct ways of achieving an objective lead to rationality especially when the objectives are simply based on assumption.
- 3.0 MAIN CONTENT
- ### 3.1 Overview of Principles of Economics
- The field and discipline of economics is divided into two main areas, leveled to individuals and the society. The study of individuals, their economic decision making, and how those decisions intermingle is called microeconomics. Microeconomics could also be defined as the study of the decisions of individuals, households, and businesses in specific markets. In contrast, macroeconomics is the study of the overall functioning of an economy such as basic

economic growth, unemployment, or inflation, whereas scarcity in microeconomics is not the same as poverty. Macroeconomics is concerned more with the up-and-down trends in the larger economy. Both of these disciplines are based on some key fundamental principles.

3.2 Choices

In our day-to-day life, we are usually faced with one objective or the other that requires decision making. Every decision involves choices and by extension having more of one good means having less of another good. Therefore there is usually a trade-off between the two choices. This is applicable not only to individuals but also to families, corporations, government and societies. Take for instance, if Ade has N20 and is stuck between buying an ice-cream or chocolate candy. He must take a decision whether to buy chocolate candy or go for the icecream. His decision might be influenced by some other factors. For example, if it is a sunny day and Ade is thirsty, he might prefer icecream to chocolate candy. If he has discovered that taking chocolates stimulates him to a good sleep, he might go for chocolate because he need a good sleep thereafter or leave that choice because he must study thereafter. He will thus go for one of the choices which he believes is the correct one to maximise his satisfaction.

3.3 Opportunity Cost

In making a decision, we implicitly compare the costs and benefits of our choices over the other one. Opportunity cost is whatever must be given up to obtain something. Let us refer back to the case of Ade above, assuming he chooses chocolate candy because he needs it to stimulate him to a deep sleep. The ice-cream becomes the opportunity cost of buying chocolate candy. An out-of-pocket expense is the price of the chocolate i.e. N20 which is an obvious cost. Opportunity cost is an implicit cost and other less obvious costs given up to have the best alternative. So implicit costs are costs that include next best opportunity given up, this must be included in aggregate opportunity cost.

3.4 Rationality

Basic economics assumes that people act rationally so as to gain the most benefit for themselves especially when benefit is compared with the associated costs. Behaviour, decision, expectation etc. can be rational or irrational. Foley (2003) defined the word "rational" to mean an act that is consistent and influential to achieving some well-defined end. He went further to define the word "irrational" as behaviour that appears to be intrinsically self-defeating or insane. For instance, it is rational to pile up stones to make a wall, if you want to build a wall, but irrational to pile stones up in one place in order to move them to another place, and then move them back again. The concept of "rationality" also connotes a reasonable orientation toward the real world, and an ability to explain one's actions to others in terms that they can understand. Rational people usually think at the margin by comparing costs and benefits such

that changes in either the benefit or cost may change their decisions. People respond to incentive for instance changes in prices. Broadly speaking, people are more likely to buy a particular good if it is cheaper to other substitutes and changes in cost determine their decision to buy. That is if an action becomes more costly, then there is an incentive to swap to other choices since there are substitutes for all actions.

4.0 CONCLUSION

The objectives of each individual differ so also are the alternatives available to them. In satisfying these objectives, there is the need for efficient allocation of scarce resources. This is paramount in order to satisfy as many wants as possible. Therefore, categorising the choices to see the best that can maximise each objective is supreme in cost analysis of the choice made. The rationale behind a choice may be influenced by social institutions that arise from human behaviours. All these have their effects on economic growth of individuals, businesses and governments. Economic problem is another tool in resolving the conflict of objectives and choices and it assists in making rational decision. This shall be fully discussed in the next unit.

The definition of ‘sponsored content’

Sponsored content / native advertising appears in many ways. There is no single form, but rather a **continuum** from banner ads to social media content to large microsites with articles and videos.

The fragmented, inconsistent approaches are actually a feature, not a bug — “native” advertising is native to the specific publication or platform it appears on, mimicking the qualities of the publication or platform.

For example, BuzzFeed’s native advertising content is designed to be socially shared — a quality of BuzzFeed’s original content; whereas native advertising on Facebook or Twitter looks like a post or tweet, respectively. So variation is expected.

It is better to define sponsored content by what it does than by what it looks like:

- It is generally understood to be content that takes the same form and qualities of a publisher’s original content.
- It usually serves useful or entertaining information as a way of favorably influencing the perception of the sponsor brand.

This falls closer to the category of brand advertising — not necessarily direct-response sales pitches. It’s higher up the marketing funnel — establishing relationships and awareness. Display ads by contrast are for reminders or point-of-purchase decisions.

For example, Ken Ericson, director of content marketing for Xerox, said his company uses sponsored content to alter its public perception from just a copier/printer company and to achieve its branding goals. The point is not to try to sell you a printer.

This flexible definition of purpose rather than form allows for the variation across publishers and platforms.

What sponsored content is not

Sponsored content or native advertising seems at first glance to be closely related to other forms of advertising and company-driven messaging. But there are important distinctions.

Sponsored content, for instance, is different from these sister-models:

Advertorial: Advertorials seek to present advertising as editorial content to convey claims and messages the reader wouldn't otherwise find credible. By contrast, sponsored content (done well) is properly labeled and clearly associates the brand with the content — the goal is to have the reader know and appreciate the brand's involvement, not to hide it.

Content marketing: This is content that brands produce and distribute on their own, without the skills, time or distribution platform of a publisher. Sponsored content, by contrast, while the brand may still be involved in shaping it, generally requires a publisher to distribute and often to help plan and or produce.

Press releases: Press releases announce something that is important to the brand, which may or may not be considered important by the public. Sponsored content (done well) puts the readers' interests first and seeks to be useful, entertaining and authentic. Often, it is not explicitly about the brand at all, but about a subject that intersects with the brand and is not explicitly promotional.

Unit 4

Technology

, is the primary influence on human social relations and organizational structure, and that social relations and cultural practices ultimately revolve around the technological and economic base of a given society. Marx's position has become embedded in contemporary society, where the idea that fast-changing technologies alter human lives is all-pervasive.

Although many authors attribute a technologically determined view of human history to Marx's insights, not all Marxists are technological determinists, and some authors question the extent to which Marx himself was a determinist. Furthermore, there are multiple forms of technological determinism.

Technological determinism is a reductionist theory that presumes that a society's technology drives the development of its social structure and cultural values. The term is believed to have been coined by Thorstein Veblen (1857–1929), an American sociologist and economist. The most radical technological determinist in the United States in the twentieth century was most likely Clarence Ayres who was a follower of Thorstein Veblen and John Dewey. William Ogburn was also known for his radical technological determinism.

