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ANALYSIS AND INTERPRETATION OF DATA

4.0 Introduction

The present chapter pertains to the analysis and interpretation of the obtained data related to the objectives of the study.

Objective - I is related to the study of the Production of CWCR programmes. A study of this aspect was undertaken to understand the underlying procedures and other details.

Objective - II is related to the extent of utilisation of the CWCR programmes in the colleges of Gujarat.

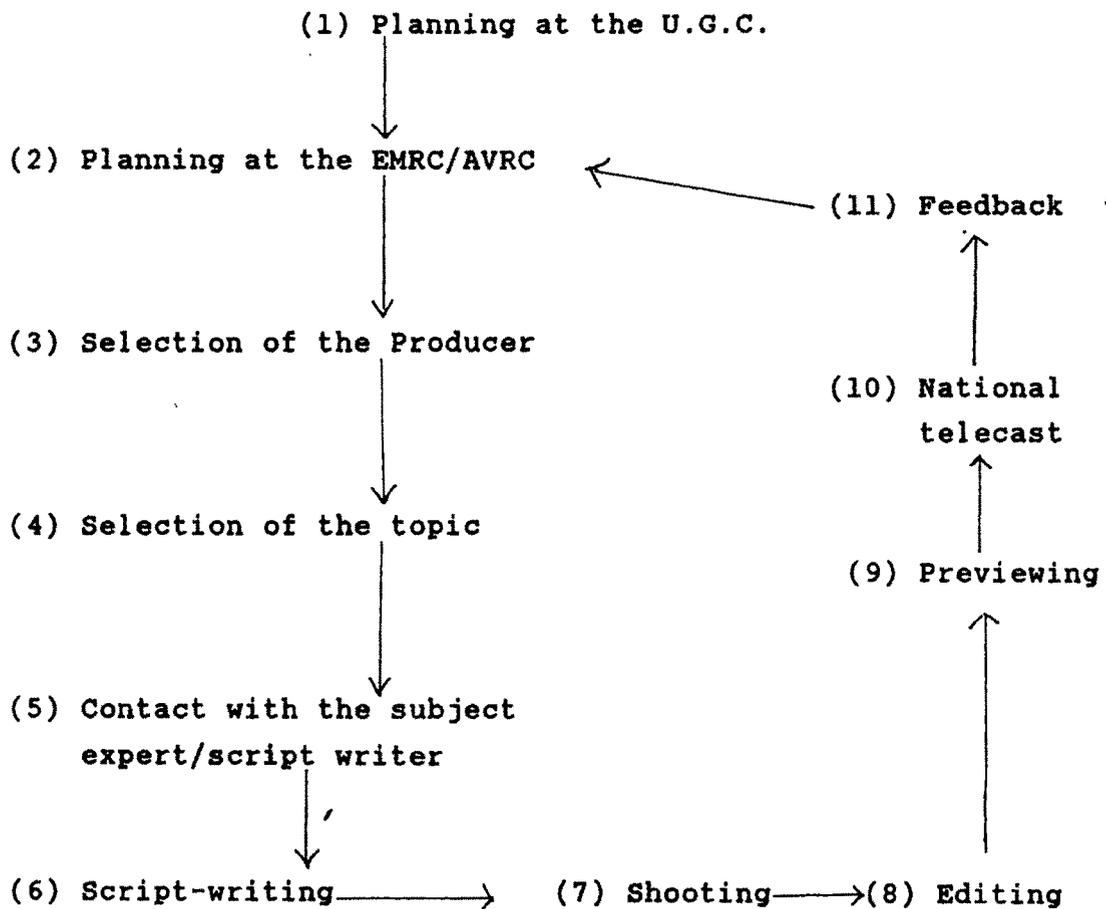
The data obtained in the form of opinions are content analysed and their percentages are presented here.

The data related to objective III, i.e. to study the extent of realisation of the purposes of CWCR programmes (of providing enrichment) have been presented.

The inferences drawn from the analysis of the data will help to identify the needs of the target audience and provide feedback to the producers and planners of the CWCR programmes.

FLOW CHART NO. 1

Process of Production of CWCR Programmes



Elaboration of the Chart

Section 4.1.0, para 2

4.1.0 Analysis Related to Objective I

(Production)

The analysis of the data related to the objective I is presented following the description of the process of production. It is relevant to describe the process of production here, as it will help in understanding the data and drawing out inferences.

A flow chart has been drawn to make the steps involved in the process of production clear (Flow Chart No.1). It depicts the various steps involved in production at the EMRCs and AVRCs.

The production process starts with the planning at U.G.C. followed by planning at the each centre. After the planning, the topic and the producer are selected, the script writer is then contacted for writing out the scripts. The shooting begins once the script is ready. After the shooting, editing of the programme takes place and then a previewing is arranged before the cassette is sent to the U.G.C. for National Telecast. The feedback received following the national telecast, is conveyed to each of the centres, so that production personnel can use the suggestions for subsequent productions.

4.1.1 Number of Staff

The number of staff members at the three centres EMRC Pune, EMRC Ahmedabad and AVRC Madras have been presented in a tabular form as below.

Table - 4.1

Sr. No.	Category	EMRC Pune	EMRC Ahmedabad	AVRC Madras
1)	Coordinator	1	1	1
2)	Producer	4	3	1
3)	Production Assistant	2	2	1
4)	Cameraman	2	3	1
5)	Technician	2	4	-
6)	Technical Assistants	6	3	-
7)	Engineer	1	-	-
8)	Helper	8	-	-

The numerals in the above table - 4.1 indicate the number of the staff in the different categories.

The above table - 4.1 clearly indicates that the EMRC is a bigger set up than the AVRC in terms of the number of staff members. It also indicates that in all the three centres same number of Producers, Production Assistants, Technicians, Technical Assistants are not appointed.

Moreover, the posts of an Engineer and helpers have been filled in only at EMRC, Pune whereas no appointments have been made for these posts probably as the need for an Engineer and helpers has not been felt or else they are not able to get qualified persons to fill up the post.

The above stated reason may be true for different number of personnel being appointed at the three centres.

4.1.2 Qualifications of the Staff

The qualifications of the staff of the centres involved in production of CWCR programmes and all the others associated with the production of the programmes have been presented here. The expected and actual qualifications have also been enlisted.

The centres are all headed by the coordinator. However, the producers assume major responsibility for production, assisted by the production assistants, cameraman, technicians and others.

The subject experts, scriptwriters and presenters are not on the staff of either the EMRC or A.V.R.C. but they play a major role in evolving a programme.

(A) Qualifications of the Staff have been presented Centrewise

Table - 4.2.A

(A) E.M.R.C., Pune

	Expected	Actual
a) Coordinator	Not specified	Doctorate in Management
b) Producer	Masters degree in Sciences and Communication	(1) Diploma in Graphic Art (Commercial) (2) B.A.B.J.(Hons.) (3) B.Sc. (Maths) B.Sc. Applied & Software Technique for ETV Production
c) Production Assistants	Not specified	(1) M.A. (English) (2) B.Sc. (Electronics) (3) B.Sc. (Home) P.G. Diploma in Communication
d) Cameraman	Diploma in Cinematography	-
e) Technical Assistants	Diploma in Electrical Engineering or B.Sc. (Physics)	-
f) Technician	Diploma in Engineering	

Table - 4.2.B

(B) E.M.R.C., Ahmedabad

	Expected	Actual
a) Coordinator	Not specified	B.Com. 15 years of experience in ETV Production
b) Producer	Degree/Diploma of a recognised Institute in Cinema Direction or Developmental Communication or a Degree of a recognised University or Equivalent qualifications and 4 years experience of direction in Television and Direction	(1) Graduate diploma from N.S.D. (2) Graduate (3) M.A. and Master in Mass Communication (4) Masters in Developmental Communication (5) Postgraduate
c) Production Assistants	Degree in Dramatics or Diploma of N.S.D. or Equivalent Diploma of recognised University or Graduate or equivalent and atleast 2 years experience of programme production as Unit Manager Production Assistant in Films or T.V. Theatre and Radio	(1) Masters in Mass Communication Diploma in drama

- d) Cameraman Diploma/Degree in Cinematography of a recognised institute with 3 years experience or Intermediate exam or equivalent qualifications and atleast 6 years experience of camerawork in T.V./Films
- e) Sound Recordist Diploma/ Degree in Sound Recording of a recognised Institute with 2 years Experience.

Table - 4.2.C
(C) A.V.R.C., Madras

	Expected	Actual
a) Coordinator	Not specified	Ph.D. (Management) Experience of 14 years in Production and research.
b) Producer	Postgraduate with production knowledge, Diploma from film institute	B.Sc. C.F.A. D.F. Tech. P.G. Diploma Film Direction & Screenplay writing

c) Production Assistants	Graduate Experience in Production of T.V. Films	M.A.
d) Cameraman	Diploma in Camera Experience	B.A. (English) Diploma in Film Technology
e) Technical Assistants	Not Specified	Not specified
f) Technicians	Not Specified	Not specified

The tables - 4.2.A, B, C show that at all the three centres the staff selected did not meet the specifications laid down. The need to select individuals not meeting the specified qualifications may be due to dearth of qualified staff or unwillingness on the part of the personnel to opt for production of ETV programmes.

All the staff do not meet the specifications laid down by the EMRC/AVRC. The staff recruited by EMRC/AVRC usually receive training on the job. In such a situation the production crew may have members who are not very knowledgeable about the technical aspects of production. In their initial productions they may not be able to work to the best of their abilities and thus the quality of the programmes is affected.

Table - 4.2.D

E.M.R.C., Pune

Qualifications, Place of Employment, Experience of the Personnel
Associated with CWCR Programmes

Sr. No.	Qualifications	Place of Employment	Teaching Experience	Number of Years associated with CWCR Programmes	Association with CWCR as
1.	M.A., Ph.D.	University of Poona	30 years	5 years	1*, 2*, 3*
2.	M.Sc., Ph.D.	University of Poona	7 1/2 years	1 years	1, 2, 3
3.	M.Sc.(Boto.) M.A.(Soc.)	Ferguson College	3 years	6 years	1, 2, 3
4.	M.Sc. Ph.D.	Abasaheb Garware College	13 years	One film	1, 2, 3
5.	D.E.E.	Estate Manager	3-4 years	1 pro-gramme	1 & 2
6.	M.A., M.Litt Ph.D.	University of Poona College	-	4 pro-gramme	2 & 3

1* = Subject Expert; 2* = Scriptwriter; 3* Presenter

Table - 4.2.E

E.M.R.C., Ahmedabad

Qualifications, Place of Employment, Experience of the Personnel
Associated with CWCR Programmes

Sr. No.	Qualifications	Place of Employment	Teaching Experience	Experience of CWCR Number of Programmes	Association with CWCR as
1.	Ph.D.	Gujarat University	23 years	3 years	1*, 2*, 3*
2.	M.A., LL.B.	H.K. Arts College	20 years UG 11 years PG	1 year	1
3.	Ph.D.	Gujarat University	34 years	1 year	1 & 2
4.	M.A. (Eco.)	Gujarat University	29 years	2 years	1, 2, 3
5.	Ph.D.	Gujarat University	29 years	10-11 years	1, 2, 3
6.	Ph.D.	R.G. Shah Science College	22 years	11 years	1, 2, 3
7.	M.A.	H.K. Arts College	29 years	5 years	2 & 3
8.	Ph.D.	B.K. School of Management	8 years	8 years	1 & 2
9.	G. FAM.	Private Practice	-	3 years	1 & 2
10.	B.Pharm.	Unemployed	-	8 years	3
11.	N.R.	M.G.Science Institute	NR	4 years	3
12.	Ph.D.	St. Xaviers College	NR	6 years	3

N.R. = No Response; 1* = Subject Expert; 2* = Scriptwriter; 3* Presenter

Table - 4.2.F

A.V.R.C., Madras

Qualifications, Place of Employment, Experience of the Personnel
Associated with CWCR Programmes

Sr. No.	Qualifications	Place of Employment	Teaching Experience	Association with CWCR as
1.	Ph.D.	University	16 years	1 & 2
2.	B.A.	T.T.K. Hospital	-	2 & 3
3.	Ph.D.	University	37 years	1*, 2*, 3*
4.	M.Sc., M.Tech.	Private Concern	-	1, 2, 3
5.	B. Tech.	Proprietor (Pvt. concern)	-	1, 2, 3
6.	M.A.	T.T.K. Hospital	-	2 & 3
7.	Ph.D.	Science & Technology Centre	-	1, 2, 3
8.	B.Sc.	Science & Technology Centre	-	1, 2, 3
9.	B.E., M.Sc. (Engg.) Ph.D.	University	-	2 & 3
10.	Ph.D.	Science & Technology Centre	-	1, 2, 3
11.	M.Sc.	Science & Technology Centre	-	1
12.	B.Sc. B.Tech.	Science & Technology Centre	-	1 & 2
13.	FRCS(Edinburgh) FRCS(Glasgow) Ph.D.	Private Practice	25	1 & 3
14.	Ph.D.	University	30	1

15. M.Phil.	University	2 1/2	1 & 3
16. MSW	Hospital	-	1
17. MA	Hospital	-	2
18. MBBS	Hospital	-	3

1* = Subject Expert; 2* = Scriptwriter; 3* Presenter

The tables - 4.2.D, E, F show that at all the three centres the subject experts, scriptwriters and presenters were all post graduates except about four of them.

Among the subject experts those who were associated with academics, most of them had long standing experience in teaching.

Long standing experience in a field would help a great deal as the expert would possess knowledge in the field and would be able to communicate effectively. Moreover they would also be able to throw light on the preferences of the students.

But sometimes experience may affect adversely as the experts may not be very open to suggestions from the producers and production assistant regarding format or presentation of the content. So the eminence of the expert in the field may affect the quality at the programmes either positively or adversely.

4.1.3 Mode of Selection of the Staff

Manner in which the staff of the three centres were selected is presented here.

Table - 4.3

	E.M.R.C. Pune	E.M.R.C. Ahmedabad	A.V.R.C. Madras
1. Coordinator	-	Selected through an interview	Not Specified
2. Producer	1) Worked as a graphic artist and had made a UGC Programme 2) Open selection through an interview 3) Promoted from a Cameraman to a producer	All the six producers were selected through an interview	Selected through an interview
3. Production Assistants	1) As per the regular procedure 2) No response 3) Selected on the basis of the qualifications	1) Selected on the basis of my post-graduation 2) Through personal contact	Selected through an interview

In the E.M.R.C. Ahmedabad and A.Y.R.C. Madras, selection of the staff is done through an interview. The responses obtained from the coordinator regarding selection of the staff and the responses from the personnel concerned affirms the above statement.

However, at E.M.R.C. Pune, although the coordinator responded that selection of the staff is done by advertising in the papers followed by interviews, responses from the producers and production assistants reveal that the regular procedure is always followed. The reason for this may be dearth of qualified staff who are willing to take up production of educational programmes rather than commercial programmes and the suitability of the candidates for production of educational programmes.

In case of E.M.R.C. Ahmedabad it can be seen that the staff meet the requirements/specifications laid down by the U.G.C. as regards qualifications.

4.1.4 Nature of the Post

It is necessary to find out the responses of the staff regarding the nature of the post as this will help to know their opinion about the nature of the post and the efficiency of the staff.

Table - 4.4.A

Nature of the Post

		Temporary			Permanent			Contract		
		P*	A*	M*	P	A	M	P	A	M
Coordinator		-	-	-	✓	✓	✓	-	-	-
Producer	(1)	-	-	-	-	✓	✓	-	-	-
	(2)	✓	-	-	-	✓	-	-	-	-
	(3)	✓	✓	-	-	-	-	-	-	-
	(4)	-	✓	-	-	-	-	-	-	-
	(5)	-	-	-	-	✓	-	-	-	-
	(6)	-	-	-	-	-	-	-	✓	-
Production Assistants	(1)	✓	✓	-	-	-	✓	-	✓	-
	(2)	-	-	-	-	-	-	-	-	-
	(3)	✓	-	-	-	-	-	-	-	-

P* = Pune; A* = Ahmedabad; M* = Madras.

The above table - 4.4 indicates that each of the centres determined the nature of the post probably according to the requirements and hence in each of the centres the nature of the post is varying.

However, the post of the coordinator is a permanent one.

At E.M.R.C., Pune the post of the Producers and Production Assistants is temporary; according to one of the respondents, it is so because the CWCR project is temporary.