The first major elaboration of a technological determinist view of socioeconomic development came from the German philosopher and economist Karl Marx. Marx's theoretical framework was grounded in the perspective that changes in technology, and specifically productive technology, seeks to show technical developments, media, or technology as a whole, as the key mover in history and social change.

Most interpretations of technological determinism share two general ideas:

that the development of technology itself follows a predictable, traceable path largely beyond cultural or political influence, and

that technology in turn has "effects" on societies that are inherent, rather than socially conditioned or produced because that society organizes itself to support and further develop a technology once it has been introduced.

Strict adherents to technological determinism do not believe the influence of technology differs based on how much a technology is or can be used. Instead of considering technology as part of a larger spectrum of human activity, technological determinism sees technology as the basis for all human activity.

Technological determinism has been summarized as 'The belief in technology as a key governing force in society ...' (Merritt Roe Smith). 'The idea that technological development determines social change ...' (Bruce Bimber). It changes the way people think and how they interact with others and can be described as '...a three-word logical proposition: "Technology determines history"' (Rosalind Williams) . It is, '... the belief that social progress is driven by technological innovation, which in turn follows an "inevitable" course.' (Michael L. Smith). This 'idea of progress' or 'doctrine of progress' is centralised around the idea that social problems can be solved by technological advancement, and this is the way that society moves forward. Technological determinists believe that "'You can't stop progress', implying that we are unable to control technology" (Lelia Green). This suggests that we are somewhat powerless and society allows technology to drive social changes because, "societies fail to be aware of the alternatives to the values embedded in it [technology]" (Merritt Roe Smith).

Technological determinism has been defined as an approach that identifies technology, or technological advances, as the central causal element in processes of social change (Croteau and Hoynes). As a technology is stabilized, its design tends to dictate users' behaviors, consequently diminishing human agency. This stance however ignores the social and cultural circumstances in which the technology was developed. Sociologist Claude Fischer (1992) characterized the most prominent forms of technological determinism as "billiard ball" approaches, in which technology is seen as an external force introduced into a social situation, producing a series of ricochet effects.

Rather than acknowledging that a society or culture interacts with and even shapes the technologies that are used, a technological determinist view holds that "the uses made of technology are largely determined by the structure of the technology itself, that is, that its

functions follow from its form" (Neil Postman). However, this is not to be confused with Daniel Chandler's "inevitability thesis", which states that once a technology is introduced into a culture that what follows is the inevitable development of that technology.

For example, we could examine why Romance Novels have become so dominant in our society compared to other forms of novels like the Detective or Western novel. We might say that it was because of the invention of the perfect binding system developed by publishers. This was where glue was used instead of the time-consuming and very costly process of binding books by sewing in separate signatures. This meant that these books could be mass-produced for the wider public. We would not be able to have mass literacy without mass production.[clarification needed] This example is closely related to Marshall McLuhan's belief that print helped produce the nation state. This moved society on from an oral culture to a literate culture but also introduced a capitalist society where there was clear class distinction and individualism. As Postman maintains

"The printing press, the computer, and television are not therefore simply machines which convey information. They are metaphors through which we conceptualize reality in one way or another. They will classify the world for us, sequence it, frame it, enlarge it, reduce it, argue a case for what it is like. Through these media metaphors, we do not see the world as it is. We see it as our coding systems are. Such is the power of the form of information.

Neil Postman We've already noted his position as a founder of the media ecology discipline, and he stands out not only because of his significant catalog of works,⁵⁷ but because of his insistence that moral judgments must be made on the effects of media on society. His Judeo-Christian background manifested rather differently than Walter Ong, using theological reasoning on caution against departure from the written word. Note specifically how he invokes —word|| imagery, but clearly has —author|| and —written word|| in mind rather than Ong's focus on audible speech: I remind you of the implied prophecy in the Second Commandment of the Decalogue. It is the commandment that forbids Israelites to make graven images of any likeness of anything in the world. I take it that the author of that prohibition believed that the making of concrete, visual images would weaken the capacity of people to conceive of abstract ideas, specifically a God that has no material existence but exists only in the Word and through the Word.⁵⁸ Postman can be accused of taking a curmudgeonly stance toward newer technologies, emphasizing literacy over orality or post-literate oralities.⁵⁹ His criticisms of technology-gone-wrong are centered on his ideas of ecological balance—that technologies unchecked first come to control us (—technocracy||) and eventually make us like them (—technopoly||).⁶⁰ In evaluating media, Postman asks if it encourages rational thought (print does, TV does not), democracy, and the ability to decide whether information is meaningful. In wider scope, he asks, —To what extent do new media enhance or diminish our moral sense, our capacity for goodness?||⁶¹ The question of a moral theologian is answered by Postman rather decisively: Nazism, Communism, Fascism and countless wars were results of the twentieth century, the location of new media's debut. In his words, —there lurks something dark and sinister.

Neil Postman's five principles of media ecology

The Humanism of Media Ecology

I am, of course, honored to have been asked to give the keynote address at the first convention of the Media Ecology Association. I assume I have been judged an appropriate person to do this, not merely an available one, and I thank the association. I think the appropriate is not always the best. Jacques Ellul would have been much better, but he is dead, and even worse than dead is the ghost. So are Eric Havelock and Susanne Langer. I don't mean to compare myself to these great scholars. They are, at the top of the field, and Esther of media ecology, which is not to say that they were Jewish, but to say that their work gave form to the field of media ecology. I know they are here in spirit, but if any one of them could have stayed long enough to be here in person, they would be the best possible start for the association. I should add here, on the question of who would be best to give this address, that I have a dozen or more young people, some of whom are graduates of the Media Ecology Program at NYU and some of whom have taken the idea of media ecology farther than I have and who, without much argument, could do a better job than I.

Nonetheless, I am not a bad choice, because along with Christine Nystrom and Terence Moran I helped to organize the planet that chose the phrase "Media Ecology" to signify a university course of study. And so I should like to thank you by using that term, and I do this without the intention of imposing our meaning on you.

You may be surprised to know that our first thinking about the subject was guided by a biological metaphor. At the time when you first became acquainted with a Petri dish, that a medium was defined as a substance within which a culture grows; replace the word "substance" with the word "technology," the definition would stand as a fundamental principle of media ecology: a technology within which a culture grows; that is to say, it gives form to a culture's politics, social organization, and so on. Beginning with that idea, we invoked still another biological metaphor, that of ecology. In its origin the word had a different meaning from how we use it today. As found in Aristotle, it meant "household." He spoke of the importance of keeping our household in order. Its first use in its modern meaning is attributed to Ernst Haeckel, a German zoologist. He used the word as we do now, to refer to the interactions among the elements of our natural environment, and he thought that such interactions lead to a balanced and healthful environment. We put the word "media" in the front of the word "ecology" because we were not simply interested in media, but in the ways in which the interaction between media and human beings might help one might say, help a culture to maintain symbolic balance. If we wish to connect the ancient meaning with the modern, the word suggests that we need to keep our planetary household in order.

In the early days of our department, we were subjected to a good deal of derision, some gentle and some nasty. The objection was "media ecology." I think the objection was that the term was too trendy, but more than that, the term was more the province of social studies and ought to remain there. But from our point of view, we had chosen the right phrase, since we were conscious of the fact that human beings live in two different kinds of environments. One is the natural environment, with air, trees, rivers, and caterpillars. The other is the media environment, which consists of language, numbers, images, and other symbols, techniques, and machinery that make us what we are.

From the beginning, we were a group of moralists. It was our idea to have an academic department that would be a moral environment, with a particular interest in understanding how and if our media ecology was making us better or worse. I think that this was a good idea—Marshall McLuhan, for one. Although McLuhan had suggested that we start such a department, we have in mind that we ought to interest ourselves in whether or not new media, especially electronic media, will

reminded me several times of the lines in Stephen Vincent Benét's long poem *John Brown's Body*. At the end of the poem is a reference to the Industrial Revolution and finishes with these lines:

Say neither, it is blessed nor cursed.
Say only "It is here."

No room for moralists there. McLuhan claimed that we ought to take the same point of view in thinking about new media: neither blessed nor cursed, only that they are here. He thought that this moral neutrality would give the best chance for new media to do their stuff. If one spent too much time on the question of whether or not that stuff was good, one would not have a good understanding of media. As a consequence, although I believe McLuhan liked *me*, I feel sure he would not have been a moralist. He would have thought too moralistic, rabbinical or, if not that, certainly too judgmental.

I think there is considerable merit in McLuhan's point of view about avoiding questions of good and bad when one has a new point of view. My point of view has never been mine. To be quite honest about it, I don't see any point in studying media unless one does it in a historical context. I am not alone in believing this. Some of the most important media scholars—Lewis Mumford and Jacques Ellul—scarcely write a word about technology without conveying a sense of either its humanistic or anti-humanistic implications. I think that I should like to address for the remainder of my talk.

In thinking about media from a humanistic point of view, one must take into account the obvious fact that there is no such thing as a free lunch. One must think about what is good for them and bad for them. This year, we are celebrating the 600th anniversary of the invention of the printing press. I suppose we can all agree, in the year 2000, that his printing press with movable type was, all things considered, a humane advance in the history of communication. But people did not agree about that in the early days of its use. The press was the role it played in the breakup of the Holy Roman Church. The press put the Word of God on every Christian's tongue. In every case, who needs Popes and priests to interpret it? Which is why Martin Luther said of the printing press that it was "the sword which the gospel is driven forward." It would have been difficult to find, in the 16th century, any devoted men who would have made that judgment. We might say that it took 200 years before the quarrel between Catholics and Protestants—a quarrel that

Which leads to another point: In assessing the humanistic consequences of a new medium, one must take into account the fact that some of you know that among the severely negative consequences of television—at least as I see them—is its effect on childhood. Childhood is obsolete. I would call that a moral decline. Of course, there are some people, especially merchants, who think that the idea of childhood is a good idea. But even those, like me, who think it is a catastrophe have to keep in mind that 100 years ago, so. In fact, people might believe that the idea of childhood was no great advantage, at any time, either to the child or to the world. Television wrecked it the better.

And so we must keep in mind, first, that people differ about what is good for them and what isn't, and second, that we see things differently from the way they might have first appeared. In keeping these factors in mind, is one a relativist? Not necessarily. It is possible, for example, to say that when people have differed over the moral implications of a new medium, one group was wrong. And I think it also possible to say that although time may change the way people judge the moral implications of a medium, it can be wrong. I mean, let us say, that the negative effects of a medium might still be a problem and remain one in the future. In other words, time does not always erase the disadvantages of a medium. Neither does it necessarily weaken them.

A good example of this is to be found in the prophecies made by Socrates about the written word. I think most people know that in the *Phædrus* he spoke against writing on the grounds that it would weaken our memories, make public those

and change the practice of education. Writing, he said, forces a student to follow an argument rather than to the passage of 2,500 years has not changed those negative consequences. I should add that the positive consequences are still perfectly evident.

I might offer, as another example, an even more ancient prophecy concerning media. I remind you of the impious Commandment of the Decalogue. It is the commandment that forbids Israelites to make graven images or any world. I take it that the author of that prohibition believed that the making of concrete, visual images would prevent the conceive of abstract ideas, specifically a God that has no material existence but exists only in the Word and the medium's effect on human psychology is as certain today as it was three thousand years ago.

What I am leading up to is that while we must keep in mind that not all people agree on what is an advantage, it might alter our judgment of the effects of a medium, one can still take a definite view about whether or not a medium undermines humane concepts. Which leads me to say something about what one might mean by a humane concept and Harold Innis. As most of you know, both McLuhan, who often denied it, and Harold Innis, who never denied it, had a view of what was good for people in relation to media. McLuhan thought that it was better for people if the media threatened their sensorium. Innis believed that it was better for people if their media promoted a balance in people's conceptions. The only time I know of that McLuhan used the phrase "media ecology" is in a letter he wrote to Clare Booth Luce. It would be necessary for a culture to limit its use of some medium in the interests of promoting a balance in the media. Innis worried that a medium that emphasizes space over time is likely to make a culture obsessed with military conquest. In fact a moral dimension to the way in which both of them assessed media and media change.

What, then, do I think are the humanistic issues one ought to consider in trying to understand media? I shall pose the form of a series of questions, and when I am done you will have, I hope, an idea of what I regard as humanistic issues.

The first question is this: To what extent does a medium contribute to the uses and development of rational thought?

The question suggests that I believe that rational thinking is one of humanity's greatest gifts, and that, therefore, a medium such as writing or print, is to be praised and highly valued. And any medium that does not, such as television, radio, or film, that writing or print do not have disadvantages, and television, advantages—only that in this important sphere, we do not have a clear case of one medium that assists it and of another that undermines it. I am prepared to go quite far in favor of writing and print. I would remind you that all the people who helped to create the electric world—from telegraphy to the Internet—were almost exclusively by the written and printed word: that is, by pen, paper, and books. How did they get so smart? Their intellectual powers were developed by a medium that fostered abstract thought. If you want any elaboration, you can begin by reading about the 18th century. It was then that most of the humane ideas we have carried forward—free speech, inductive science, women's rights, childhood, an abomination of slavery, the right of the governed to free speech, the idea of progress, and, you might be surprised to know, the idea of happiness. We owe these ideas to rational thought by print. David Riesman once said of print, it is the gunpowder of the mind. We need have no fear that we are

Here is a second question: To what extent does a medium contribute to the development of democratic processes?