Table - 4.4.B
Opinion Regarding Tenure of the Post

	Temporary			Permanent			Contract			N.R.		
	P*	A*	M*	P	A	M	P	A	M	P	A	M
Coordinator	1	-	-	-	-	1	-	-	-	-	-	-
Producer	2	-	-	2	3	1	-	-	-	1	1	-
Production Assistants	3	-	-	-	-	1	-	-	-	2	-	-

N.R. = No Response; P* = Pune; A* = Ahmedabad; M* = Madras.

The numerals in the above table show the number of respondents in the various categories.

The above table - 4.4 B shows, from the responses obtained that the respondents were in favour of a permanent post rather than a temporary post or an appointment on contract basis.

The respondents have also stated reasons for their opinions regarding the tenure of the post. The reasons being as follows.

- * If the job is temporary., there is more freedom regarding their duties.
- * Job security if the post is permanent, the other reasons stated in favour of a permanent post are
- * Financially beneficial.
- * Constant load of work and stability of income.
- * Full justification of work.
- * More coordination and understanding among the members of the production team.
- * It becomes easier work.

According to one of the respondents, the tenure of the post is unimportant.

Another stated that the A.V.R.C. would become a permanent set up and would be assisted by the state government along with the university.

The producers who responded that the post should be on contract basis stated that better quality and varied productions can be evolved if a producer is engaged on contract basis.

The above responses lead to the inference that the posts should be permanent, as there would be more commitment on the part of the members of the production team and their efficiency would be increased. As the posts would be permanent there would be job security and there would be more chance of attracting good personnel and minimising the chances of their personnel looking for more lucrative jobs.

4.1.5 Training

The training that the staff of the E.M.R.C. and A.V.R.C. have undergone prior to and after assuming the post at the centres have been presented here.

Table - 4.5

Training for Co-ordinator, Producer, Production Assistant

	Training Before assuming the post			Training After assuming the post		
	P	A	M	P	A	M
Coordinator	No	Yes	Yes	No	No	No
Producer	Yes	No	No	No	No	No
Production Assistants	No	No	No	No	No	No

P = Pune; A = Ahmedabad; M = Madras.

The above table - 4.5 indicates that except for the two coordinators and the producers of Pune, the other producers of the two centres and the production assistants have had no training before and after assuming the post. However, some of the personnel have attended workshops.

Training is a very important aspect for any job. Unless the personnel is trained for the job it is extremely difficult for them to perform their tasks efficiently, although experience on the job will help them to improve their performance. It is also essential that the members of the production team undergo inservice training. This would help them to know the latest trends in production. Moreover, interaction with those involved in production would help them to evolve better programmes. But, in the absence of such training programmes, the programmes may tend to become monotonous, drab and unimaginative as the scope for getting newer ideas would be limited.

Details regarding the training and workshops attended by the personnel are presented below.

The coordinator of Pune had attended a workshop when she held the post of a Research Officer at the centre. The workshop was conducted by DECU from July to September 1988,

in the area of formative inputs of Production Research. She opined that the training was beneficial. She also emphasized a need for training of 1 or 2 months on the management of Media Centres.

Of the three producers at E.M.R.C. Pune, one producer had attended a one year course on graphic designing, a six months course on Video Production and took a course in animation. This helped him to get a job as a producer.

The other producer attended a Orientation course in ETV and a Course on Film Appreciation. These courses were conducted by CIET and FTII, Pune respectively.

The third producer had training in Basic Television Production Techniques and had also participated in an International, Indo-British workshop for three months. The workshop was attended by the producer when he was a cameraman, and it was meant to equip the participants with a knowledge of techniques of ETV Production.

One of the production assistants had been associated with a producer of E.M.R.C. for script-writing.

The coordinator of E.M.R.C., Ahmedabad was associated with production of ETV programmes for 15 years prior to assuming the post of a Coordinator.

Among the producers of E.M.R.C., Ahmedabad, one producer had attended a workshop which dealt with all facets of production and the other producer had attended a workshop conducted by U.G.C. which helped him to get audience feedback.

The coordinator of Madras had undergone a training of 6 weeks from April '87 before assuming the post of a coordinator. The training was provided in various aspects of production like utilisation of camera, editing, script-writing, Production Ethics and Management. The training programme was conducted by resource persons from United Kingdom. The coordinator found the training programme useful. The Coordinator responded that the Coordinators-meet helped them in self improvement. There was discussion about the ETV Programmes with the other coordinators and consultants to the U.G.C.

The coordinator suggested a need for inservice training for a period of 2 weeks covering the area of Production Management.

The producer of A.V.R.C., Madras had a lot of on-the-job training from 1975 onwards while working as a cameraman for T.V., Assistant Director of Films, Assistant Producer of T.V., and Unit Manager of Films (Films Division).

4.1.6 Roles and Responsibilities of Production Team

The roles and responsibilities of the personnel involved in the production have been enlisted here. These are based on the responses received from the Coordinators, Producers and Production Assistants of the three centres.

(A) Coordinator

The coordinator had to look after the overall management. His various responsibilities included making production plan and approving it in the required areas of production. The coordinator had to attend the U.G.C. meetings, pass producers proposal and budget. He had to take major decisions about production, leaving decisions regarding programme to the producers. He had to ensure smooth functioning of the centre as he was the administrative-head.

One of the producers responded that the coordinator should tell about his roles and responsibilities himself. This implied an undercurrent of dissatisfaction about the Coordinator regarding his role.

The coordinator of E.M.R.C., Pune was also expected to provide all the facilities and manpower for production.

The Coordinator of A.V.R.C., Madras was expected to approve scripts, identify and suggest resource-persons available for writing scripts and presenting the programmes.

(B) Roles of the Producer

The Producers were all expected to propose and plan the programmes, contact experts help them in writing scripts carry out editing, and operate equipments when necessary during shooting or after. In addition to these the producers have identified other tasks they have to perform.

The producers at E.M.R.C., Pune were expected to participate in summative and formative evaluation, participate in training activities as a resource person, submit regular reports and also undertake other administrative work entrusted to them.

At EMRC, Ahmedabad the producers were also expected to train the students and other professionals in addition to the above duties.

The producer at AVRC specified that he could not translate the script into a shooting script and so was not able to create the impact as visualized in the script.

The producers have also responded that these responsibilities were specified by the University and/or centre but not the U.G.C.

One of the producers responded that specifications were not given in writing. Another producer responded that the roles were assigned depending upon the situation.

(C) Roles of the Production Assistant

Production assistants at all the centres have to assist the producer in production in all the tasks.

The production assistant at EMRC, Pune is expected to

- * fix dates for shooting
- * assist experts in script-writing
- * log the cassettes
- * safeguard the cassettes
- * cue the shots
- * help in editing
- * select the music
- * assist the producer in administrative and financial work.

The production assistants at EMRC, Ahmedabad are also expected to shoulder the same responsibilities.

(D) Engineer's Task

The responses of the personnel at the three centres showed that the engineer's task is to maintain the equipments and provide them when necessary.

The engineer at EMRC, Pune is expected to supervise the technical quality of production.

The engineer at EMRC, Ahmedabad had to provide technical assistance in the use of Console and also operate equipments like vision mixer, audio mixer, telecine etc.

(E) Technical Assistant's Role

The technical assistants perform technical jobs during production. They help the engineers in operation and maintenance of equipments. They operate equipments like vision mixer, telecine, audio mixer etc. They take care of lighting and sound in the studio as well as outdoor. They help in the studio during shooting and also help to record the programmes. They have to work under the supervision of the engineer.

(F) Technician's Role

The technicians work as assistant cameraman and are also in charge of lighting and sound during outdoor shooting.

Graphic Artist's Function

They develop visual support like inserting captions, graphics etc.

(G) Cameraman's Task

He is responsible for operating the camera.

The responses from the production team shows that they have to perform innumerable tasks, particularly the producers and production assistants.

The producer's job in evolving a programme has to be more on the creative aspect but the responses show that he spends a lot of time in other tasks like writing scripts, other administrative work, so it is quite possible that he may not get enough time to concentrate making a good programme especially since he is working with academicians who are not able to visualize the potential of the medium of T.V. Working with this type of constraint, the quality would be affected.

Moreover, it seems at many centres there are no specialised personnel to do the jobs and the producers and others have to take up the job. In such a situation not only are they pressurised with the burden of extra work, moreover

not being equipped with the knowledge for the job, they may not be able to do it efficiently and thus may come out with a programme of substandard quality.

4.1.7 (A) Planning of the Programme at the U.G.C.

Planning of the programme is done at the U.G.C. for a period of 3 to 6 months. This was indicated by the responses from the coordinator.

Planning was done either by the U.G.C. officials or by U.G.C. officials in consultation with the coordinators of the centres.

The Coordinators of the various centres met every six weeks and one of the purposes of the meeting is to carry out the planning.

One of the respondents has enlisted the aspects considered while carrying out the planning, viz., availability of the subject experts, the facilities and production plans of the other centres.

(B) Time Period of Planning at the Centres

Table - 4.6

Name of the Centre	Planning period at the Centre
E.M.R.C., Pune	1 or 3 months
E.M.R.C., Ahmedabad	3 months
A.V.R.C., Madras	3 months

The table - 4.6 indicates that the planning is usually done for a period of 3 months. Since the planning is done well in advance, it helps the production team to carry on the work smoothly. The producers are aware of the topics on which they are expected to produce a programme and can contact the experts and brief them on the programme so that they can undertake productions without much loss of time between subsequent programmes.

4.1.8 (A) Allotment of Subject Area

The centres produce programmes in different subject areas. At EMRC, Pune programmes are produced in Science, Commerce, Career guidance and Social Sciences. At EMRC, Ahmedabad programmes are production in Life Sciences, Computers, Development in Indian Perspective and Technology.

The subject areas allotted to AVRC, Madras are Science and Technology, Social Sciences and General Awareness in the order of preference.

The subject areas are decided upon at the Coordinators meeting and the INSAT Cell. The subject area is decided upon after finding out the number of programmes available in that subject area.

The subject areas are selected on the basis of the expertise and the local resources available in the city. Awareness, motivation and the environment prevailing at the centre/university help to determine the subject area to be allotted.

At EMRC, Ahmedabad and AVRC, Madras selection of the subject area is done by the staff of the centre.

As the subject areas are allotted depending on the number of programmes in that subject, local resources and expertise available in the city, there is lesser chance of duplication of programmes and resource persons can be contacted easily with less wastage of time.

(B) Selection of a Topic for the Programme

The broad areas for a programme are allotted by the INSAT cell but the selection of a particular topic is the

responsibility of the Producer at EMRC, Pune and joint responsibility of the Coordinator and Producer at both EMRC, Ahmedabad and AVRC, Madras. But the selection of a topic other than the predetermined areas of specialisation is selected by the coordinator and staff of the centre both at EMRC, Pune and AVRC, Madras but in the EMRC, Ahmedabad the coordinator and producer jointly take a decision about it.

The AVRC, Madras had been allotted the task of producing a documentary on Dr. Radhakrishnan, running into three episodes, two of twenty eight minutes each and one of twenty four minutes' duration.

The reason for the centre being selected was due to the resource persons available and as Dr. Radhakrishnan was a South Indian.

4.1.9 Stage in Production

The three stages in production can be identified as Preproduction, Production and Post production.

(A) Preproduction Stage

The preproduction stage is similar at all the three centres. This stage involves contacting the experts, arranging for location, talent hunting and contacting the script-writers discussions with the script-writers,

engineers, graphic artist regarding the feasibility of the programme and checking out the script to see its potential for making a good programme.

The producers and production assistants at EMRC have to get the 'SET' ready, depending upon whether it is an indoor or outdoor production, get the permission and inform the crew and cameraman etc. They also have to find out the target audience and find out if the programme is necessary, to avoid duplication.

The production assistants have to break down the shots required and take care of the cassettes.

At EMRC, Ahmedabad the producers are also expected to get the approval of budget and programme proposal from the coordinator.

At AVRC, Madras the Production Assistant (P.A.) is responsible for making arrangements regarding the shooting.

The preproduction stage involves the planning for the programme. This is a very crucial stage in the production of the programme as this would determine the quality of the programme to a large extent. If the planning is done well, then the production crew would be able to coordinate their

activities well and there would be no wastage of time if everything is planned properly.

(B) Problems Faced at the Preproduction Stage

Among the respondents at EMRC, Pune the producers did not respond to the question and the production assistants too did not respond to the item. However, the coordinator responded that producers were not able to generate ideas.

One of the production assistants mentioned that due to non availability of experts and cancellation at the eleventh hour, there was delay in production. But one of the producers mentioned that there was no problem.

The respondents of EMRC, Ahmedabad pointed out some of the problems faced by them.

One of the producers considered his own laziness, lack of planning on his part and hampering of creativity by higher authorities as some of the problems faced by him.

Another producer commented that gathering people and making them 'sit at their proper places' was a problem.

Availability of subject experts and convincing them regarding the information load was a problem.

One of the producers responded that there was a dearth of related literature and very little research was done on the content of the programme. Other problem faced by them was regarding boarding and lodging of the production crew. Other problems are more administrative in nature, which can be taken care of, but if they are zoomed out of proportion then they can affect the efficiency and in turn the quality of the programme. To avoid the problems at the preproduction stage the members of the production team must realise that any production is a team work and each member has an important role to play so if they don't overcome their differences then quality would be affected. The producers should build up a good rapport with the experts so that the experts receive any comments more willingly and try to improve, when they realise how the quality is affected. One of the production assistant responded that there was a problem of budget as the amount allotted was not adequate.

4.1.10 (A) Selection of the Producer for a Programme

The table - 4.7 given below gives information about the criteria for selection of the producer.

Table - 4.7

Criteria for Selection of the Producer

No. of Producers Criteria	Pune			Ahmedabad						Madras
	1	2	3	1	2	3	4	5	6	1
Specialisation in a Subject area	✓	✓	✓	✓	-	✓	-	-	-	-
Interest	✓	✓	✓	-	✓	✓	✓	✓	-	-
Abilities Technical	✓	✓	✓	-	-	-	-	✓	-	-

In the above table - 4.7 the numerals 1,2,3, etc. indicates that number assigned to the producers at the various centres.

The above table - 4.7 shows that there was only one producer at AVRC, Madras, so he was entrusted with the responsibility of producing all the programmes.

The responses obtained from the producers lead to the following observation.

- * The coordinator's will was the deciding factor.
- * Over and above the criteria, rapport with concerned institutional person also played an important role in the selection.

- * Selection of the producers was not done considering the criteria of specialisation in a subject area, technical abilities and interest in a subject.
- * The producers at Pune responded that all three criteria were considered, whereas at Ahmedabad interest in a subject was the deciding factor.

(B) Selection of the Production Assistants

The Production Assistants are selected by the coordinator and they usually work with a producer for six months. At a time they work for only one Producer and there is rotation every 6 month.

One of the production assistant at the EMRC Ahmedabad responded that abilities were considered for selection whereas the other production assistant responded that specialisation in a subject area was considered.

The P.A. is selected on the basis of his interest in a subject area and his technical abilities.

4.1.11 Contact of the Subject Expert

As the subject experts are not on the roll of the EMRC they have to be contacted. The table - 4.8 given below shows the responses regarding the manner in which the experts are contacted.



Table - 4.8

Mode of Contact of the Subject Expert

	Pune	Ahmedabad	Madras
Contacted by the centre	2	5	11
Volunteered	2	-	5
Invited informally by the Centre	1	-	-

In the above table - 4.8 the numerals indicate the number of experts.

At EMRC, Ahmedabad the subject expert are contacted by the Producer or Coordinator or the P.A. At AVRC, Madras, the producer/coordinator identifies the experts or sometimes the experts themselves approach them.

The above table - 4.8 it is mainly the responsibility of the EMRC/AVRC to contact the experts. This shows that either the experts are not aware of the contribution they can make towards the CWCR programmes by lending their expertise, writing scripts or presenting the programme or the experts are just not interested in getting associated

with these programmes because they do not think they are of prime importance or they aren't interested as it involves lot of time and effort over and above their regular duties.

4.1.12 Association of the Subject Experts with CWCR Programmes

The table - 4.9 given below shows the varying length of period the subject experts are associated with CWCR programmes.

Table - 4.9

Years	Pune					Ahmedabad									Madras															
	1	2	3	4	5	1	2	3	4	5	6	7	8	9	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
1984	-	-	✓	-	✓	-	-	-	-	-	-	-	✓	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
1985	-	-	-	-	-	-	-	✓	-	✓	-	-	-	-	-	-	-	-	-	-	-	-	✓	✓	-	-	-	-	-	-
1987	-	-	-	-	-	✓	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
1988	-	-	-	-	-	-	-	-	-	-	-	-	✓	-	-	-	-	-	✓	-	-	-	-	-	-	-	-	-	-	-
1989	-	✓	-	-	-	-	-	✓	-	✓	-	-	-	-	✓	✓	-	-	✓	-	-	-	-	-	-	-	-	-	-	-
1990	-	-	-	-	-	-	-	-	-	-	-	-	✓	✓	-	-	-	-	✓	✓	-	-	-	✓	✓	✓	✓	✓	✓	✓

Numerals in the table - 4.9 number assigned to each subject expert.