There is no question that the printed word was a key factor in the emergence of democracy, not least because it emphasized individuality and placed great emphasis on individuality. In *Democracy in America*, de Tocqueville worried that the printed word led to a loss of community and toward what he called egotism. De Tocqueville could not know of radio, television,

could, I'm sure he would ask of them, Do they help maintain a balance between a sense of social cohesion and what is necessary to a humane democracy? I do not think he would be impressed by media whose formats encourage listening to music alone, watching television alone, watching videos alone. And now with the aid of computers, we can shop at home and going to college at home—that is to say, alone. Of course, we also read alone, which fact was, as I mentioned, the development of individualism, but the imbalance fostered by new media creates a problem that will have an impact on our understanding and practice of democracy.

A couple of years ago, Lawrence Grossman wrote a book called *The Electronic Republic* in which he enthusiastically argued that representative democracy would be replaced by what he called participatory democracy. He meant by this that it would be possible for plebiscites to be conducted every week; that is to say, citizens would be able to vote on whether to go to Bosnia, impeach the President, or change the Social Security system. The Senate and Congress would become advisory boards. In other words, we become faceless citizens voting alone on issues we do not have the time or place to discuss. My opinion is that Madison, Jefferson, and Washington would have left the country if such a system were employed.

A third question—related to the previous two—is, To what extent do new media give greater access to meaningful information?

In the 19th century, we clearly suffered from the problem of information scarcity. In the 1830s information could be carried by rail, the speed of being, which was about 35 miles per hour on a fast train. And so, we addressed the question, How can we get information faster, and in diverse forms? We started to solve this problem with the invention of telegraphy and photography in the 1840s. Not everyone was enthusiastic about the early attempts to solve that problem. Henry David Thoreau wrote:

We are in great haste to construct a magnetic telegraph from Maine to Texas; but Maine and Texas, it may be said, cannot communicate. ...We are eager to tunnel under the Atlantic and bring the old world some weeks nearer to the new than that will leak through into the broad, flapping American ear will be that the Princess Adelaide has the whooping cough.

Nonetheless, the issue of what is significant or useful information was not much discussed, and for 170 years we have had machinery that would give access, and give it fast, to a Niagara of information.

Obviously, the Internet does that and we must give all due praise for its efficiency. But it does not help us, neither the 19th- or 20th-century medium (except perhaps the telephone), to solve the problem of what is significant information. New media have made us into a nation of information junkies; that is to say, our 170-year efforts have turned into a deluge of garbage. My own answer to the question concerning access to information is that, at least for now, the speed of information serve as a distraction and a moral deficit; we are deluded into thinking that the serious social problems are solved if only we had more information, and still more information. But I hope I need not tell you that if children are abused, it is not because we have insufficient information. If crime is rampant in the streets, it is not because we have insufficient information. If children are abused and women battered, that, too, has nothing to do with insufficient information. The solution is elsewhere, and Bill Gates and Nicholas Negroponte have not yet noticed that, and it is not likely that they will.

Here is a final question: To what extent do new media enhance or diminish our moral sense, our capacity for good?

I know that this question will strike some of you as strange, or perhaps unanswerable. It is, in any case, not the kind of question to which technologically oriented people, or even the professors of technologically oriented people. And yet, it is a very old question. Jean-Jacques Rousseau in an essay he published in 1749. The essay made him famous, and even better, opened the door to a new way of thinking about the human condition.

now call Romanticism. Rousseau asked if scientific progress contributed to the corruption or purification of man because it was asked at a moment, not unlike ours, when there were great scientific and technological advances and enthusiasm for inventions of all kinds, when there existed, prominently, the belief that technological innovation was progress. In his essay, Rousseau ridiculed the so-called advances of civilization, claiming that such advances led to a decline which he thought demeaning to the human spirit. Rousseau placed himself on the side of religion and spirituality. Romantic poets who followed in his path: Wordsworth, Keats, Blake, Coleridge, Byron, Heine, Baudelaire, and others, argued that because science and technology proceed without a moral basis, they do not make the mind receptive. Of course, that poetry did. "The great instrument of moral good," he wrote, "is the imagination, and poetry advocates the cause."

I don't say that I see as clearly as Shelley what are the instruments of moral good, or the instruments of moral evil. But it seems to me that those of us who are interested in media ecology ought to give more time than we do to the question of how we play in, as Rousseau put it, corrupting or purifying our morality. After all, no one can dispute that in the 20th century more was made in technology than in all the previous centuries put together. How, then, can we account for the fact that in the 20th century, including as many as ten million children, by wars and mayhem than in all the previous centuries? The fact that the three most influential ideologies of the 20th century were Nazism, Fascism, and Communism, each of which had a significance of the human spirit so that people fled from them whenever they could? Is it not possible that behind all this technological ingenuity there lurks something dark and sinister, something that casts a terrible shadow over the future?

Esther Dyson, who is one of the more prominent cheerleaders for technological growth, remarks in her recent book that much about the electronic world can rest easy in the assurance that human nature will remain the same. Not necessarily. Human nature may stay the same. But it is part of human nature to hate and kill, and it is part of human nature to be afraid. So, is, what part will be released and nurtured? What part will be suppressed and shriveled? And, of course, is there an obsession with our technology and our capacity for moral growth? This last question is what Rousseau, Shelley, and others thought and wrote about. Do we?

It seems to me that there is something shallow, brittle, and even profoundly irrelevant about Departments of Media Ecology questions, that are concerned to produce technological cheerleaders, and even neutralists who offer little historical perspective. What I mean to say, I suppose, is that media ecology is properly a branch of the humanities.

Well, there are, of course, many other questions to ask on the general subject of media and humanistic advancement. I said nothing about the question of the contribution of media to the growth of artistic expression, and not very much about whether it enhance or diminish the quality of human interactions; neither did I say anything about the extent to which it has an interest in historical experience. These are important questions, and I hope there are those among you who will try to answer them.

Let me conclude, then, by saying that as I understand the whole point of media ecology, it exists to further our understanding of human beings, how we are doing morally in the journey we are taking. There may be some of you who think otherwise who disagree with what I have just said. If that is the case, you are wrong.

Unit 5

Alternative media

Alternative media are media (newspapers, radio, television, magazines, movies, Internet, etc.) which provide alternative information to the mainstream media in a given context, whether the mainstream media are commercial, publicly supported, or government-owned. Alternative media differ from mainstream media along one or more of the following dimensions: their content, aesthetic, modes of production, modes of distribution, and audience relations. Alternative media often aim to challenge existing powers, to represent marginalized groups, and to foster horizontal linkages among communities of interest. Proponents of alternative media argue that the mainstream media often perpetuate traditional hegemonic power relations via their selection of content and their rhetorical and structural framing of news and information. While alternative media shares mainstream media's rhetorical, structural, and discursive potential to promote or perpetuate an ideological framework, alternative media aims to provide a critical perspective and promote counter-hegemonic and subaltern discourse.