The table - 4.9 shows that the experts had been associated for a shorter or longer period of time ranging from 2-3 months to a period of a few years.

For AVRC, Madras the association of experts is more recent as compared to other centres. At the AVRC, Madras more experts were involved after 1988, the reason for this may be because it was established a little later than EMRC, Pune and EMRC, Ahmedabad.

The association of some experts has been since the inception of the programmes and some have got involved a few years later. This indicates that the EMRC/AVRC is trying to get more experts involved in the programme.

4.1.13 (A) Subject Areas in Which Programmes are Produced

The experts at Pune had made programmes related to Geography, Ecology, Physics and Strain and Measurement.

The experts at AVRC, Madras had produced programmes related to various disciplines like Astronomy, Astrophysics, Vacuum Physics, Planetarium Sciences, Mechanical Engineering, English, Remote Sensing, Photometry, Electronics and Communication, Computer Science, Life Sciences, Social Sciences and Noise Pollution.

At EMRC, Ahmedabad - Life Sciences, Computers etc. were the Subject areas in which programmes were produced.

The experts had produced programmes in varied subject areas but at a glance one can see that they are mainly related to Sciences with less emphasis on Arts/Commerce. Since the subject areas were allotted according to the local expertise available so programmes were also from those subject areas in which the University was offering degrees. Particularly the subjects related to AVRC, Madras which is located in Anna University which offers degree in Engineering and Sciences so generally they select topics related to the above mentioned areas. Since the planetarium is located close to the Anna University so these experts could also to be contacted easily and programmes on Astronomy could be produced.

4.1.13 (B) Aspects Considered in Deciding the Content

The table - 4.10 gives a description of the aspects considered by experts while deciding about the content.

Table - 4.10

Aspects Considered While Deciding the Content

	Pune				Ahmedabad									Madras																		
	1	2	3	4	5	1	2	3	4	5	6	7	8	9	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16		
Academic Interest	✓	✓	✓	✓	-	-	✓	✓	-	✓	✓	✓	✓	✓	-	✓	-	-	✓	-	-	✓	-	✓	✓	✓	✓	✓	✓	✓	✓	✓
General	✓	✓	✓	-	-	-	✓	✓	-	✓	✓	✓	✓	-	-	✓	✓	✓	-	✓	-	✓	✓	✓	-	-	✓	-	✓	✓	✓	
Application Oriented	-	✓	✓	✓	✓	✓	✓	✓	✓	✓	-	✓	✓	✓	-	-	-	-	✓	-	-	✓	✓	-	-	✓	✓	✓	✓	✓	-	
Future Needs	-	-	-	-	-	✓	✓	✓	-	-	-	✓	-	-	-	✓	-	-	-	-	-	-	✓	-	-	✓	-	-	-	-	-	

Numerals in the above table indicate the number assigned to each subject experts.

The table - 4.10 shows that academic interest application oriented, general aspects were emphasized by most of the subject experts but very few of the experts emphasized future needs in the content and in the responses from the centre at Pune, the experts had not emphasized the future needs at all.

It seems the academic interest is emphasized more than others which seems to be a little in contrast to the CWCR objective of providing enrichment.

The academic interest is emphasized more as the students and teachers are exam oriented and would be interested in acquiring information which can be put to use in the near future but would not be interested in something which would be put to use in the future.

4.1.13 (C) Preparation at the Conceptual Level

Prior to writing a script, the experts carried out the necessary preparation in different ways depending upon the subject and the resource materials available.

Experts selected visuals and other materials, referred books and wrote out a brief. One of the experts adopted the following procedure.

- * Discussion with colleagues, producers
- * Making rough notes
- * Collecting references
- * Mentally visualizing the concept

One of the experts wrote out the scripts based on the scripts written for planetarium programmes.

Two experts had discussions either with other professionals, participants, presenter producer and others.

One of the experts made prototype models prior to writing scripts.

Another experts stated the following steps he followed prior to writing script.

- * subject selection
- * development of ideas
- * fabrication of models
- * final fabrication

The responses from the script writers show that prior to writing scripts they do a lot of groundwork by referring to books or having discussions, thus they try to evolve a script after lot of forethought and try to cover varied aspects to generate a good script.

4.1.14 (A) Script-writing

The scripts for CWCR programmes are, written by the subject experts themselves. The experts have to be contacted for writing the scripts. The manner in which the contact was established is represented in the following table.

Table - 4.11

Manner in which Script-writers were Contacted

	E.M.R.C. Pune	E.M.R.C. Ahmedabad	A.V.R.C. Madras
A) Producer	4	-	-
B) Personal contacts	-	3	8
C) Centre invited the scripts	-	1	2
D) Contacted as he was a computer consultant	-	-	1
E) Instructed by the head of his institution	-	-	1
F) Selected through an interview	-	1	-
G) Attended a workshop at EMRC	-	1	-
H) Prepared scripts and sent for approval by another script-writer	-	1	-

The above Table - 4.11 reveals the manner adopted by the centre for contacting experts. In most cases the experts

were contacted as they were known to the producer/co-ordinator of the centre. In such cases it would not be possible to get the best scripts as the selection is not based on the quality of the scripts but on personal contacts, if the script is not good then quality is bound to be affected. The reason for relying on personal contacts may be due to reluctance on the part of the academicians to participate in these activities, the ease with which the producers could convince the experts about various aspects of production and keep the script-writers out of production after script-writing and thus save lot of time.

(B) Number of Scripts

The following table - 4.12 gives the number of scripts written by the experts at the different centres.

Table - 4.12

Number of scripts	Pune	Ahmedabad	Madras
One	1	1	5
Two	1	1	1
Three	-	-	-
Four	2	-	5
Five	-	1	-
Seven	1	-	-
Eleven	-	3	-
Started-writing	-	-	1

Numerals in the table - 4.12 indicate the number of script-writers.

In the above table - 4.12 responses indicate that the script-writers were comparatively less experienced in terms of number of scripts written by them. Most of the script-writers had written one or two scripts and only three of them had gained experience of writing eleven scripts.

So the experience quoted by them will be from the limited exposure they have had in writing scripts.

(C) Writing of Scripts

Although script-writing is a specialized activity, the academicians or experts do not usually generate viable scripts on their own. At all the three centres the producers and production assistants play a major role in it, by either giving suggestions, having discussions with experts or writing out the scripts themselves.

In writing the scripts, it is of utmost importance that scripts are written in the proper format, to help in the shooting. Moreover it is also essential that the objectives of the programme are communicated to the experts, as this would help the experts to evolve better scripts.

The experts at Pune did not write out shooting scripts as they had no training or they were not asked to write out the scripts in that form and four script-writers out of six responded that specific objectives were provided.

The script-writers associated with EMRC, Ahmedabad responded that they were not provided with specific objectives except one. But the experts were clear about the specific objectives as they were writing the scripts themselves.

Among the six script-writers, four wrote general scripts, three wrote shooting script and one wrote both shooting and general script.

At A.V.R.C., Madras, the shooting script is written by the producer based on the script given by the expert.

On the basis of the above responses it seems that the script-writers who are the context experts are not always able to write out shooting scripts as they are not equipped with the knowledge of writing scripts in that form as they lack training. Since there are no specialized script-writers, generating good scripts would pose a problem as the content experts may not be able to understand the intricacies involved in production, they may not be able to visualize the presentation of the content considering the potential of the medium and the information load on the target audience while viewing such programmes.

There seems to be a communication gap between the members of the production team as the experts are not always made aware of the specific objectives, of the programme; this may result in problems regarding the treatment of the content, diffused nature of the presentation due to lack of proper direction.

Considering the above points a need for orienting the content experts and bridging the gap between academicians and producers and P.A.s is recommended.

(D) Training of the Script-writers

Script-writing involves not only a sound knowledge of the content (ETV programmes) but also knowledge of the production techniques and an ability to communicate effectively using their creativity to the optimum level.

Keeping the above features in mind, it can be inferred that training for script-writing is very essential. In the following table the data regarding training of the script-writers is presented.

Table - 4.13

Training	E.M.R.C. Pune	E.M.R.C. Ahmedabad	A.V.R.C. Madras
Yes	2	2	3
No	4	4	9

Numerals in the table - 4.13 indicate the number of script-writers.

One of the subject experts of EMRC, Pune had undergone a training for two days and the other expert underwent a training for one or two weeks. One of the experts remarked that it helped him to understand the basic principles of script-writing and the other mentioned that it made him aware of the process of script-writing.

Of the two script-writers associated with EMRC, Ahmedabad, who had some training, one had attended a workshop at EMRC, Ahmedabad and had been selected to attend an international workshop at Pune. The workshop lasted for four days. The other script-writer had received training at UGC and ISRO.

One of the script-writers opined that the training helped him in making good programmes and to introduce and learn how to evolve ETV programmes.

Among the script-writers associated with AVRC, Madras, one had attended a workshop of two days conducted by the director of CEDMC. One had undergone a training conducted by various foreign planetaria for writing scripts for programmes in astronomy.

The training period lasted for a few days. One of the script-writers conducted training courses at Anna University.

The script-writers found the training programme beneficial in the following manner.

One found it helpful in preparing scripts on topics having direct bearing on the target audience. Another opined that it helped him to synchronize the audio and the visuals and the third respondent stated that it helped him to understand the basics of production techniques.

The responses indicate that most of the script-writers had not undergone any training. As mentioned earlier, one of the prerequisites of a good script-writer is sound knowledge of content and production process. Since the subject experts themselves write the scripts, the first condition can be taken care of but they may not be well-versed with production techniques. This may pose problems in presentation or writing scripts. Hence it is very important that the script-writers are oriented in the techniques of production to draw out the latent talents. Training would help them to know how the presentation could be made rich, visually, how to synchronize audio and visual to generate a good script. This would help the producer a great deal as he would not have to spend more time in generating a viable script and would be able to concentrate on other tasks and this could improve the quality of production as the producer would be able to devote more time for other activities in production.

(E) Subjects for Which Scripts were Written

EMRC, Pune:

At this centre scripts were prepared on subjects related to English language, eco-system, conservation of wastelands, radio-activity etc.

EMRC, Ahmedabad:

Scripts on varying subjects like Zoology, Chemistry, Mathematics, Economics, Computers, Medicine etc. were prepared.

AVRC, Madras:

Scripts were written in the area of literature, science and engineering.

(F) Interaction/Discussion of Script-writers
Prior to Script-writing

The table - 4.14 gives information regarding the discussion with the different personnel. It is extremely important that a discussion ensues between the members of the production team as the script-writer can get ideas from others to make good scripts.

The table - 4.14 gives a condensed picture of the three media centres with regards to the Interaction/Discussion of the script-writers. It can be seen that totally there are

twenty four script-writers six each from Ahmedabad and Pune and 12 from Madras.

Table - 4.14

Interaction of Script-writers

Number of Script-writers interaction with	Pune							Ahmedabad							Madras												
	1	2	3	4	5	6	T	1	2	3	4	5	6	T	1	2	3	4	5	6	7	8	9	10	11	12	T
a) Producer	✓	✓	-	-	-	-	2	✓	✓	-	✓	✓	✓	5	-	✓	-	✓	✓	✓	✓	✓	✓	-	-	-	6
b) Co-ordinator	✓	✓	-	-	-	-	2	-	-	-	-	-	-	-	-	✓	-	✓	✓	-	✓	✓	✓	✓	✓	✓	8
c) Subject experts	-	-	-	-	-	-	-	✓	✓	✓	-	-	-	3	-	✓	✓	✓	✓	✓	-	-	-	-	-	-	5
d) Subject experts at the institution where employed	-	-	-	-	-	-	-	✓	-	-	-	-	-	1	-	-	-	-	-	-	-	-	-	-	✓	✓	2
e) Production Assistant	-	-	-	-	-	-	-	✓	✓	-	-	-	-	2	✓	-	-	-	✓	-	-	-	-	-	-	-	2
f) Others	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	✓	-	-	-	-	✓	-	-	-	-	-	2

Numerals in the table indicate the number assigned to each of script-writers.

With regards to interaction with the producer, fourteen script-writers with the producer, of whom three, five and six each from EMRC Pune, EMRC Ahmedabad and AVRC Madras respectively.

Ten of the script-writers had interaction with the coordinators, two from Pune and eight from Madras but none from Ahmedabad.

The interaction of script-writers with subjects experts totalled to eleven, three each from EMRC, Pune and EMRC, Ahmedabad and five from AVRC, Madras.

Only seven script-writers interacted with other subject experts of the institution where they were employed. Of these two were from EMRC, Pune, one from EMRC, Ahmedabad and four from AVRC, Madras.

Interaction with the production assistant was limited to only five, three from Ahmedabad and two from Madras. Interaction with others besides the above mentioned categories totalled to a mere two out of twentyfour that two only from Pune.

The table - 4.14 indicates that (14/24) most of the script-writers interact with producers the reason for this may be due to the lack of profound knowledge in the production techniques on the part of the script-writers hence their dependence on the producers/co-ordinators for understanding the potential of the medium like T.V.

Since many of the script-writers are also subject experts so their interaction with the subject experts is limited. It is only those script-writers who are not subject experts or those who have consulted other experts fall into this category.

The subject experts may not be having discussions with other subject experts as they may not realise the need to get their scripts evaluated by others and feel that the content they have presented is upto the mark and need not be commented upon. Another reason may be the reluctance on the part of other experts to get involved in this activity.

(G) Aspects Taken into Consideration while Writing the Scripts

The table - 4.15 provides information about the aspects considered by the script-writers while writing out the scripts.

The table - 4.15 depicts the aspects emphasized during script-writing nineteen script-writers considered understanding level of the students whereas 18/24 considered providing enrichment that means only 75% of the script-writers took into consideration the objective of CWCR programmes.

But the table - 4.15 shows that only a small percentage of script-writers took into consideration, the available resources, this aspect importance as available resources will help them to plan visuals, reference materials etc. in generating good scripts.

Table - 4.15

Aspects Considered while Writing Scripts

Aspects	EMRC Pune							EMRC Ahmedabad							AVRC Madras													
	1	2	3	4	5	6	T	1	2	3	4	5	6	T	1	2	3	4	5	6	7	8	9	10	11	12	T	
1	-	✓	✓	✓	✓	✓	5	-	-	✓	✓	✓	✓	4	✓	-	✓	✓	✓	✓	✓	✓	✓	✓	-	✓	✓	10
2	✓	✓	✓	-	-	✓	4	✓	✓	✓	✓	✓	✓	6	-	✓	✓	✓	✓	✓	✓	-	✓	-	✓	-	✓	8
3	-	✓	✓	-	-	-	2	-	-	-	✓	✓	✓	3	-	✓	✓	✓	✓	-	-	-	-	-	-	-	-	4
4	-	-	-	-	✓	-	1	-	-	-	-	-	-	-	-	-	✓	✓	✓	✓	✓	✓	✓	✓	-	-	-	7
5	-	✓	✓	✓	-	✓	4	-	✓	✓	✓	✓	✓	5	-	-	-	-	-	-	-	-	-	-	-	-	-	-
6	✓	-	✓	✓	-	✓	4	-	✓	✓	-	-	-	2	-	✓	✓	✓	-	✓	-	-	-	-	-	-	-	4

- (1) Understanding level of the students
- (2) Providing enrichment
- (3) Interest of the students
- (4) Cultural background
- (5) Content of the programme
- (6) Available resources

Numerals indicate the number assigned to each of the script-writers.

Cultural background was considered by 16 of the script-writers. This is an important aspect as familiarity with the learning experiences provided will help in better understanding.

Interest of the students was not considered by many script-writers, probably because they were not aware of the expectations of the students from the programme as there was not much research carried out for assessing the needs of the students regarding the CWCR programmes.

In the initial years the script-writers must have had no idea about the interest of the students as there was hardly any research backing

(H) Formats for Which Scripts were Written

In this section data regarding the forms of presentation used are presented.

The table - 4.16 reveals that demonstration was the most preferred followed by talk and then documentary. Demonstration is the ideal method for presentation of topics related to science, engineering, medical sciences etc. Since AVRC, Madras produces programmes in science and engineering and EMRC, Ahmedabad also produces programmes in computers and life sciences so this format has been chosen whereas in EMRC Pune. Demonstration was not favoured much, as the centre produces programmes in literature.

Moreover the format chosen also depend upon the subject area of the script-writers and the topics of the programme.

Demonstration and documentary may be favoured more as the students would prefer these formats as they are different from the classroom lecture.

Table - 4.16

Formats for which Scripts were Written

	EMRC Pune							EMRC Ahmedabad							AVRC Madras														
	1	2	3	4	5	6	T	1	2	3	4	5	6	T	1	2	3	4	5	6	7	8	9	10	11	12	T		
Docu- mentary	-	-	✓	-	✓	-	2	-	✓	✓	✓	-	-	3	✓	-	-	-	-	✓	-	-	-	-	-	-	✓	3	8
Dis- cussion	-	-	✓	-	-	✓	2	✓	-	-	-	-	-	1	✓	-	-	-	✓	-	-	-	-	-	-	-	-	2	5
Demon- stration	✓	-	-	-	-	-	1	-	-	-	✓	✓	✓	3	-	-	-	-	-	-	✓	-	✓	✓	✓	✓	5	9	
Inter- view	✓	-	✓	-	-	-	2	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	2	
Talk	-	✓	-	✓	-	-	2	✓	✓	✓	-	-	-	3	-	-	-	✓	-	-	✓	✓	-	-	-	-	3	8	
Narra- tion	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	✓	-	-	-	-	-	-	-	-	-	1	1	
Concept presen- tation	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	
U.G.C. pro- gramme	-	-	-	-	-	-	-	-	-	-	-	-	-	-	✓	-	-	-	-	-	-	-	-	-	-	-	1	1	

Numerals indicate the number assigned to each of the script-writers.

(I) Editing of the Script

The scripts have to be edited so that they can be cut into proper form making it more specific and targeted to the audience before it is given the final shape.

The table - 4.17 shows that out of 24, only 19 script-writers gave a response to this item and of these fifteen script-writers edited it by reading it themselves and eight of them edited it by showing it to others.

Table - 4.17

Editing of the Script

	EMRC Pune							EMRC Ahmedabad							AVRC Madras													
	1	2	3	4	5	6	T	1	2	3	4	5	6	T	1	2	3	4	5	6	7	8	9	10	11	12	T	
Reading the script	NR	NR	-	NR	-	✓	1	✓	✓	✓	✓	✓	-	5	✓	✓	✓	✓	✓	✓	✓	✓	✓	-	-	-	✓	9
Show it to other script writers and modify	-	-	-	-	-	-	-	-	-	-	-	-	✓	✓	2	✓	-	-	✓	-	-	-	✓	✓	✓	-	✓	6
Head of the institution	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Co-ordinator	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Other people associated with the programme	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Discuss with the producer	-	-	-	-	-	-	-	-	-	-	-	-	✓	✓	-	2	-	-	-	-	-	-	-	-	-	-	-	-

Numerals indicate the number assigned to each of the script-writers.
 NR = No response.

This implies that most of the script-writers did not initiate discussions regarding the editing of scripts. The reasons for this may be the reluctance on the part of other

script-writers to help them or the script-writers unwillingness to show or lack of time due to their involvement at their place of work.

In being self reliant, the script-writers are not open to suggestions, from others. Suggestions would probably help to give better shape to the scripts as varied ideas could be given and the script-writer could choose the best. Moreover if some salient features are missing then the experts could point it out and these could be incorporated. The coherence of the script and the logical continuity is examined by the other experts and this helps to give final shape to the script.

(J) Evaluation of the Scripts

Before actually proceeding with the shooting, evaluation of the scripts is to be carried to know the viability of the scripts.

In this regard, 19/24 script-writers, evaluated the script themselves and a small number 7/24 evaluated the scripts by giving it to other subject experts but only one of the script-writers from EMRC Pune evaluated the script by trying it out on the students.

Table - 4.18

Evaluation of the Script

	EMRC Pune							EMRC Ahmedabad							AVRC Madras												
	1	2	3	4	5	6	T	1	2	3	4	5	6	T	1	2	3	4	5	6	7	8	9	10	11	12	T
Self evaluation	✓	✓	✓	✓	-	-	4	✓	✓	✓	-	✓	✓	5	✓	✓	✓	✓	✓	✓	-	✓	✓	✓	-	✓	10
Try out on the students	-	✓	-	-	-	-	1	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
By other script-writers	-	-	✓	-	-	-	1	-	-	-	-	-	-	-	-	-	-	-	✓	-	-	-	✓	-	-	-	2
By subject experts	-	-	-	✓	✓	✓	3	-	-	-	-	-	✓	1	-	✓	✓	✓	✓	-	-	✓	-	✓	✓	✓	7
By producers	✓	✓	✓	-	-	-	3	✓	✓	✓	-	✓	✓	5	-	-	✓	✓	✓	-	-	-	-	-	-	-	3
By P.A.	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	✓	-	-	-	-	-	-	-	1
By Co-ordinator	-	-	✓	-	-	-	1	-	-	-	-	-	-	-	✓	-	-	✓	✓	-	-	✓	-	-	-	✓	5
By director	-	-	-	-	-	-	-	-	-	-	-	-	-	-	✓	-	-	-	-	-	-	-	-	-	-	-	1
By Friends and colleagues	-	-	-	-	-	-	-	-	-	-	-	✓	-	1	-	-	-	✓	-	-	-	-	-	-	-	-	1
By Students associated with the programme	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-

Numerals indicate the number assigned to each of the script-writers.

A script can be evaluated best, when it is tried out on the students as this would provide feedback to the script-writer regarding the viability of the script and help him in modifying the scripts as he would get a feedback on whether the students are unable to comprehend the programmes, it is suited to their educational needs and the information load is appropriate neither too much or too less.

But in self evaluation the script-writers may overlook many details related to the scripts and good scripts will not be generated. In self evaluation, the script-writer doesn't get a feedback from either the target audience or other experts, in doing so, he is totally ignoring the viewers and writing a script based on his ideas, hence there are more chances of the presentation being dull and drab as it is not targeted to the educational needs of the students.

(K) Time for Script-writing

At all the three centres no specific time was allotted for script-writing. The general responses given by the respondents were as follows:

- * time depended on the subject of the programme
- * two respondent took one month's time
- * one respondent took four days
- * The other respondents took about ten to twelve hours over two-three days, eighty man hours, about five days or one week, about two weeks

* four script-writers did not respond to the time required for script-writing. Most of the script-writers responded that they found the time adequate but two of them found the time inadequate. The reasons given were the need to do a lot of research or reference work, search the relevant material and write a good script.

Some of the respondents specified the time required, the responses ranged from two hours, three to four days, to two to three months.

The responses show that the time depended on the script-writers. Since these experts were employed at other institutions their schedule, the importance they attach to the task of writing the scripts would determine the time taken by them for completion of the job they have on hand. Another point to be noted here is the efficiency with which they write the scripts. Although they may take less time but may not generate a viable script and the producer may have to work on it so that ultimately more time is spent.

4.1.15 Shooting

(A) At this stage the actual shooting of the programme is done. The details regarding the personnel involved, the aspects considered while deciding the shots etc., number of programmes are presented in this section.

Table - 4.19

Personnel Involved in the Shooting

	EMRC Pune							EMRC Ahmedabad							AVRC Madras												
	1	2	3	4	5	6	T	1	2	3	4	5	6	T	1	2	3	4	5	6	7	8	9	10	11	12	T
Pro-ducer	-	-	-	-	-	-	-	✓	✓	✓	✓	✓	-	5	-	-	-	-	-	-	-	-	-	-	-	-	-
Produc-tion Assis-tant	-	-	-	-	-	-	-	✓	✓	-	-	✓	✓	-	4	-	-	-	-	-	-	-	-	-	-	-	-
Subject expert	-	-	-	-	-	-	-	✓	✓	-	-	✓	-	3	-	-	-	-	-	-	-	-	-	-	-	-	
Camara-man	-	-	-	-	-	-	-	✓	✓	-	-	✓	-	3	-	-	-	-	-	-	-	-	-	-	-	-	
Tech-nical persons	-	-	-	-	-	-	-	✓	-	✓	-	✓	-	3	-	-	-	-	-	-	-	-	-	-	-	-	
Tech-nicians	-	-	-	-	-	-	-	-	✓	✓	-	-	-	2	-	-	-	-	-	-	-	-	-	-	-	-	
Helpers	-	-	-	-	-	-	-	✓	✓	✓	✓	✓	-	4	-	-	-	-	-	-	-	-	-	-	-	-	
Lighting Assis-tants	-	-	-	-	-	-	-	-	-	✓	✓	-	-	2	-	-	-	-	-	-	-	-	-	-	-	-	
Graphic artists	-	-	-	-	-	-	-	✓	✓	-	-	-	-	2	-	-	-	-	-	-	-	-	-	-	-	-	
Engineer	-	-	-	-	-	-	-	✓	✓	-	-	-	-	2	-	-	-	-	-	-	-	-	-	-	-	-	
Presen-ters	-	-	-	-	-	-	-	-	✓	-	-	-	-	1	-	-	-	-	-	-	-	-	-	-	-	-	
Floor Assis-tants	-	-	-	-	-	-	-	✓	-	-	-	-	-	1	-	-	-	-	-	-	-	-	-	-	-	-	
Artists	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	

Numerals indicate the number assigned to each of the script-writers.

The table - 4.19 shows that it is mainly the producer production assistant, cameraman and other technical persons and sometimes subject experts and others who are involved.

Shooting of the programme is more of a technical job. It involved an effective presentation by creating maximum visual impact. Since the producer is conversant with the various production techniques, it is best that he handles it.

(B) Number of Programmes

The following table gives information about the number of programmes produced by the three centres.

Table - 4.20

Pune			Ahmedabad					Madras
1	2	3	1	2	3	4	5	1
48	48	40	-	-	15	25-50	24	36
			\/ No fixed number					

Numerals in the above table indicate the number assigned to each producer.

The number of programmes to be produced varied for the three centres and in EMRC Ahmedabad it varied from producer to producer.

At Pune roughly all the producers were expected to produce 40-48 programmes. Since the number of producers at EMRC Ahmedabad were more, so probably the load was lessened. But it can be seen that the EMRC is entrusted with the responsibility of producing more number of programmes than the AVRC.

The above table - 4.20 shows that in the EMRC and AVRC the number of programmes to be produced is large, the reason for this may be the dearth of Indian programmes and the need to become self-reliant by lessening the dependence on foreign agencies. But with more AVRC's and upgradation of some AVRC's to EMRC's should lessen the burden on the producers as regards the number. There is a need to bring down the number of productions as the producers would be able to devote more time for each production would result in better quality programmes.

(C) Production of Programmes and Specifications Provided by UGC

Since the UGC has laid down certain specifications about the number of programmes. It is necessary to know if these demands are met and if not the reasons for it.

At EMRC, Pune:

The producers opined that they could not produce the programmes without compromising on the quality. The reasons

given for this was the lack of time by one and another responded that due to the academic personalities involved in the programme, the quality was sub-standard.

Ahmedabad:

The producers responded that they could produce programmes as specified by UGC without compromising on the quality. One producer responded that it could be done sometimes and one contradicted this, and one of the producers gave no response.

The reasons identified for this were:

- * making programmes on higher education is a tougher job than making other TV programmes.
- * lack of familiarity of experts with media
- * financial constraints
- * limited equipments and time factors were the reasons identified for the lack of quality in the productions.

Madras:

The producers had to produce thirtysix programmes every year and this was a compulsion. The producer responded that because of this compulsion the quality of the programme suffered. However the co-ordinator mentioned that although thirtysix programmes had to be produced only thirty programmes could be produced.

From the above responses it can be inferred that the specified number of programmes could not be produced maintaining the quality. In trying to meet the number, quality is not upto the mark. With new centres coming up and the telecast going on for almost ten years now there must be many programmes so there should be more concentration on making good programmes in terms of quality. Not only the number but the equipments and the personnel involved in production would also affect the quality since the academicians involved in the programme have no experience of working with media so they fail to realize the technicalities involved in production. Thus the producer is burdened with the task of making them understand the technical aspects and this takes up lot of time and if the experts fail to understand and are not accommodating, then the quality of the programmes is affected adversely. Quality of the programme is also compromised upon due to lack of equipments or outdated equipments as technically the programme may not reach the level desired. So the best script may be wasted if its technical quality is not taken care of.

(D) Selection of Shots

The script is handed over by the script-writer after which the shots are to be decided. This becomes the responsibility of the producers and production assistants.

(E) Aspects Taken into Consideration while Deciding the Shots

The responses from the producers and production assistants helped to identify the aspects taken into consideration while deciding the shots.

- * information to be conveyed
- * justification with the information
- * continuity and visibility of the objects
- * movements of the camera
- * space
- * lighting
- * eyeline of the participant
- * headroom, colour
- * budget allocation
- * time and subject

The producer at AVRC, Madras, responded that selection of the shots depended on the scene and the way the shots communicate to the audience.

It can be seen here that the producers take care of various aspects in deciding the shots so that maximum visual impact can be achieved without communicating wrong information and the target audience can decode the information conveyed with great ease.

(F) Time for Shooting

At all the three centres the time for shooting was not fixed. It varied for different programmes. It generally depended on the script and location. More time was required for an outdoor programmes as compared to an indoor production. The time for shooting depends on the planning and co-ordination of the team; the script and the type of shots.

A cursory glance at the form of presentation used shows that demonstration was most favoured. This is basically involves indoor shooting for which less time is also required. That is why formats involving more indoor shooting are selected as the target regarding the number has to be met.

(G) Time Specification and Programme Duration

Although the time duration specified by the UGC for each programme is twenty minutes, changes are made depending upon the content of the programme.

(H) Shooting of a Series

With regards to shooting a series of programme on a topic, the producers at EMRC, Ahmedabad adopted different ways. Two producers shot each episode separately whereas one of the producers shot in a capsule form, some episodes together and some separately. The other producers responded that there was no fixed way of doing it.

The producer at AVRC, Madras shot each episode separately.

Although time is saved and other administrative problems are solved when the shooting of a series is done at a stretch or in a capsule form, the producers are aware that better results can be attained if each episode is shot separately as more ideas can be incorporated as per the need, and the quality of the programme is enhanced.

4.1.16 (A) Presentation

The presenters involved in presenting the CWCR programmes are not on the staff of the EMRC, but usually the subject experts are involved or sometimes others are engaged to do the presentation.

The two tables given below depict the association with the CWCR programmes and the number of programmes presented by them.

Table - 4.21

Association of Presenters with CWCR Programmes

Number of years	Pune	Ahmedabad	Madras
1 to 3 years	✓		
1 to 6 years		✓	
Two months - 5 years			✓

Table - 4.22

Number of Programmes Presented

Number of programmes	Pune					Ahmedabad							Madras								
	1	2	3	4	5	1	2	3	4	5	6	7	1	2	3	4	5	6	7	8	9
1			-	-	✓	-	✓	-	-	-	-	-	✓	✓	✓	-	-	-	-	-	✓
2		-	-	✓	-	-	-	✓	-	-	-	✓	-	-	-	✓	-	✓	✓	-	-
3		-	✓	-	-	✓	-	-	✓	✓	-	-	-	-	-	-	✓	-	-	-	-
5		-	-	-	-	-	-	-	-	-	-	✓	-	-	-	-	-	-	-	-	-
7		-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
11		✓	-	-	-	-	-	-	-	✓	-	-	-	-	-	-	-	-	-	-	-

Numerals indicate number of the presenters.

The above table - 4.22 indicate that the presenters of EMRC, Ahmedabad and EMRC, Pune had more experience in presenting the programmes. This is probably because these centres were the first ones to be established while the AVRC, Madras was established later.

Most of the presenters had presented 1, 2 or 3 programmes but one presenter had presented 11 programmes, the reason for this may be his effectiveness as a presenter, or may be he is always willing to help and is easily approachable and is ready to devote more time.

(B) Selection of the Presenter

The presenter are selected by the centre. The table - 4.23 shows the responses of the presenters with regards to the criteria for their selection.