Because the term "alternative" has connotations of self-marginalization, some media outlets now prefer the term "independent" over "alternative".

Several different categories of media may fall under the heading of alternative media. These include, but are not limited to, radical media, dissident and social movement media, ethnic/racial media, indigenous media, community media, subcultural media, student media, and avant-garde media. Each of these categories highlights the perceived shortcomings of dominant media to serve particular audiences, aims and interests, and attempts to overcome these shortcomings through their own media.

Definition

The traditional, binary definition of alternative media as stated above has been expanded in the last decade. Simply comparing alternative media to the mainstream media ignores the profound effect that making media has on the makers. As producers and actors within their community, modern alternative media activists redefine their self-image, their interpretation of citizenship, and their world. Clemencia Rodriguez explains, "I could see how producing alternative media messages implies much more than simply challenging the mainstream media ... It implies having the opportunity to create one's own images of self and environment; it implies being able to recodify one's own identity with the signs and codes that one chooses, thereby disrupting the traditional acceptance of those imposed by outside sources."

Michael Albert has written that primarily, organizations self-identify as alternative. He suggests that

an alternative media institution...doesn't try to maximize profits, doesn't primarily sell audience to advertisers for revenues (and so seeks broad and non-elite audience), is structured to

subvert society's defining hierarchical social relationships, and is structurally profoundly different from and as independent of other major social institutions, particularly corporations, as it can be. An alternative media institution sees itself as part of a project to establish new ways of organizing media and social activity and it is committed to furthering these as a whole, and not just its own preservation.

With the increasing importance attributed to digital technologies, questions have arisen about where digital media fit in the dichotomy between alternative and mainstream media.

Blogs, Facebook, Twitter and other similar sites, while not necessarily created to be information media, increasingly are being used to spread news and information, potentially acting as alternative media as they allow ordinary citizens to bypass the gatekeepers of traditional, mainstream media and share the information and perspectives these citizens deem important. Additionally, digital media provide an alternative space for deviant, dissident or non-traditional views, and allow for the creation of new, alternative communities that can provide a voice for those normally marginalized by the mainstream media. However, some have criticized the weaknesses of the Web. First, for its ability to act as both "alternative and a mass medium brings with it the tension of in-group and out-group communication." Second, the Web "rarely lives up to its potential" with constraints to access.

Digital technologies have also led to an alternative form of video more commonly known as citizen generated journalism. Individuals and smaller groups have the potential to describe and make public their interpretations of the world. Video shot on camcorders, FLIP cameras, and now cell phones have been utilized by the alternative media to commonly show human rights abuses. In turn the mainstream media picks up on these videos when it fits their narrative of what it deems "newsworthy"

Community radio

Community radio is a radio service offering a third model of radio broadcasting in addition to commercial and public broadcasting. Community stations serve geographic communities and communities of interest. They broadcast content that is popular and relevant to a local, specific audience but is often overlooked by commercial or mass-media broadcasters. Community radio stations are operated, owned, and influenced by the communities they serve. They are generally nonprofit and provide a mechanism for enabling individuals, groups, and communities to tell their own stories, to share experiences and, in a media-rich world, to become creators and contributors of media.

In many parts of the world, community radio acts as a vehicle for the community and voluntary sector, civil society, agencies, NGOs and citizens to work in partnership to further community development aims, in addition to broadcasting. There is legally defined community radio (as a distinct broadcasting sector) in many countries, such as France, Argentina, South Africa, Australia and Ireland. Much of the legislation has included phrases such as "social benefit", "social objectives" and "social gain" as part of the definition. Community radio has developed differently in different countries, and the term has somewhat different meanings in the United Kingdom, Ireland, the United States, Canada, and Australia.

podcasting

The term "podcasting" was first mentioned by Ben Hammersley in The Guardian newspaper in a February 2004 article, along with other proposed names for the new medium. It is a portmanteau of the words "pod" —from iPod— and "broadcast". Despite the etymology, the content can be accessed using any computer that can play media files and not just portable music players. Use of the term "podcast" predates the addition of native support for podcasting to the iPod, or to Apple's iTunes software.

a program (as of music or talk) made available in digital format for automatic download over the Internet Other names for podcasting exists, such as "net cast", intended as a vendor-neutral term without the loose reference to the Apple iPod.

A podcast is a digital medium that consists of an episodic series of audio, video, digital radio, PDF, or ePub files subscribed to and downloaded through web syndication or streamed on-line to a computer or mobile device. The word is a neologism and portmanteau derived from "broadcast" and "pod" from the success of the iPod, as audio podcasts are often listened to on portable media players.

Merriam Webster defines "podcast" as: a program (as of music or talk) made available in digital format for automatic download over the Internet.

A list of all the audio or video files associated with a given series is maintained centrally on the distributor's server as a web feed, and the listener or viewer employs special client application software, known as a podcatcher, that can access this web feed, check it for updates, and download any new files in the series. This process can be automated so that new files are downloaded automatically, which may seem to the user as if the content is being broadcast or "pushed" to them. Files are stored locally on the user's computer or other device ready for offline use, giving simple and convenient access to the content. Podcasting contrasts with webcasting (Internet streaming), which generally isn't designed for offline listening to user-selected content.

As discussed by Richard Berry, podcasting is both a converged medium bringing together audio, the web and portable media player, and a disruptive technology that has caused some in the radio business to reconsider some of the established practices and preconceptions about audiences, consumption, production and distribution. This idea of disruptiveness is largely because no one person owns the technology; it is free to listen and create content, which departs from the traditional model of "gate-kept" media and production tools. It is very much a horizontal media form: producers are consumers and consumers become producers and engage in conversations with each other.