Table - 4.23

Criteria for Selection of the Presenter

	EMRC Pune							EMRC Ahmedabad							AVRC Madras													
	1	2	3	4	5	6	T	1	2	3	4	5	6	7	T	1	2	3	4	5	6	7	8	9	10	11	12	T
Specialization in a subject area	-	✓	✓	✓	✓	✓	4	-	✓	✓	✓	✓	✓	✓	5	✓	✓	✓	-	-	✓	✓	✓	✓	-	-	-	7
Interest	✓	✓	✓	✓	✓	✓	4	-	✓	✓	✓	✓	✓	4	-	✓	✓	-	-	-	-	✓	-	-	-	-	-	3
Abilities (technical)	-	✓	✓	✓	✓	✓	4	✓	✓	✓	✓	✓	✓	6	-	-	-	-	-	-	-	-	-	-	-	-	-	6
Language voice	-	-	-	-	-	-	-	-	-	-	✓	-	-	1	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Appearance	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-

Numerals indicate the number assigned to each of the script-writers.

The table - 4.23 reveals that specialization in a subject area was emphasized more than the other aspects, as the producers wanted to make the presentation authentic. Familiarity of the subject experts with the subject would lead to less chances of ironical presentation content-wise. In ETV programmes good narration is not enough, content also has to be presented without misappropriation, hence subject experts can do it effectively. Since the experts are already associated with the programme so less time is necessary for briefing them about the presentation. There may be a dearth of good presenters so subject experts are involved.

At AVRC, Madras abilities of the presenter were not considered. This implies that authentic presentation by a subject expert gained preference over just a communicable presentation.

(C) Selection of Topic for Presentation

Selection of the topic for a programme was done by the presenters associated with EMRC, Pune, presenters of EMRC, Ahmedabad and eight presenters of AVRC, Madras. But four presenters of EMRC Ahmedabad and one presenter from AVRC Madras were not allowed to select the topic they were allotted.

Of the four presenters at EMRC Ahmedabad, three responded that the producers allotted the topic whereas one of them responded that the co-ordinator and the subject expert allotted the topic. The presenter at AVRC, Madras was allotted the topic by the director of the centre.

Since the subject experts themselves presented the programme hence they got the choice of the subject for presentation of the programmes.

But in other cases the presenters were not allowed to select the topic but were allotted the topics. Here the presenters were selected mainly because of their abilities

as presenters irrespective of their interest or specialization in a subject. They may be called upon to offer their services when the expert is probably not able to do the job.

(D) Form of Presentation

The table - 4.24 gives details about the forms of presentation adopted in the programmes presented by them.

Table - 4.24

Forms of Presentation

	EMRC Pune						EMRC Ahmedabad							AVRC Madras										
	1	2	3	4	5	T	1	2	3	4	5	6	7	T	1	2	3	4	5	6	7	8	9	T
Lecture	✓	✓	-	✓	-	3	✓	✓	✓	✓	✓	-	✓	6	-	✓	✓	✓	✓	✓	-	-	✓	6
Discussion	✓	✓	-	-	-	2	✓	✓	-	-	-	-	-	2	-	-	-	✓	-	-	✓	-	-	2
Dialogue	✓	✓	-	-	-	2	-	✓	-	-	-	-	-	1	-	-	-	-	-	-	-	-	-	-
Interview	✓	✓	✓	-	-	3	✓	✓	-	-	-	-	-	2	-	✓	-	✓	-	-	-	-	-	2
Talk	-	-	-	-	-	-	-	-	-	✓	-	-	-	1	-	-	-	-	-	-	-	-	-	-
Demonstration	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
On screen line	-	-	✓	-	-	1	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Documentary	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Narration	-	-	-	-	-	-	-	-	-	-	✓	-	-	1	-	-	-	-	-	-	-	✓	-	1
Commentary	-	-	-	-	-	-	-	✓	-	-	-	-	-	1	-	-	-	-	-	-	-	-	-	-

Numerals indicate the number assigned to each of the script-writers.

The table - 4.24 reveals that lecture was given the first priority among the different forms followed by Interview Discussion, and others. Since lecture form is the easiest to prepare especially as the presenters were subject experts and many of them academicians. For the academicians presenting a lecture would not create any problems and it would not involve any extra preparation on their part. Interview is also favoured as an individual familiar with a subject would not have any difficulty in posing questions to another expert. It seems that forms which are easier to prepare are selected one of the reasons may be the time constraint due to large number of programmes to be produced.

Formats involving outdoor shooting are generally avoided, probably because they involve lot of arrangements and are more time consuming. In this case it is very important that the production crew is willing to spend more time and make efforts, only then more outdoor productions can be undertaken.

(E) Aspects Taken into Consideration for Narration

The aspects focused on during narration by the presenters have been depicted in a tabular form.

The table - 4.25 shows that clarity of speech followed by speed of narration and modulation of voice were the aspects considered for narration.

Table - 4.25

Aspects Considered for Narration

	EMRC Pune						EMRC Ahmedabad							AVRC Madras										
	1	2	3	4	5	T	1	2	3	4	5	6	7	T	1	2	3	4	5	6	7	8	9	T
Modulation of voice	-	✓	-	✓	-	2	✓	-	✓	-	✓	-	✓	4	-	✓	✓	✓	-	-	-	✓	✓	5
Clarity of speech	-	✓	✓	✓	✓	4	✓	✓	✓	✓	✓	✓	✓	7	-	✓	✓	✓	✓	✓	✓	✓	✓	8
Speed of Narration	-	✓	✓	-	✓	3	✓	✓	-	✓	✓	✓	-	5	-	✓	✓	✓	✓	✓	✓	✓	✓	8
Correctness of content	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	✓	-	-	-	-	-	-	-	1
Synchronisation of audio and video	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	✓	-	-	-	-	-	-	1
Pronunciation	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	✓	-	-	.1
Quality of voice	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	✓	-	1

Numerals indicate the number assigned to the presenters.

Since the CWCR programmes are educational programmes there is lot of emphasis on communicating the content effectively and hence clarity and speed were focused on more than modulation of voice. In presentation of facts in topics related to sciences, or economics there is little scope for

modulation of voice but in literature there is more scope for modulation of voice especially while presenting poems or evocative passages. In such instances speed and clarity will not be of prime importance because if the voice is not modulated then the feeling that a poet wants to convey through the poem doesn't reach the viewers and the purpose of the programme is lost.

(F) Details Regarding Dry and Camera Recording

The details regarding dry (pre-recording without camera) and camera recording presented in the tables (4.26-A and 4.26-B) show that dry recording was done only once which means that practice or rehearsal was not being carried out. It is to be noted that the presenters are not very experienced but even then rehearsal was not being done. This is due to lack of time on the part of the producers in trying to complete the specified number of programmes and lack of time on the part of the academicians to spare time from their routine work.

(G) Style of Presentation

The opinions of the presenters regarding the styles adopted for making a presentation interesting and stimulating.

Table - 4.26.A

Details Regarding Dry Recording

	EMRC	EMRC Ahmedabad							AVRC Madras									T	
	Pune	1	2	3	4	5	6	7	T	1	2	3	4	5	6	7	8		9
Not even once	-	-	-	-	-	-	-	-	-	-	-	✓	-	✓	-	-	-	-	2
Once	-	✓	-	-	-	✓	-	-	2	✓	✓	-	-	-	✓	✓	-	✓	5
Twice	-	-	-	✓	✓	-	-	✓	3	-	-	-	✓	-	-	-	-	-	1
More	-	-	-	-	-	✓	✓	-	2	-	-	-	-	-	-	-	-	-	-

Numerals indicate the number assigned to each presenters.

Table - 4.26-B

Details Regarding Camera Recording

	EMRC	EMRC Ahmedabad							AVRC Madras									T	
	Pune	1	2	3	4	5	6	7	T	1	2	3	4	5	6	7	8		9
Once	-	✓	-	-	✓	-	✓	-	3	✓	✓	✓	✓	✓	-	-	-	-	5
Twice	-	✓	✓	✓	✓	-	-	-	4	-	-	-	✓	-	-	-	NR	NR	1
Thrice	-	-	-	-	-	✓	-	-	1	-	-	-	-	-	-	-	-	-	-
More	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	2

Numerals indicate the number assigned to each of the presenters.

- * style of presentation, differed for different subjects;
- * self explanatory visuals made the presentation stimulating and interesting;
- * discussion, demonstration makes presentation effective;

- * personality, confidence, voice and gestures of the presenter affect the presentation;
- * presentation in a matter of fact manner with slight rhythmic variations makes a good presentation;
- * evocative passages should be presented with emotions;
- * in mathematics presentations involve more black-board work, whereas in science demonstrations is essential and in other subjects presentation can be done by using charts and graphs;
- * in chemistry, more visuals made the programme appealing;
- * in Ayurveda where visuals were not available photographs and writings were relied on;
- * speed and modulation of voice varied depending upon the subject;
- * originality of the presenter should not be curbed;
- * for literature programmes, lecture discussions and interviews were most commonly used;
- * according to one of presenters style did not vary since there was a classroom atmosphere;
- * presentation should be authentic;
- * use of visuals, synchronization of visuals with words, humor, levelness, dynamism and fast moving programmes made the programmes interesting and stimulating.

The above responses show that style of presentation differed for different subjects. Presentation could be made effective by using more visuals. Form of presentation should be selected depending upon the subject. Discussions, demonstration make most effective presentation.

(H) Time for Preparing the Presentation

The presenters at EMRC, Ahmedabad responded that the time of preparation varied from one day to fifteen days. One of the presenters responded that only half an hour was given to him for preparation prior to shooting.

The presenters associated with AVRC Madras responded that time preparation prior to presentation was found to be adequate by all except one. The time given for preparation varied from half an hour to three months (four sessions).

All the presenters associated with EMRC Ahmedabad found the time adequate. One of them stated that he found the time adequate as he had developed the script.

The presenter associated with AVRC, Madras found the time inadequate as he had to spare time apart from the academic work and reference material within the campus was not accessible.

The responses show that very little time was given for preparation. In view of the fact that the presenters are not professional presenters, it cannot be expected that all the presenters can make an effective presentation without much practice or time for preparation. A good programme needs to have a good script, a suitable form of presentation and an effective narration. While narrating the presenter should see that his narration synchronizes with the visuals, he maintains proper speed and narrates with correct pronunciation and clarity and modulates his voice when necessary. In light of the fact that the presenters do not have much experience in this regard, lot of time is required for preparation, Since this is not done the presentation becomes monotonous.

4.1.17 (A) Post Production

The responses of the producers, production assistants and others help to describe the post-production.

The post production stage involves putting relevant shots together to form a meaningful chronological order. The music recording, dubbing is done at this stage. After the raw shots are obtained cueing is done, this helps to know the availability of shots in various cassettes. This makes the process of editing easier. Some effects like wipes and dissolves can be incorporated at this stage and finally

music is added. Super imposition of the content or names is done at this stage.

The producer and production assistant are usually responsible for the editing. At EMRC, Pune there is an editor but one of the producers does the editing himself as he feels that he is the best judge for deciding the shots to be retained.

The production assistants do the logging and inform the producer and editor about the shots in the cassettes.

One of the producers at EMRC, Ahmedabad responded that this stage requires lot of effort and patience.

The above responses reveal that post production stage mainly involves editing. In the absence of an editor, the producers and production assistants usually handle the responsibility. The producers probably prefers to do the editing themselves as it saves lot of time, since they are already aware of the shots. Moreover there are less chances of there being communication gap between the editor and producer, if the producer does the editing himself.

(B) Time for Editing

At all three centres, time for editing is not specified. The responses of the producers, production assistants and co-ordinator regarding the time required for editing varied from three days to four weeks.

The factors affecting the time for editing identified by the above mentioned personnel are the subject of the programme, nature of the programme, script, format planning, creativity and skill of the part of the producer and other complications involved.

The time for editing may vary depending upon the complexity of the subject and the efficiency of the producer/editor and his ability to visualize the shots in a way to enhance its aesthetic quality.

4.1.18 Studio

The table - 4.27, shows the opinion of the personnel involved in production regarding the studio and equipments available for indoor and outdoor shooting.

The facilities available for outdoor shooting and the studio were found to be quite adequate at EMRC, Pune and at EMRC, Ahmedabad the studio was considered well equipped by three producers. However 4/6 producers considered the

facilities for outdoor shooting to be adequate whereas at AVRC, Madras the producers and production assistants found the facilities and the studio lacking in many respects.

Table - 4.27

Studio Facilities for Shooting

	Pune					Ahmedabad						Madras			
	Co	Pr	Pr	Pr	PA	Pr	Pr	Pr	Pr	Pr	Pr	Pr	Pr	PA	Co
Studio well equipped	✓	✓	✓	-	-	✓	✓	✓	-	-	-	-	-	-	-
Studio not well equipped	-	-	-	✓	✓	-	-	✓	✓	✓	-	✓	-	-	-
Good facilities for shooting	✓	✓	✓	-	-	-	-	✓	✓	✓	✓	-	-	-	✓
Facilities not adequate	-	-	-	-	-	✓	✓	-	-	-	-	-	✓	-	-

Co - Co-ordinator
 Pr - Producer
 PA - Production Assistant

The overall picture shows that both EMRC's have better facilities than the AVRC. The reason for this is that the AVRC is a smaller setup and compared to the other two centres, it was established at a later date.

The respondents have pointed out the facilities required for studio and outdoor shooting. The studio should

be well equipped and all the facilities should be made available so that a visually rich and good quality programme can be produced, utilizing the potential of a medium like T.V.

The producer at EMRC, Pune pointed out a need to update the studio. The studio is small, the height is inadequate and it is not sound proof.

One of the production assistants remarked that the studio was under equipped in relation to the sets.

Regarding the equipments required in the future the coordinator responded that computer graphics, new set of equipments like Betacam were required as these facilities would help to incorporate new electronic gimmicks and the technical quality will improve in terms of sound. There will be more possibilities of moving the camera thus giving better shots.

At EMRC, Ahmedabad the producers found the studio lacking in space, equipments for demonstration. TBC facilities, property, costumes etc.

One of the producers remarked that it was not possible to keep the studio updated because the budget is limited.

Also, the local management hurdles and the import policy do not allow the studio to be kept updated.

Another producer commented that he did not come across any major hurdles which hindered production.

But computer graphics, animation system, highband Beta were required as these would improve the quality and create better impact and clarify concepts.

One of the production assistants at EMRC, Ahmedabad responded that studio is not sound proof whereas the other responded that equipments go out of order.

The production assistant at AVRC, Madras mentioned that special effects generator, sound mixing and screen set facilities were not available. The co-ordinator mentioned that TBC and SEC are required. The P.A. has also pointed out that facilities needed to give a refined shape to the programme in terms of sound, editing and special effects are not available.

The co-ordinator responded that SEC and TBC were going to be bought as these would make an effective presentation.

The above responses emphasize the need for advanced equipments which can be used to produce good quality programmes in terms of visuals, sound mixing etc.

4.1.19 (A) Maintenance of Equipments

The equipments available should be handled well and maintained or else mishandling and constant use may wear them out and so the quality of the programmes will be affected.

The information regarding the personnel incharge of maintenance is given below:

Table - 4.28

Personnel Incharge of Maintenance of Equipments

EMRC Pune	EMRC Ahmedabad	AVRC Madras
Assistant Engineer	Assistant Engineer	Engineer
Two Technical Assistants	Assistant Engineer	

The above table (4.28), shows that the maintenance of the equipments is done by the engineer or assistant engineer, so the equipments are in the hands of a person with a know-how of the equipments and thus any fault/repair can be taken care of immediately. Whereas if there was no such personnel responsible for maintenance, the equipment would be mishandled and would create lot of problems in

producing quality programmes and lot of time and money would be wasted.

However, no contract has been entered into for maintenance at any of the three centres. At EMRC, Pune since the engineer is on the staff no contract has been entered into for maintenance of equipments.

(B) Insurance of Equipment and Staff

At EMRC, Ahmedabad neither the staff nor the equipments are covered against insurance whereas at AVRC, Madras and EMRC, Pune the equipments are covered by insurance but not the staff. At EMRC, Pune the reason stated was the temporary nature of the project and the post tenure of the staff.

It is not merely the temporary nature of the project that determines the need for insurance, as at EMRC, Ahmedabad and AVRC, Madras some of the producers and production assistants are on permanent basis. Also, CWCR programmes are educational in nature and they do not involve as many risks as commercial programmes during productions so the staff is not covered by insurance.

4.1.20 (A) Previewing

Prior to sending the cassette to the UGC/CEC it is necessary to preview the programme to identify errors and rectify them.

Details are presented in the following table - 4.29.

At EMRC, Ahmedabad according to one of the producers previewing is a comet like event.

The details regarding the preview and the number of persons who were present at the preview, shows that the previewing is just a formality. It is a task to be got over without much attention being paid to it. The producers/centre must not be arranging for the preview due to the pressure of the work of completing specified number of programmes. The producers probably do not realise the importance of a preview in making quality programmer. It would also help them to find out errors and they would also be able to modify the programmes depending upon the suggestions given by the members present at the preview.