Folk media

Conceptualization of Folk Media

There are very few countries in the World which possess the rich treasure of lively folk performances. India is one of them. The traditional heritage of folk performances in India ranges from regional folk songs to street plays. Folk performances, especially folk theatre in India heralds from the early development of the so called "civilized society". There are nothing

but, conjectures about the beginning and origin of these folk arts. It may be said that the development of folk arts in India corresponds to the development of human beings. Folk art, of any country, has developed with the society and so they become a part of the culture of that region. They cannot develop in isolation because they are the manifestations of the culture and society itself to which they belong. (Johnson, 2005) As Raymond Williams (1985) has defined the term folk as '...a general meaning of 'people', in a range from particular social formation, including nations, to people in general'. W. J. Thom has defined folk as the same cultural tendency rather than popular form of culture. Of late, the term has been defined as a 'communal production' of a society of its origin. Folk arts and performances are in a way a reflection of the culture of the society as culture reflects itself through art, jewellery, folk plays, songs and rituals. Its relation with the society and the community to which it belongs is somewhat different as they are a part of the daily life. Through folk art and performances the society expresses its sorrow, happiness, celebration, achievements etc. A notable American sociologist William Sumner (1906) has defined the culture as 'folkways'. His concept of 'folkways' is a more comprehensive term which differs from culture in a distinctive way. Folkways, according to Sumner, are products of natural forces which become a part of the unconscious. They are instinctive in nature and travel from generation to generation, as a part of collective behaviour. Later they become the approbated form of behaviour which functions automatically. For Sumner, folkways is a matter of action whereas, Lundberg defines it as a part of collective unconscious which a society inherits from generation to generation. To put it differently, folkways are not culture but they are the foundation of culture. It may be said that Culture is formal whereas folkways are informal.

The folk arts are the products of the folkways and culture of the society. They are inseparable as they form a part of the society that they belong to. People live and die with folk arts, hence, they become easy to decode and understand. They are easy to understand by the common masses because of their nature of origin. Folk art is the most effective way of communication. They are a part of the mass media. This phenomenon of mass media is exploited by several government and nongovernment organizations for their individual and common purposes. Traditional folk media includes folk dance, folk drama, folk songs, and puppetry and so on and so forth. Traditional folk media is termed as the performance of the masses. They are in fact the cultural symbol of the community. They are lively in nature and correspond with the changing time pattern. They have been acting as a mass media for a long time. Folk media has a distinctive quality which sets it apart from the rest. It breaks through every barrier and reaches through the audience in the simplest of forms. They are fluid in nature and borrow elements from everywhere without any prejudice. The best part of the folk media is its personal nature of communication. They communicate on the terms and conditions of the community. While communicating folk media develops an interpersonal relationship which is contextual and work according to the needs of the individual. Its interpersonal nature of communication makes it persuasive, and so it gets instant feedback. Shyam Parmar and H.K. Rangnath (1980) have studied the very nature of folk media which gives it an edge over other forms of communication. They are of the view that these folk media forms are local and intimate and hence establish the rapport with the masses easily irrespective of their regional differences. Folk media appeal to the emotion rather than the intellect so they easily render the encoded message and easily get the desired feedback. The best part of the folk media is

that it is not institutionalized and organized and so individual authority controls its quantity and quality. This nature of folk media makes it adaptive to any region in every age. They cater to the individual need but they belong to the community. As far as its themes are concerned, they cover a very wide range from myths to the current issues. Folk media doesn't use any language but it interacts through idioms and symbols of the masses. This phenomenon makes it participatory as people identify with it and it gives an opportunity to everyone to take an active part. No special skill is required in its operation and even an ordinary person can learn and contribute in its functioning. Its participatory nature and spontaneity gives it an edge over rest of the mass media. Apart from audiovisual quality folk media's effectiveness rests heavily on its unique method of communication. They appeal to the collective unconsciousness rather than the individual consciousness.

Folk Media in Nation Building

Dr. Harish Kumar (2006) has brilliantly demonstrated the role of folk media in rural development. He writes that as most of the population in India still lives in villages, there is no denying of the fact that building a nation spells to be building the rural India. This development should be carried out in the form of the development of the rural people and rural areas along with their total environment through concerted action. The very first change that is visible towards the development of the rural people is the development of modern communication devices and network. In India, this concern above reaching people, communicating with them and equipping them with new skills has been emphasized over and again in successive five year plans which provide the blue print of the country's planned development. As a result, the communication infrastructure has been enormously expended which is taking country forward in turn. John E Lent (1978) discusses the use of folk media, either in their traditional rural settings or when adapted to mass media, to bring about social awareness of national development plans. It also looks at the role of interpersonal communications networks. The most important question that he considers -can traditional media carry modern messages, and if they can, should they; if they cannot, should they be modified so that they can?-will not be satisfactorily answered until more research is completed on what the rural people themselves think about this. Those who have studied folk potentialities have varying answers. What needs to be recognized amidst this development is the role of mass media in the holistic development of nation. The first such stem was introduced in 1972 when International Planned Parenthood Federation and UNESCO organized series of meetings in London. This was done in the light of the importance of folk media in family planning communication programmes. As every village in India has a relevant music, dance or theatre or accustomed to it, they have access to the functional and spontaneous aspect of folk media and how the structure continuously has helped them adapt to the changing situations relevant for them to adjust in the society. Since the traditional media is closer to the hearts and minds of the rural people, its appeal is more personal and intimate. The folk media appears to be the main media of communication for rural people. Storytellers, singers, minstrels and other kinds of folk entertainers have acted for centuries as sources for the transmission and dissemination of news and information through face-to-face live communication. Families, social groups and community gatherings served as the main flora of communication and sources for feedback for the folk performers. The values, attitudes, beliefs and culture of the people are propagated, reinforced and perpetuated through these folk forms. The issues in a society are depicted in the form of satire by the folk

artists for curing societal evils. (Ghosh, 2006) The folk arts preserve and disseminate in a lively manner, the tradition and culture of our forefathers, since they are deeply rooted in the social mainstream. Folk media comes in different forms and is known by different names in different regions of the country. For instance, in Andhra Pradesh, 'Janapadam' indicates a village and 'Janapadulu' means villagers. The folk art forms of villages, on the whole are known as 'Janapada Kalalu'. Similarly Lok Natya or Lok Geet means 'people's dance' or 'people's song'. There are many other forms of folk arts in other states of India. These are used as 'Jan Madhyamas' i.e. 'people's media'. These forms represent the people concerned by giving a glimpse of their style, speech, music, dance, dress, behaviour, etc. The relevance of folk media has been well visualized by Balwant Garhgi's. He (1991) said that "Folk media represents the people in their natural habitat, with all their contradictions and multifarious activities. It gives a glimpse of their style of speech, music, dance, dress and wisdom. It contains a rich store of mythological heroes, medieval romances, chivalric tales, social customs, beliefs, and legends. In order to understand the colorful diversity and unity of India, it is important to see the folk theatre in its natural settings." Folk media are relatively inexpensive and easily accessible which adds to the popularity of the folk media in rural areas. Their highly spontaneous, participatory and involving quality makes them the media par excellence for any powerful and effective changed intended. Durgadas Mukhopadhyay (2007) summarizes the relevance of folk media: "Folk performing arts have changed Folk structure continuously over centuries, modifying to the needs of changing situations, yet continuing to be functionally relevant to society. "Tradition" suggests a process of the transmission of age-old values and the contextual manifestation and interpretation of the universal. Tradition is not only a repetitive behavioural pattern or some persistent symbol or motif in community culture; it is also an assertion of an identity, a revival and regeneration of the life-force of the community. Traditional media rely on this cultural support and context." In India, mass media has been limited to urban areas largely unable to trespass in the rural areas because of its orientation towards urban population. Traditional media forms being functional in its thought and approach, interpersonal in its attitude would be better to carry out the messages of change, development and growth. But here Durgadas Mukhopadhyay warns that not all folk forms can be used for development of communication purposes; thus, they should be carefully studied from the points of view of content and characterization for their possible adaptation for development purposes. Folk media productions should be consistent with the needs of the social context and related to the customs and beliefs of the local communities. Since folk media have sociological roots, their utilization should be related to local events and their function in the local communication strategy should be properly assigned. We have various folk forms in our country, which are still alive even today. This is quite evident in our cultural heritage. A few categories of folk media are-traditional dance, drama, painting, sculpture, song, music, motifs and symbols. Folk media has greatest appeal to the masses and has qualities of touching the deepest emotions of the illiterate millions. Folk theatre form like Tamasha, Nautanki, Keertana or Harikatha attract the rural audiences most, so people can be educated through the mediums to bring about desirable changes in their behavior. Street play is not like theater but it attracts a large number of people. The villagers have a great fascination for their folk dances and folk songs. Melas or country fairs are synonymous with joy and gaiety and in the rural areas where life follows a hard routine; nothing is more welcome to the people than the prospect of a festival and mela. Story telling

has been one of the best and the most commonly used method of instruction in informal education, religious propagation, rural development etc.

Nautanki and Folk Theatre

The use of folk media as a means of development and awareness is not a recent phenomenon in India. Ever since the end of the 19th century, folk media has been exploited as a method of raising the political and social consciousness of the people. Awareness along with entertainment is the aim of folk media which is based upon ancient Indian perceptions of the role of art in society. Indian folk theatre is a composite form of containing songs, music, dance, and drama that seeks to fulfill all the intellectual, emotional, and aesthetic needs of its spectators. It is more than entertainment, a complete emotional experience and creates a state of receptivity in which messages can be most effectively transmitted. Folk theatre has functioned as an instrument of social awareness, protest, and change. Regional rural drama performance is known to be dependable and persuasive change agents, acting as a bridge between different rural areas, and between rural and urban areas.

Folk Songs

A great deal of what has been said of folk theatre is true to folk songs as well. In fact, the folk songs were often composed for some theatrical performances but later they developed an identity of their own. They have been used specifically and effectively by nationalists, communists, political parties and by other government and private agencies to promote their causes. Major folk songs are Alha, Burrakatha, Villupaattu, Puran Bhagat (Punjab), Pandwani (Madhya Pradesh), and Powada (Maharashtra). Among other folk forms in our country, folk songs have played a major role in conveying developmental and socially relevant messages most frequently and most effectively. They also have further potential in communicating the developmental awareness among rural people. If used properly, and wisely, they may come to prove to be one of the most relevant, easy, and effective media through which government and private agencies may produce responsible, aware, and advanced citizens in our country which in turn may help in building a strong nation. In the words of H. K. Ranganath (1980) "they have successfully played decisive roles in attuning the rural mind to the importance of a social or political theme like national unity, social welfare and even family planning. They have thus become the most persuasive communicators on any given theme. In the effort of making them loveable communicators, the original content is squeezed out and a new message is integrated to suit the needs of times and place. This process has given them a sense of contemporarily and functional relevance."

Folk Dances

India is a land of diverse cultures and traditions. Each region of the country has a unique culture, which is also prominently visible in its various art forms. Almost all the regions of the country have their specific folk music and dance, which proves to be a wonderful way of expression of their community and its traditions. Though these folk dances are not as complex as the classical dance forms, they are very beautiful, because of the essence of rawness in them. The folk dances of any community are performed on almost every special occasion and festival, to express elation and joy. These dances are also considered to be auspicious by many of the tribal communities in the country. Many folk dances are dedicated to the presiding deity of the specific community. The most interesting part of a folk dance is the attire required for its performance. Every folk dance has its own specific costume and jewellery, which differs from

dance to dance. They are, in general, very bright and colourful, with traditional jewellery that give a folk touch to the performance. These dances are not only the exclusive art of a particular community, but also an asset of India's cultural heritage. During the performances of such folk dances, people come from different sections of society together which may provide a chance to address them collectively using the message through these folk dances to improve their status, for example by getting benefited by the government run schemes of their wellbeing and development.

Traditional Paintings, Wall Paintings, and Inscriptions

Traditional paintings, wall paintings, and inscriptions are an effective and economical medium for advertising. Such practices are not new and innovative as the tradition of paintings on wall for different occasions in rural India is prevalent from the time immemorial. Wall Paintings are an effective and economical medium for advertising in rural areas. They are silent unlike traditional theatre. A speech or film comes to an end, but wall painting stays as long as the weather allows it to. Retailer normally welcomes paintings of their shops, walls, and name boards. Since it makes the shop look cleaner and better. Their shops look alluring and stand out among other outlets. Besides rural households shopkeepers and panchayats do not accept any payment, for their wall to be painted with product messages. To get one's wall painted with the product messages is seemed as a status symbol. The greatest advantage of the medium is the power of the picture completed with its local touch. The images used have a strong emotional association with the surrounding, a step impossible for even a moving visual medium like television, which must use general image to cater to greatest number of viewers. This form for advertising would easily be accepted by the rural people as they are accustomed to such practices.

Fairs and Festivals

During these colourful events people of all sects, castes and religions come together and join in the merrymaking. Processions are held, prayers are offered, gifts are exchanged and people dance and sing during these multicoloured events. Bringing out the true colours of the rich Indian culture, the fairs and festivals of India play an important role in attracting tourists to the country. These festivals are an integral part of the life of the people of the country. One of the examples is Teej of Rajasthan which marks the onset of the monsoon. On the other hand, Onam in Kerala and Bihu in Assam are celebrated to mark the harvesting season. Other festivals, like the Konark Dance Festival, promote the culture of India. Religious festivals are innumerable over here. Durga Puja, Ganesh Chaturthi, Janmastami, Christmas, Eid-ul-Fitr, Rath Yatra, Vasant Panchami, Ram Navami and others are some of the popular religious festivals of India. These fairs and festivals can at their best be utilized as folk media spreading awareness among people regarding the developmental process and how to participate in such process along with the new developments in technology in order to make their lives better and the nation strong. The horn bill festival of Nagaland is unique in character as it promotes social integrity, social ethnic values and cultural diversity of whole North-eastern states of India (Das, 1972).