Table - 4.29.A

Previewing

Previewing arranged at the centre	Pune			Ahmedabad					Madras			
	Co-or-dinator	Pro-ducer	P.A.	Co-or-dinator	Pro-ducer	Pro-ducer	Pro-ducer	Pro-ducer	Pro-ducer	Co-or-dinator	Pro-ducer	Pro-ducer assistant
Yes	-	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
No	-	-	✓	-	-	-	-	-	-	-	-	-

P.A. - Production Assistant.

Table - 4.29-B
Details Regarding Previewing

Category	EMRC Pune		EMRC Ahmedabad	AVRC Madras	
	Co-or- dina- tor	Produ- cer		Co-or- dina- tor	Produ- cer
Co-ordinator	1	1	Only the personnel who attended the preview was mentioned but not the number	-	-
Producer	1	4		-	1
P.A.	2 or	3		-	1
Subject experts	-	1		-	1 or 2
Experts from different fields	-	-		-	-
Presenters	-	-		-	-
Target audience	-	-		-	-
Technical assistants	-	-		-	-
Graphic artists	-	-		-	-
Students participants	-	-		-	-
Technical staff	-	-		-	-

*The above figures indicate the number of persons present at the preview as responded by the Co-ordinator and producer.

4.1.20 (B) Aspects Focussed on During Preview

The respondents of EMRC, Ahmedabad and AVRC, Madras enlisted the aspects focussed on during the preview.

- * the content
- * the visuals
- * music
- * narration
- * editing

The co-ordinator and one of the producers of EMRC, Pune mentioned that no modification were made after preview. Whereas one of the P.A. mentioned that modifications were made.

The responses indicate that the producers did not make any modifications based on the observations during preview. This may be because the producers do not consider these suggestions to be worthwhile enough to be incorporated in the programme as they may not enhance the quality of the programme.

4.1.21 Viewing of Programmes at UGC

EMRC, Ahmedabad and EMRC, Pune the respondents mentioned that programmes were sent back for modification and were rejected if they were not upto the mark after they

were viewed, but the respondents of AVRC Madras contradicted the above response.

Since the AVRC had produced lesser number of programmes as compared to the two EMRC so there was less chance of the programmes being rejected or returned for modification. While in case of the two EMRCs the number of productions were more, the number of production teams are more and some of them are engaged on contract basis, so they must have had an experience of the programmes being returned/rejected.

4.1.22 Audience Feedback

At all the three centres feedback is received from the INSAT Cell as well as from the viewers.

The Co-ordinator of EMRC, Pune commented that the producers did not make a note of the suggestions and implement them in the subsequent productions but one of the producers responded that he tried not to repeat the same errors whereas another producer remarked that he tried to improve upon the quality.

The producers of Ahmedabad commented that the feedback was received only if it is negative.

However the producers make use of the feedback for future direction alongwith the selection of new topics and improving the quality. If the mistakes are legitimate then necessary changes are incorporated. Viewers questions are included in the next programme or it is sent directly to them. One of the producers remarked that they were questioned about negative comments.

At AVRC, Madras although the Co-ordinator claimed that feedback was communicated to the production team. However the producer and production assistant denied it.

In case of the feedback received at AVRC, Madras, the contrary responses led the investigator to infer that the co-ordinator does not convey the feedback to the production team, or the producer and production assistant do not want to acknowledge the feedback that may have received particularly if it is negative.

It seems, that in general the feedback is not taken very positively; in fact if the programme has to be targeted to its viewers then feedback is essential to improve the quality. The feedback received from the audience will provide guidelines to the producers to make the programmes according to the expectations of the target audience. If the programmes meet the expectations of the viewers then the viewing will also improve.

4.1.23 Cost of Production

The following table gives the comparative cost of ETV programmes per minute in terms of hardware and software.

Table - 4.30
Cost of Production

	EMRC Pune	EMRC Ahmedabad	AVRC Madras
Hardware	Rs. 20000	Not specified	Rs. 5000
Software		Rs. 200	Rs.500 to 2000

The factors that affect the cost of production are the fees, salaries, electric charges, sellings, location of shooting (indoor/outdoor) and also editing time, production, hardware and software.

The co-ordinators opinion regarding the cost of the production and the quality of the programmes. The co-ordinator of EMRC, Pune remarked that cost can be reduced by planned production and avoiding waste. Quality will not be lowered as it does not depend upon the cost but the content, planning and the homework done by the concerned individuals. In producing the specified number quality was never compromised upon. By proper planning quality and quality could be achieved.

The co-ordinator of EMRC, Ahmedabad remarked that cost can be reduced by planning and budgeting and reducing the cost will not affect the quality. The producer should follow a routine and increase research inputs to maintain both quantity and quality.

The co-ordinator of AVRC responded that it is not possible to reduce the cost and lowering the cost will not affect the quality.

4.1.24 Opinions of the Co-ordinators

The opinions of the Co-ordinators regarding CCTV, Disc technology, Dubbing separate channel, association with Doordarshan have been collated here.

(A) Disc Technology

Two of the Co-ordinator considered the present mode of production would become obsolete whereas one of them contradicted this and stated that as discs were not erasable present mode will not become obsolete.

(B) CCTV

One of the co-ordinators considered it useful for giving coverage to large seminars whereas the other co-ordinator opined that it is more useful for entertainment rather than education. For educational, literary mode is more useful.

(C) Dubbing

One of the co-ordinators considered both dubbing of programmes and video-cassette lending libraries good ideas but another co-ordinator considered dubbing of programmes unnecessary while maintaining video cassette lending libraries as a good idea.

(D) Separate Channel and ETV

One of the co-ordinators was of the view that ETV programmes would be useful to DD on any channel for creating general awareness, career and personality development among the youth. Another remarked that CWCR programmes should be telecast on national network and there should be a separate channel for UGC programmes. There should be more of ETV programmes than entertainment programmes on Doordarshan.

(E) Association of Media Centres with Doordarshan

The Co-ordinator's responded that there was no association between the media centres and Doordarshan with regards to production, advice on various non academic aspects. At one centre the association was limited to staff selection and at another centre it was limited to training of the personnel by Doordarshan. However, one of the Co-ordinators commented that there should be such an association of joint venture for production and research. Another co-ordinator opined that higher education programmes

should be produced by the universities by Doordarshan doing the supportive work.

The responses show that there was hardly any association between the media centres and Doordarshan. This may be because the Doordarshan is mainly concerned with entertainment programmes and the CWCR programmes were educational in nature. In addition to this the Doordarshan was not involved in production of the CWCR programmes while the EMRC's and AVRC's were totally responsible for the same. Although association between the media and centres and DD was less, it was recommended that there be more association.

4.1.25 Relationship of the Producers and Production Assistant with Researcher and Academicians

At all the three centres the academicians were participating as subject expert, script-writers and presenters of CWCR programmes and they were generally co-operative. However one of the producers commented that sometimes they were reluctant to participate as they were pressurized with their work and another remarked that it is good they were not involved in any other way, implying that the relationship between the producers and the experts was not very cordial.

At one of the centres, the researcher helped in meeting the experts, testing of the script, carrying out formative

and summative evaluation. One of the producers commented that beyond summative evaluation research did not contribute much.

At the other centre, the researcher helped in selection of a theme, feedback studies, script-testing and other necessary work.

However, some of the producers did not give a favourable opinion about research; one commented that there was no working relationship with the researcher. The other two producers responded that the researchers need not interfere with the production and research was not worthwhile. At the third centre, the researcher helps in collecting materials.

The production assistant at EMRC Ahmedabad responded that the researcher carried out audience feedback studies.

The above responses show that the producers do not have a good working relationship with the academicians and researchers. Since production is a team work, not having a good working relationship will affect the quality of the programme as the academicians will contribute by giving the content and the researcher helps to give ideas about new themes and the feedback on the programmes by evaluation. If

the producers do not recognize the role of the academicians and researchers, quality will not be maintained.

4.1.26 Remuneration

The details regarding remuneration paid to the subject experts, script-writers and presenters are mentioned here.

- A) Remuneration of the subjects experts varied from Rs.250 to Rs.1000. Eight out of nine experts were satisfied with the emoluments.

- B) Remuneration for script-writers varied from Rs.250 to Rs.1000. In the other centre only one of the script-writers mentioned the amount as Rs.1000 whereas two of the script-writers did not receive any remuneration. Out of seventeen script-writers from both centres, only three of them found the amount inadequate whereas five found it adequate and six of them gave no response.

- C) Remuneration for Presenters: At one of the centres, the seven presenters associated with the centre get remuneration varying from Rs.150 to Rs.600. Six of them found the emoluments satisfactory and one of them did not offer any comment. However one of them expressed that personally he was satisfied but it should be more.

Of the nine presenters associated with the other centre only two presenters mentioned the amount received as Rs.200 and Rs.500. Four of the respondents did not state the remuneration and three stated that they did not get any emoluments. Three presenters were satisfied with the emoluments and six of them did not respond. Responses regarding the remuneration shows that emoluments were not given to all the subject experts, script-writers and presenters. The reason may be because the experts, presenters or script-writers may have declined the offer as they are associated with educational programmes.

The remuneration also varied for different subject experts, script-writers and presenters. This may be based on the extent of involvement of the above mentioned personnel and the amount of work they put in while writing scripts or presenting the programme.

4.1.27 Inadequacies with Regard to Script-writing Production and Presentation

In this section opinions of the co-ordinators, producers, P.A., script-writers, subject experts and presenters are collated.

A) Script-writing

- * Lack of professional script-writers
- * Dearth of good script-writers

- * Unsatisfactory scripts
- * Scripts are heavy, drab and dull
- * Scripts are lengthy and bombastic words are used
- * Synchronisation of content and visuals is missing
- * Language too technical

B) Production

- * ETV programmes are viewed in the same manner as other programmes on D.D.
- * Lack of producers for educational programmes
- * Lack of proper conditions for shooting and facilities for editing, lack of equipment in the studio
- * Dearth of qualified staff
- * Overuse of equipments
- * Large number of programmes to be produced
- * Technical quality of some programmes is bad.

C) Presentation

- * Lack of trained presenters
- * Lack of interaction among producers and presenters
- * Lack of co-operation among personnel involved in production
- * Classroom format usually adopted and lack of interesting presentation
- * No consistency in level and quality of the programme and limited styles of production

- * Inhibition of the presenter on the TV screen
- * Lack of feedback from the camera.

4.1.28 Suggestions of Production Crew for Improvement Regarding

A) Script-writing

- * Training of experts in script-writing is essential
- * Scripts should be assessed by a group of experts regarding the content, for generating better scripts.
- * Experts should be helped by script-writers in writing scripts so that jargonry can be avoided
- * Script-writers should have good command over language in the medium of presentation
- * Scripts should be evaluated by language experts
- * Scripts should start from basic and lead to advance level
- * Synchronisation of audio and visuals
- * Training to the script-writers should be provided periodically
- * Periodic discussions with producers is necessary
- * Feedback from audience is necessary
- * Good script-writers should be employed permanently
- * Any individual having an understanding of the subject should write the script rather than the expert in the subject.

B) Production

- * Qualified staff is required
- * Training of staff is necessary
- * The producers needed to have wide ranging interests and aesthetic sense
- * There is a need for harmonious relationship among the employees
- * There is a need for more time to evolve better programmes
- * Better equipments are necessary
- * Equipments should be handled by trained personnel
- * Application oriented programmes are necessary
- * More outdoor production are necessary
- * The key to a good production is knowledge insight, rapport and team spirit.

C) Presentation

- * There is a need for training the presenters
- * Presenters should be selected after through screening
- * Presenters should have knowledge of the subject, a clear voice and good command over the language
- * Presentation should be in simple language easily comprehended by the wide range of viewers
- * Speed of narration should be optimum
- * Presentation should be lucid with good visuals, clear graphics, titles should be clear and understandable to the students

- * Variation in styles of presentation
- * Originality of the presenters should be encouraged and his ideas regarding presentation should be accepted
- * Visuals of the speakers should be avoided
- * Presentation should be interesting

All the suggestions given by the co-ordinators, producers, production assistants, subject experts, script-writers and presenters have been included.

Responses Obtained from the Production Crew through Interview

4.1.29 Introduction

The producers, the production assistants, subject experts, script-writers and presenters were interviewed following their responses to the questionnaires. They were asked to offer their comments regarding the rapport shared among the members of the team, and the need for orienting subject experts or employing professional script-writers and presenters, feedback mechanism, preview and other aspects related to the programme.

The opinions were sought from one co-ordinator, seven producers, two production assistants, seven subject experts, seven subject experts who were also script-writers as well as presenters of the programme. Two script-writers who had presented the programmes, three presenters and one script-writer.

4.1.30 Opinions Regarding Need for Orienting Subject Experts

All the producers except one responded that there was a need to orient the subject experts for the CWCR programme.

One of the producers remarked about the teething problems they had in the initial years, when the programme was launched. He commented that although the experts had knowledge of production they were not knowledgeable about the CWCR programme hence the content and pedagogic value of the programme was very vague. The producers had a difficult task training the experts as they were unexposed to the media and had no training for presentation on T.V.

Other comments offered in support of the need for orienting experts were that the experts did not realise the impact and the potential of the medium like T.V. They communicated through T.V. in the same manner as they conducted their classroom lecture.

The co-ordinator, subject experts, script-writers and presenters also favoured the orientation of the subject experts. The Co-ordinator stated that training would help in writing scripts by dealing with the subject in a more imaginative manner to make the subject interesting and also understand how the CWCR programmes can be supportive to classroom teaching. The other respondents stated that by

orienting the subject expert better scripts could be generated, they would understand the principles of distance learning and thus would be able to make better presentation.

4.1.31 Opinions Regarding Training for Script-writing

The producers, production assistant, the subject experts, script-writers and presenters were asked to offer their comments about imparting training to the subject experts for script-writing and employing the services of a professional script-writer.

Three of the respondents emphasized the need for training the subject experts for writing scripts. The reason stated in favour of this were that a subject expert would be able to communicate correct information without any misinterpretation of the facts and one of the respondents recommended that a team of experts should jointly write the scripts.

Three of the respondents recommended engaging professional script-writers to do the script-writing as subject experts get carried away with jargon. One of the respondents commented that in the absence of training of subject experts for script-writing, the experts gave pages of textual material leaving the producer with the job of generating a viable script. So the respondent recommended

engaging professional script-writers from entertainment media who would write-scripts in consultation with the subject experts.

However, the respondents was skeptical about the arrangement of employing professional script-writers. According to him it can work beneficially or detrimentally. Since, more people are involved so more creative ideas could be generated but sometimes due to more people being involved there may be communication gaps and the end result may not reach the expected level of perfection.

Probably keeping in mind this constraint of employing professional script-writers. One of the respondent expressed the need to train subject experts and the training to be imported by education departments.

Another respondent recommended having a script-writer on the roll of the EMRC and AVRC so that he can be trained for writing scripts for education. However, he should be interested in the subject.

4.1.32 Training for Presenters

In this section the responses regarding the training for presenters have been collated.

For producers and one production assistant alongwith eleven other respondents gave their opinions.

Two of the producers pointed out that there was a dearth of professional presenters and there was no panel of presenters. One of the producers suggested that an effective presentation is possible if the subject expert briefs the presenter.

One of the producers responded that it would be better to engage the subject expert if he can present the programme effectively. Otherwise young presenters could be engaged to do the job as they could relate better with the programmes. So what may be lacking in authenticity could be made up in the slickness. However, a 'voice over' is the best form of presentation as even the trained presenters had to be oriented as programmes are educational.

Another producer did not feel the need of a presentation as he expressed that visuals could communicate effectively. Any expert who understands the potential of the medium would not have any objections to the absence of narration.

Nine of the other respondents were in favour of training subject experts for presenting the programmes. The

reasons stated by them were that the subject experts could convey the message with more conviction than a professional presenter. They would be able to highlight salient features in the subject without distracting the viewers by their styles.

Four of the respondents also remarked that if a presenter is employed for the purpose of presentation then he should be familiar with the subject or he should have a background of the subject.

One of the respondents stated that a professional presenter could be entrusted with this responsibility if the subject expert did not have a voice good enough to carry on an effective presentation. A different opinion was given by Production Assistant. He remarked that professional presenters should be employed for effective presentation but he should be briefed by the expert. However, if an expert from that area is good then he could employed.

4.1.33 Rapport Shared among the Members of the Production Team, Producers, Production Assistants, Subject Experts, Script-writers and Presenters

In this section comments of twenty respondents regarding the rapport shared among different members of the production team have been presented.