Chhath Puja

Chhath puja is deep rooted in folk and culture and it sustains the basic concept of worship with a combination of biodiversity conservation, social integrity and local livelihood development. It

has now emerged as a national festival. Though, Chhath is one of the important festivals of Bihar and Jharkhand. It is also observed in some parts of West Bengal, Orissa, Assam, Uttarpradesh, Madhya Pradesh and Nepal. The people of these areas also celebrate the festival with vigour and enthusiasm in states like Maharashtra, Delhi and in several large cities of India. (Jha, 2009) Chhath needs varieties of grain, fruits, species and many local products. Some of the species are in existence only due to the requirements of chhath puja. Another aspect of biodiversity conservation is related with the water body. Chhath Puja takes place on the edge of different water bodies e.g. river, lake, pond and stream, the local people starts to clean and the water bodies before the puja. The changing and maintenance of the water bodies another embankment are done for celebrations of the puja, these contribute widely in biodiversity conservation, especially for the wet lands (Kesari,2009). Chhath puja also promotes social integrity through creating employment opportunities during the celebrations. The lower communities of the society get good income through supplying soil pots, bamboo materials, banana, sugarcane etc. Chhath is celebrated mainly by Hindus; however Muslims also participate in this holy festival in certain places. Dr. Bindeshwar Pathak (2009) is of the view that Chhath is the festival of truth, nonviolence, forgiveness and compassion. Dr. Pathak has been trying for more than four decades to bring scavengers into the mainstream of society and chhath being one of the very important festivals to make scavengers feel accepted. Scavengers are being delighted to be part of the festival. Thus, Chhath Puja has become the national symbol of social integrity, biodiversity conservation, and nation building.

Conclusion

The folk media in India seems to be used as supplement to the mass media rather than as the centre of communication efforts to reach majority of India's population who live in the villages. In India, mass media continue to be limited largely to the urban population Traditional arts forms have survived for centuries and they will survive in future for their flexibility. They could be the media for the social change in rural India. Traditional performing art being functional, inter-personal and having a contextual base would be able to carry the message of change, development and growth. Apart from these live programs with face-to-face communication the traditional folk forms have been used in programs over the electronic media. India's role in identifying folk media for communication purposes has been quite positive. Unlike in western theatre, folk performance is a composite art in India. It is a total art with fusion elements from music, dance, pantomime, versification, epic ballad recitation, religion and festival peasantry. It imbibes ceremonials, rituals, belief and social system. It has deep religious and ritualistic overtones and the again, it can surely project social life, secular themes and universal values. In India, the traditional folk media has been used as addressing the masses and has been very effective and powerful in communicating the latest development of the country along with bringing about the desired changes, protests and awareness among the people. The traditional folk performing arts traditions and customs have long lasting impact on society and culture. Though, globalization, economic liberalizations and modern forces of change have widely impacted folk media and folk performing arts, traditions and cultural heritage, honour, folk media has still contributing significantly in social integrity promotion of cultural diversity and nation building.

Citizen Journalism

The concept of citizen journalism (also known as "public", "participatory", "democratic", "guerrilla" or "street"journalism) is based upon public citizens "playing an active role in the process of collecting, reporting, analyzing, and disseminating news and information." [4] Similarly, Courtney C. Radsch defines citizen journalism "as an alternative and activist form of newsgathering and reporting that functions outside mainstream media institutions, often as a response to shortcomings in the professional journalistic field, that uses similar journalistic practices but is driven by different objectives and ideals and relies on alternative sources of legitimacy than traditional or mainstream journalism. Jay Rosen proposes a simpler definition: "When the people formerly known as the audience employ the press tools they have in their possession to inform one another." Citizen journalism should not be confused with community journalism or civic journalism, both of which are practiced by professional journalists. Collaborative journalism is also a separate concept and is the practice of professional and non-professional journalists working together. Similarly, Social Journalism is a separate concept denoting a digital publication with a hybrid of professional and non-professional journalism. Citizen journalism is a specific form of both citizen media and user generated content. By juxtaposing the term "citizen," with its attendant qualities of civic mindedness and social responsibility, with that of "journalism," which refers to a particular profession, Courtney C. Radsch argues that this term best describes this particular form of online and digital journalism conducted by amateurs, because it underscores the link between the practice of journalism and its relation to the political and public sphere.

New media technology, such as social networking and media-sharing websites, in addition to the increasing prevalence of cellular telephones, have made citizen journalism more accessible to people worldwide. Due to the availability of technology, citizens often can report breaking news more quickly than traditional media reporters. Notable examples of citizen journalism reporting from major world events are, the 2010 Haiti earthquake, the Arab Spring, the Occupy Wall Street movement, the 2013 protests in Turkey, the Euromaidan events in Ukraine, and Syrian Civil War and the 2014 Ferguson unrest.

Critics of the phenomenon, including professional journalists, claim that citizen journalism is unregulated, too subjective, amateur, and haphazard in quality and coverage.

Narrowcasting

Narrowcasting refers to broadcasting to a very narrow range of audience. This audience can be limited by requiring individuals to register such as with cable TV, electronic mailing lists, and electronic forums. It can also be restricted to audience in given areas such as the audience of local radio and television stations or individuals in public transports or waiting queues watching prerecorded television programs. Hence, narrowcasting gathers individuals sharing similar interests or physically located in the same restricted area for whatever reason. We believe there is a unfilled need for narrowcasting of local information (e.g., news, weather forecasts, forthcoming events, authoritative regulations) to communities gathered in a

restricted area. This can be settled communities (e.g., work teams, military bases, remote villages, tactical operations) or transient communities gathering occasionally (e.g., conferences, exposition halls). With the advance of wireless technologies working in the ISM band and the increasing proportion of handheld devices, it is now feasible to offer a competitive alternative to terrestrial and satellite broadcasting/narrowcasting systems (e.g., TV, Internet, 3G). Current narrowcasting and broadcasting systems in general are highly regulated and costly insofar as they exist. For practical and/or economical reasons, such narrowcasting systems must be easy to set up and at low cost. For example, conference attendees or military troops are a perfect audience for local information (e.g., schedules, events, commands) as well as villagers of remote areas in developing countries where access to local news may not be assured by a traditional broadcasting/narrowcasting system. In this context, we consider narrowcasting of content to a community (or broadcasting of content to a tacitly subscribing community) originating from one single and fixed (stationary) emitter such as an access point (AP) with possibly the cooperation of mobile nodes to participate in spreading. The main motivation for such a minimalistic setup is to target real life situations constrained by economical and/or practical factors. With such a system, we trade flexibility brought by new communication means (ad hoc, handheld devices) for some delay. The content we are considering is delay tolerant in nature or must have at least loose constraints regarding the delay of delivery