The team members had both positive and negative remarks about the other team members.

One of the producers commented that the subject experts were very forthcoming with ideas but another producer remarked that the experts got offended when suggestions were given regarding some details in the script.

The producer, however, inclined to agree that the subject expert would be more open to suggestions if he shared a good working relationship with his team-mates and the producer also paid due respect to the recognition the expert has received in his field.

Another producer responded that the academicians looked down upon the other professionals and this affected their work.

Another producer remarked that each expert had a different degree of involvement in the programme. Some experts took a keen interest and some were indifferent. The producer did not recommend the need for subject experts to be involved in the subsequent stages of production, as they did not understand the media. One of the other respondents had an observation that the producers like to keep the subject experts out of the production after script-writing. The reason may be their lack of understanding of the media.

Two of the producers expressed their resentment over the fact that the information that the experts provided had to be treated as authentic as they did not have the time to go into the details of the programme.

The Co-ordinator remarked that there was no problem with the producers, production assistants and other technical staff but the academicians did not exhibit the interest expected from them. The reason may be due to the time and effort involved in producing a programme. Their inhibition in addressing an audience over the T.V. and the fear of losing their image as an expert, due to erroneous presentation. However there is lot of interaction among the experts and the producers while they are evolving a programme.

Four of the respondents remarked that there was a lack of rapport between the experts and other members of the production team. Of the four one of the respondents commented that it was difficult to convince the producer about the presentation of the content and they were generally very unco-operative.

Another respondent had some negative remarks to make about the producer's lackadaisical attitude towards the programme, their unwillingness to look for visuals and to go for outdoor shooting.

Seven of the respondents remarked that the rapport shared among the members was very congenial for programme production. The relationship was very harmonious and the producers were very co-operative. But the producers were often disappointed as the experts did not take much initiative.

One of the respondents remarked that producers generally did not interfere during script-writing. But the expert expressed dissatisfaction with the producer as regards availing of the facilities in the department and lack of interest on the part of the producers in producing life sciences programmes. Another respondent commented that the producers and production assistant were involved in the programmes only after script-writing.

Another respondent commented that the producers production assistant did not contribute much in any subject area.

4.1.34 Details of the Procedure Followed in Production

In this section the manner in which the producers initiate a programme and the way it evolves is presented.

Four producers, the Co-ordinator and ten respondents offered their comments.

One of the producers gave a stepwise account of the production. At first the content format was decided followed by the shooting and editing to reach its conclusion. However, there was no prototype process and this pattern was not followed always.

Another producer gave some details of the initiation of the subject experts into the programme. He stated that the Co-ordinator or the producer usually contacted the subject expert briefed him about the objective of CWCR programme, the students level of understanding and other essential details.

Sometimes the subject experts took the initiative and suggested subjects/topics for producing a programme. In such cases the content was examined to see if it conformed to the objective and Credo of CWCR programmes

The producer also responded that he presented a proposal of the programme for clarification of idea, however, this was not a part of the administrative procedure.

The Co-ordinator of one of the centres remarked that the Director of the centre decided the subject, matters

pertaining to the script-writing and all other aspects related to production.

The other respondents gave a description of the preparation made by them in production of a programme. The respondents made a lot of preparation before writing the scripts. They wrote the scripts and gave suggestions about the visuals to be used. The producer gave his opinion about the same and accordingly the script was modified. Sometimes the producer was also actively involved in looking for the visuals.

Sometimes the experts showed visuals, models and exhibits and gave the narration.

One of the respondents remarked that they were not briefed about the programme but they questioned the producer and planned the programme accordingly.

Two of the producers have given a description of the efforts they make prior to the shooting of the programme. One of the producers, goes through the script and tries to understand the script by asking for explanation from the experts, reading books, writing laboratories or industries.

The other producer usually discusses the script with the expert and refers the written material provided by the experts. He also accompanies the expert to the library to look for the necessary visuals but generally it is the experts job to locate the visuals.

The other respondents mentioned that the subject expert should take up the responsibility of looking for visuals and decide about the presentation as he is knowledgeable about the subject and his decision should be considered final. The producer should concentrate on the technical aspects. During the course of their interaction the producer and the subject expert must try to understand the content and the technical aspects involved in production.

One of the respondents recommended the involvement of the producer in looking for visuals may be because the producers keep away from the content. However, another respondent suggested that the producers should not be involved in deciding about the content.

One of the respondents remarked that the script-writer and the presenter also need to be imaginative as this would help to enhance the quality of presentation.

4.1.35 Expectations from the Producer with Regard to Their Involvement Prior to Shooting

This section highlights the qualities of a good producer and underlines the role he has to play in the process of production prior to shooting of a programme.

Responses were obtained from four producers, one production assistant, and thirteen other respondents.

The responses given by the producers were as follows.

The producer has to take up the responsibility of making a good and interesting programme. This can be done if the producer is sensitive to the subject then he can extend the scope of the programme by going beyond the textbook. The interest and understanding of the subject will determine the quality of the output. Hence it is necessary to consider the academic background, skills of the producer prior to allotting him a production as these criteria will enhance his interest in a subject and will help in evolving good programmes. Since production is a team work, the producer's ability to draw out the potential of the people involved and co-ordinate their work would go a long way in ensuring a successful programme.

The other respondents commented upon the qualities expected of a producer. The producer should be versatile, innovative, creative, he should be highly motivated and should have lot of imagination and insight about the presentation. The producer should be fluent in English, he should possess a basic knowledge about the subject or atleast he should try to understand the script. He must understand the script only then he can make a good programme.

4.1.36 Potential of the Medium

In this section comments offered by twelve respondents have been collated.

Four of the respondents remarked that potential of the medium was not utilized to the optimum.

The other eight respondents have commented upon the manner in which the medium could be utilized effectively. The responses are as follows.

It is a powerful medium and can be used for improving a presentation. It can be used to convey some difficult phenomenon and create better understanding. The medium has the potential of communicating in the area of drug addiction

but caution has to be exercised so that wrong message is not conveyed.

It can be used effectively for making people aware of the facilities available at the Science and Technology Centre so that people would be interested in visiting the centre and could have first hand experience with the exhibits. The medium has larger coverage at a lesser cost.

4.1.37 Preview

In this section opinions obtained from eleven respondents have been presented.

One of the respondents remarked that he goes for previewing if he is invited, however it is not compulsory. At the previews experts from different fields are not present as criticism is not received well and this results in the centre not inviting the experts.

One of the respondents remarked that she attended the previews only when she found time but she is always invited.

Another respondent remarked that only one or two programmes were previewed but programmes in life sciences were not previewed. She recommended preview for all programmes.

Two other respondents remarked that preview was arranged but one of them stated that only participants were present whereas the other mentioned that experts from other fields were also invited.

The other comments indicate that preview was not arranged regularly. One of the respondents remarked that a preview should be arranged. Another respondent stated that he was intimated sometimes. Another respondent observed that he was not intimated when the previewing was held. One of the respondents remarked that initially previews were arranged but later they were discontinued. One respondent stated clearly that no preview was arranged.

4.1.38 Feedback

In this section opinions about the efficiency of the feedback mechanism are presented. Eight respondents gave their opinion about this step in the process of production.

Four of the respondents remarked that they did not receive any feedback from the centre.

Two respondents remarked that feedback was conveyed to them, however it was not regularised.

Two of the respondents commented that feedback is essential. One of them suggested that feedback should be given by students and experts who are knowledgeable about the subject, and the other pointed out the reason for feedback and suggested that may be the lack of interest on the part of the viewers of CWCR programme may be the reason for irregular feedback.

4.1.38 Suggestions Given to Improve Production

- * Easily understandable and clear pronunciation in narration.
- * Preference to be given and training provided for people from Mass Communication and film.
- * Meeting between producers of different centres to discuss about the merits and demerits of the programme and latest developments in the field.
- * Co-ordinator need not be an academician but one having experience in production.
- * A cell appointed by U.G.C. discusses the programme with the producer will help to evolve better programmes.
- * Understanding between Co-ordinator and producer is essential.
- * Producer should be given freedom for production particularly for administrative tasks.
- * Production crew and Co-ordinator should have meeting before the subject is decided.

- * Production crew has to be oriented for educational films as different preparation is required.
- * AVRC should be a separate wing in the University.
- * More good quality programmes are essential.
- * Animation, computer graphics to be used.
- * More centres should not be opened but existing centres should be provided more facilities.
- * There should be trained staff for sound recording.
- * Producers should be provided inservice training.
- * There should be regular previews and feedback and producer should be always on guard.
- * Panel of subject experts should be there so that the expert is decided first and then the subject.
- * Eminent experts and equally eminent producers should plan productions together.
- * Training for producers at places where they can learn and where the equipments available are what they have in their centres then training will not go unutilised.
- * Publicity has to be increased by advertising more about the programme.
- * Video libraries should be given powers to circulate the programmes to institutions.
- * There should be a person appointed who can show the programmes to the students.
- * Research has to be given importance and researcher should be involved at all stages of production.

- * Principals, teachers have to inform the students about the U.G.C. programmes and motivate them.
- * Teachers and producers have to come together if the programmes for the success of the programme.
- * Academicians should be invited to the centres and should make programmes free from their academic work.
- * A list of subject areas and the resource persons in the area should be identified and scripts should be invited and on acceptance of the script he can be paid the whole remuneration.
- * U.G.C. should subsidize cassettes or cassettes can be loaned to the colleges or universities.
- * Demonstration is the best form of presentation.
- * Programme duration should be 12 minutes and not twenty minutes.
- * Glimpses of programmes should be shown on Sunday so that people get interested in the programme.

4.1.39 Interpretation of the Data Obtained Through Interview

In this section the responses obtained from producers production assistant and others have been subjected to interpretation.

- 1) The producers' response regarding the orientation of the subject experts for CWCR programmes shows that the subject experts were unexposed to the media and did not

realise the impact of a medium like T.V. and the manner in which presentation on T.V. differed from the classroom lecture. In the absence of any kind of orientation their technical know how about production may be quite low and so they may not be able to understand the various possibilities of presentation. Due to less exposure to the media they may not be very open to suggestions made by the producers.

- 2) Since the subject experts have very little idea of writing scripts, they just handover volumes of written material so the task of generating a viable script is left to the producer which may take up a lot of time.
- 3) The producers generally accepted that the subject experts should be oriented for CWCR programmes as they would be able to visualize the content in a manner befitting a presentation on the T.V. and will be able to understand the intricacies and technicalities of the production. This will ensure less time spent on script-writing with better results.
- 4) The producers pointed out that there was a dearth of script-writers and that training had to be provided for writing scripts. Since the CWCR programmes are educational in nature, so the content of the programme

is emphasized a great deal and care has to be taken to see that there is no error or misinterpretation in the information conveyed through the programmes. To avoid this difficulty, the subject experts usually write out the scripts but in the absence of any training they are not able to write out scripts as demanded by the producers wherein both audio and visuals are presented. By imparting training to the experts, they would be able to write shooting scripts, this will not only save the producers time but will make an effective presentation and will utilize the potential of the medium to its optimum.

- 5) The producers commented that training had to be provided for presentation to the experts rather than engaging professional presenters. The professional presenters may not be familiar with the subject in which they are presenting a programme and so they may mispronounce certain words or may lay undue emphasis on unnecessary details or overlook some important points so although the presentation may be slick, it will not be very convincing to the audience and the target audience would not get the message clearly. The experts on the other hand may present the programme in much the same manner as they are delivering a lecture so the presentation will be drab dull and boring to the

viewers. The best solution to this problem is to train the experts thereby making the presentation authentic as well as interesting.

- 6) In the process of production, any venture is successful only if the team works together, for this they need to share a good rapport. The responses of the producers show that the subject experts did not always share a good rapport.

The producers try to keep the experts away from the production as they feel that they may come in the way rather than being useful as they are not aware of the technicalities in production.

The experts also believe that the producers do not give them enough importance.

The producers hold that the subject experts are not open to any suggestions offered by them and try to undermine the abilities of the producers.

Sometimes there is lack of involvement from both the sides - producers and experts so there is hardly any interaction and they don't share a good rapport. As team spirit is lacking so the quality of the programme is affected.

But some experts shared a good rapport with their producers, may be that is the reason for their involvement in the programme time and again.

- 7) The producer's involvement at the preproduction stage is very important as unless the producer familiarises with the content, he would not be able to evolve a good programme. The producers should interact with the subject expert only then he can understand the content and visualize the script in a manner that depicts maximum visuals and utilizes the potential of the medium to a great extent.
- 8) The producers of CWCR programmes are expected to be involved at the stage of script-writing and even write out the 'shooting scripts' this is because the subject experts are not equipped with the knowledge of writing scripts. Since the producer has more understanding of the technical aspects he is in position to transcribe the written material provided by the subject experts into a viable script.
- 9) All the producers were opposed to having an editor do the editing, they preferred to do it themselves as the programmes would be better composed as they knew the shots to be incorporated and the ones to delete.

But since the producers were not trained for the job and had learnt to operate the machines on the job so they would probably not be able to enhance the aesthetic quality to the extent that is desired.

Since the producers have always done the job themselves they have apprehensions about having an editor and envisage problems like communication gaps, more time being spent and other such problems.

- 10) Observations made by the producers show that there is some discontentment at one of the centres among the producers. The relationship between the producer and the Co-ordinator did not seem very congenial. The producers' discontentment may be because producing educational programme may not be so lucrative as the commercial production and they may have taken up the job as better opportunities have not come their way and are using this job as a stepping stone for other opportunities.

Quality of the programme was not upto the mark. The producers had to compromise on the quality due to several reasons like number of programmes to be produced, lack of trained personnel involved. In one of

the centres lack of facilities also resulted in substandard quality.

- 11) The suggestions given by the respondents for improvement show that efforts should be made to build a harmonious relationship between the different members of the production team as production is a team work and unless all the members cooperate with each other and forget their differences and create a work atmosphere conducive to evolving good programmes.

There are some suggestions which lead to the inference that the programmes have to be made more popular and for this, means like those suggested by the producers could be adopted. The need to do this is because it is not enough that the programmes are being produced but they have to be viewed by the target audience only then can the programmes be considered successful.

II. Analysis and Interpretation

(Objective - II - Utilisation)

4.2.0 Introduction

In this section of Chapter IV the opinions of the principals, teachers and students and the interpretation of these data has also been presented.

The data presented in this section are related to the Objective - II (Utilisation of CWCR programmes) and opinions of the principals, teachers, students and comments regarding various aspects of the programme like timings, language, content and other details are presented.

In the tables giving information about various aspects of the CWCR programmes, opinions were sought from Principals (P), Teachers (T) and Students (S). In the tables the number of respondents have not given their comments are not included as they would not really help to draw out relevant inferences.

In many tables responses could not be obtained from the principals, teachers or students regarding minute details about the programmes as they were not viewing the programmes regularly to offer their comments.

Table - 4.31.A

Background Information about Principals

	Teaching experience	Experience as a principal	Qualifications	Subjects
1	25 years	2 years		Economics
2	30 years	3 years	M.Sc.	Physics
3	17 years	5 years	M.Com., LL.B.	
4	37 years	3 years	Ph.D.	Education
5	-	-	Ph.D.	Economics
6	-	-	-	-
7	-	-	-	-
8	-	-	-	-
9	-	-	M.Sc.	Chemistry
10	-	-	-	-
11	-	-	-	-
12	-	-	-	-
13	23 years	15 years	M.A., B.Com., B.Ed.	
14	At present Vice-Principal	3 years	M.A.	Gujarati
15	-	-	-	-
16	37 years	28 years	M.A.	Economics, Statistics
17	28 years	7 years	M.A.	Economics

The table - 4.31.A giving details of the principals' background information shows that they have lot of experience as regards teaching but they did not have much experience as administrators except one principal.

Thus the opinions of the principals regarding various aspects of CWCR programme would assume importance and the programmes can be shaped according to their requirements.

In many colleges principals were not available or did not have the time to give an interview. One of the principals was forthright with his reluctance to give an interview as he had a busy schedule even after college hours.

Some of the principals could spare time for brief interviews and so some details could not be covered in the interview.

The table - 4.31.B giving information about the teachers assumes lot of importance as this table indicate, that the teachers are well qualified with some teachers having doctoral degree and some having post-graduation. These teachers are expected to have a fairly good knowledge in their subject and have a good number of years of experience in teaching. So the opinions given by these teachers could throw light on different aspects of the programmes and highlight certain problems which would provide feedback to the planners..

Table - 4.31.B

Background Information about Teachers

Sr. No.	Qualifications	Teaching Experience	Subjects
1	2	3	4
1	M.A.	17 years	Economics
2	M.A., Ph.D.	2 years	Sanskrit
3	M.Sc.	(3 years industry) At present teaching	Inorganic chemistry
4	M.Sc., Ph.D.	23 years	Organic chemistry
5	M.Sc.	14 years	Organic chemistry
6	M.Sc., Ph.D.	31 years	Zoology
7	M.Sc.	30 years	Botany
8	M.Com.	27 years	Commerce, accounts, taxation
9	M.A., LL.B.	32 years	Economics
10	M.A.	25 years	English
11	M.Sc.	-	Chemistry
12	M.Com.	9 years	Statistics
13	M.A., Ph.D.	26 years (highschool 4 years)	Education
14	Ph.D.	-	Education
15	Ph.D.	-	Education
16	M.Ed.	-	Education
17	Ph.D.	-	Chemistry
18	M.Sc., M.Phil.	-	Chemistry
19	M.Sc.	-	Chemistry
20	M.Sc.	4 years	Physics

1	2	3	4
21	M.Sc.	25 years	Physics
22	M.Sc.	-	Physics
23	Ph.D.	-	Education
24	M.A.	25 years	English
25	M.Sc.	-	Physics
26	M.A.	-	Economics
27	M.A.	25 years	English
28	M.A.	22 years	English
29	Ph.D.	22 years (17 years research)	Gujarati
30	B.A., M.Com., M.Ed., LL.B., DTP, Ph.D.	17 years	Business Organisation
31	M.Sc.	28 years	Electronics
32	M.Sc.	25 years	Physics
33	M.A.	20 years	Economics
34	M.A.	-	Economics
35	M.Sc., M.Ed.	2 1/2 years (Highschool 13 years)	Computers
36	M.A.	-	English
37	M.A.	-	English
38	M.A.	-	English

In certain instances the respondents did not have much time and so were keen to get over with more salient points of the interview and did not respond to the teaching experience.

In one of the colleges the teachers were not willing to respond as they did not view the programmes, which they felt were mainly related to science subjects.

Table - 4.32.A

Background Information of the Students

Total number of students interviewed from among 27 colleges of Gujarat	-	149
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Table - 4.32.B

Class-wise Distribution of the Sample

First year	48	32.21%
Second year	23	15.43%
Third year	63	42.28%
B.Ed.	15	10.06%

The above table - 4.32.B indicates that the majority of the sample students were in the final year of their graduation.

Although the target audience is undergraduate students, 15 students (10.00%) of the sample were pursuing B.Ed. They were included as these college had been provided with T.V.

by the U.G.C. These students belonged to different disciplines like science, arts and commerce.

The table - 4.32.C gives a clear picture of the distribution of the sample according to the disciplines.

Table - 4.32.C

Distribution of Sample According to the Disciplines

Science	Commerce	Arts	Business Administration
36	33	53	12
(24.16%)	(22.14%)	(35.57%)	(8.05%)

It can be seen from the table - 4.32.C that about (35.57%) students of the sample were from arts, followed by science (24.16%) students and (22.14%) students from commerce and (8.05%) students from business administration.

Majority of the students were from arts as probably more arts colleges were included in the sample and number of respondents from these colleges were more as compared to science or commerce colleges.

Among those pursuing B.Ed., 8 students were from science (5.36%), 6 students were from arts (4.02%), only 1 student from commerce.

4.2.1 Medium of Instruction

The information regarding medium of instruction in the schools/colleges where the students were pursuing their students was elicited as they would enable the investigator to interpret the responses of the students regarding comprehension of the language.

Table - 4.32.D
Medium of Instruction

English	Hindi	Gujarati	Marathi
(20.13%)	(1.34%)	(77.18%)	(0.671%)

The table - 4.32.D reveals that majority of the students were studying in colleges where medium of instruction is Gujarati. The percentage of such students is (77.18%) and only 30 (20.13%) students were from English medium or pursuing education in English medium. In the light of this, it can be purported that students would face difficulty in comprehending the language of the programme.

4.2.2 Year in which College Received the T.V. Set

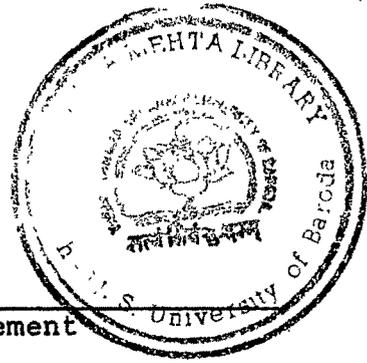
The following table - 4.33 gives the year in which college received the T.V. set.

Table - 4.33

	Name of the college	Year in which T.V. was received
1	B.J.V.M. College	1987
2	M.T.B. Arts College	1984
3	N.H. Commerce College	1984
4	V.T. Choksi College	1987
5	V.S. Patel Science College	1984
6	H.B. Kotak Science College	1987-88
7	P.T. Science College	1986
8	Virani Arts College	1986
9	K.P. Commerce College	1984
10	Navyug College	1986-87
11	Bhadran Science College	1984
12	Savli Arts & Commerce College	1986
13	J.J. Kundaliya Arts and Commerce College	1989
14	R.K. Parikh Arts & Commerce College	1986
15	I.V. Patel College of Commerce	1986

The table - 4.33 reveals that the colleges had received the T.V. within five years of the inception of the programmes. Most of the colleges had received the T.V. set with two/three years of inception of the college.

Table - 4.34
Placement of the T.V. Set



1	2	3
1	B.J.V.M. College	AV room/Separate room
2	M.T.B. Arts College	(1) Principal's room (2) Central hall
3	N.H. Commerce/Arts College	Library
4	V.T. Choksi College	Principal's room
5	V.S. Patel Science College	Laboratory
6	H.B. Kotak College	Laboratory
7	P.T. Science College	Principal's office
8	Virani Arts College	Principal's room
9	K.P. Commerce College	Principal's room
10	Navyug College	Laboratory
11	Bhadran Science College	Laboratory
12	Savli Arts & Commerce College	Principal's office
13	J.J. Kundaliya Arts and Commerce College	In a classroom
14	R.K. Parikh Arts and Commerce College	(1) Principal's office (2) In a separate room
15	Nadiad College	In the language laboratory
16	Nalini Arvind College	AV room
17	S.B. Garda College	Office
18	P.D. Malaviya (Commerce) College	Office
19	P.D. Malaviya (Education) College	

1	2	3
20	Kansagara Arts College	(1) Principal's office (2) Office
21	Anand Arts College	\ / Office
22	Anand Commerce College	
23	Bilimora College	Library
24	U.T.S. Mahila Arts College	Library

From the table - 4.34 it can be seen that except in two of the colleges where T.V. set had been kept in the AV room, there was no separate room where viewing could be arranged. However the AV room too were not large enough to accommodate a sizeable number of students.

In many of the colleges the T.V. set had been kept in the principal's room. This may create problems for viewing as the accessibility for the students would be less and space could also pose a problem, as the principals room would not be big enough to accommodate a large number of students.

The investigator also requested the college authorities to show the room where the T.V. was placed to ascertain the placement and conditions for viewing. However, it was not possible for the investigator to see the room where it was placed.

In one of the colleges, the principal commented that the T.V. in their college was to be installed in a hall which could accommodate about 300 students and viewing could be arranged.

4.2.3 Awareness about the Programmes

The investigator questioned the students regarding the awareness about the CWCR programmes.

The table - 4.35 gives information about the students' awareness about the programmes.

Table - 4.35

Few months	-	6.0%
1 - 2 years	-	18.12%
2 - 3 years	-	12.75%
3 - 4 years	-	7.38%
4 - 5 years	-	14.09%
5 - 6 years	-	10.06%
6 - 7 years	-	2.68%
7 - 8 years	-	4.69%
From the researcher	-	4.69%
Can't say	-	1.34%

The above table - 4.35 reveals that about 27 students (18.12%) of the sample came to know about the programmes only about 1-2 years back. Since these students were undergraduates, they had come to know about the CWCR programmes after joining college or just a little before that.

This implies that CWCR is not given the importance due to it, even by the teachers as the teachers are not disseminating information about the programmes and motivating the students to view the programmes.

The students on the other hand have ignored or overlooked the announcements on the T.V. and newspapers and have remained ignorant about the programmes. Their interaction with friends/seniors in the college probably is purely limited to the syllabus and even if they discuss about programmes, it is the more popular prime time programmes.

In this context, an interesting observation to be noted here is that about 4.67% of students learnt about the programmes from the researcher.

4.2.4 Source of Information about CWCR Programmes

The students were asked regarding the source from where they had come to know of these programmes.

Table - 4.36

Source of awareness	No. of students	Percentage
Newspapers	18	12.08%
T.V. announcements	15	10.06%
Saptahiki	31	20.80%
Teachers	12	8.05%
Friends	7	4.69%
Accidentally switching on T.V.	27	18.12%
Classmates	1	0.671%
Neighbour	1	0.671%
Researcher	7	4.69%
Others	10	6.71%

The above table - 4.36 indicates that T.V. has been the major source of information for the students either by way of announcements, saptahiki and by accidentally switching on the T.V. However saptahiki is the major source of information.

It is seen from the table - 4.36 that the teachers form a very small percentage (8.05%) of the source through whom the students have come to know about the programme.

4.2.5 Awareness about the College T.V. Set

The students were asked about the T.V. set in the college and where it was placed.

Table - 4.37

Does the College Possess a T.V. Set

Yes	60
No	29
I don't know	10

The above table - 4.37 indicates that only 40.26% of the students were aware that the college possessed a T.V. set and 19.46% were totally unaware that the college possessed a T.V. set. This implies that other the teachers or principals did not inform the students about the T.V. set in the college or else the students were not interested in knowing about the various facilities available in the college to improve their knowledge of life in general as well as education.

4.2.6 Frequency of Watching the Programme

The frequency of viewing the programmes by the students, teachers and principals.

	P	T	S
* Often	2	2	21
* Sometimes	-	11	33
* Rarely	-	5	41
* Never	-	1	30

The above responses show that the students and teachers rarely view the programmes or view them sometimes and about 30 students have never seen a single programme. Most of the students who were viewing the programmes were viewing programmes regularly only in the past but were not doing so at the time of the research.

4.2.7 Opinion about the Timings

The opinions of the principals, teachers, students regarding the timings of the telecast have been called.

Table - 4.38

	Convenient	Inconvenient
Principals	1	14
Teachers	4	34
Students	10	80

The above table - 4.38 indicates that the timings of the telecast are not convenient to the principals, teachers and large number of students. Among the principals only (5.8%) found it convenient whereas (82.3%) found it inconvenient. Among the teachers, 10.52% found the timings convenient whereas 89.47% found it inconvenient. 53.7% of the students found the timings convenient and only 6.71% found it convenient.

It can thus be concluded that the timings are inconvenient for the target audience and others who form the secondary audience.

Reasons for timings being inconvenient:

- * Students commute from nearby villages. Among the principals, 3 principals state the above reason for timings being inconvenient.
- * Three principals and 3 teachers stated that the inconvenience of timings was due to clash of college timings with that of the telecast.
- * Seven principals and one teacher responded that since their college works in the morning and the telecast is in the afternoon, it is not possible for students to view.

* Three principals and two teachers remarked that college routine is too packed and their regular classes keep them busy at the time of the telecast.

4.2.8 Most Convenient Time

Since the responses regarding convenience of timings revealed that timings of the telecast were inconvenient to most respondents, so the investigator elicited information about the most convenient time in the following table - 4.39.

Table - 4.39
Most Convenient Time

	P	T	S
1	2	3	4
6 a.m. to 7 a.m.	-	1	10
7 a.m. to 8 a.m.	-	-	6
8 a.m. to 9 a.m.	1	2	3
9 a.m. to 10 a.m.	-	1	-
10 a.m. to 11 a.m.	1	1	-
11 a.m. to 12 noon	-	-	2
12 noon to 1 p.m.	1	1	1
1 p.m. to 2 p.m.	-	1	-
2 p.m. to 3 p.m.	-	1	2
3 p.m. to 4 p.m.	-	1	2

1	2	3	4
4 p.m. to 5 p.m.	-	-	2
5 p.m. to 6 p.m.	-	-	5
6 p.m. to 7 p.m.	-	-	13
7 p.m. to 8 p.m.	-	1	6
8 p.m. to 9 p.m.	-	1	-
9 p.m. to 10 p.m.	-	1	11
10 p.m. to 11 p.m.	-	-	5
7 a.m. to 11 a.m.	-	1	-
10.30 a.m. to 12 p.m.	1	-	-
8 a.m. to 10 a.m.	-	1	-
6 p.m. to 10 p.m.	-	1	-
Morning	1	1	1
Evening	-	5	-

The response to the item on most convenient time was answered by very few respondents among the different categories.

Most of the respondents specified the time when they would not be busy with their college schedule. Since the respondents were from both morning and noon colleges no common time was suitable.

The table - 4.39 shows that large number of students found 6 a.m. to 7 a.m. convenient, this may be because they have noon colleges and it supports the Doordarshan's idea in allotting this slot for CWCR programmes.

Another slot that was preferred by large number of students was between 2 p.m. to 8 p.m. These students must be having morning colleges and are relatively free during the afternoon.

4.2.9 Language of the Programme

The table - 4.40 gives information about opinion regarding language used in the programme.

Table - 4.40

	P	T	S
Language is understandable	3	3	16
Language is lucid/simple	1	2	-
Language is high	1	2	-
Prejudice against language	-	1	6

The above table 4.40 indicates that majority of the principals, teachers and students expressed that the students had not expressed difficulty in understanding the language used in the programme. Among the principals 70.58%

expressed that students had difficulty. 23.7% among the teachers and 44.96% of the students expressed difficulty in understanding the language.

Only 17.6% of the principals opined that language is understandable 5.2% of the teachers and 10.7% of the students expressed that the language is understandable.

4.2.10 Preference of Language for the Programme

Table - 4.41

	P	T	S
English	5.8%	5.2%	5.4%
Hindi	-	7.8%	13.6%
Gujarati	-	-	4.7%
English and Hindi	-	2.6%	6.0%
English and Gujarati	-	0.7%	-
Hindi and Gujarati	5.8%	4.7%	-
Regional	11.7%	13.2%	2.0%
Regional language/Hindi	17.6%	7.8%	
Local language with English terminology	5.8%	5.2%	5.4%
Local language/Gujarati	5.8%	-	-

The table 4.41 indicates that the responses obtained regarding preference of language were few among all the

three categories. Among those who responded large proportion of the students preferred Hindi as the language for the telecast whereas the teachers preferred regional language and the principals preferred telecast in regional language and Hindi. The students, teachers and principals have not responded favourably to English being the language for telecast. The table - 4.41 indicates almost low and comparable percentage of respondents who favoured English as the medium for telecast.

The reason may be that among the students who responded favourably as they are English medium students and have a good comprehension of the language.

The reason for English not being preferred may be because the students' medium of instruction in the colleges is Gujarati, so comprehension of English is low. Only one of the principals and one of the teachers expressed that language is simple and lucid for the students.

Large number of teachers and students did not give their opinion. The reason could be their irregularity in viewing the programmes frequency being less or they have seen just one or two programmes and so find it difficult to give an opinion.

The respondents among the principals and teachers pointed out that the students were having difficulty in understanding the language as the medium of instruction in the colleges in Gujarati.

However, the teachers and principals who responded that language is understandable pointed out that it was so because some of the students were from English medium and for them it is not a problem, and for science students it is not a problem as they are a little familiar with English. One of the principals opened that science students were exposed to Star T.V. and English films so they should not have difficulty.

4.2.11 Opinion Regarding the Content of the Programme

The principals, teachers and students were asked to give their opinion regarding the content level of the programme in relation to the understanding level of the students.

The content level is to be rated according to the levels of understanding as High Appropriate Low.

Table - 4.42

	P	T	S
High	29.4%	18.4%	19.5%
Appropriate	17.6%	31.6%	16.1%
Low	-	-	1.3%

The table - 4.42 indicates that content level of the programmes was above the understanding level of the students according to (29.4%) of the principals, 18.4% of teachers and 19.5% of the students.

The students response about the content level being beyond their understanding ability, has to be related to their low comprehensions of the English language. As the programmes are in English, so inability to understand the language will naturally will be an impasse to comprehend the content.

An interesting observation from the table - 4.42 is that higher percentage of principals found the content level to be beyond the comprehension level of the students, as compared to the percentage of students.

However 31.2% of teachers responded that content level is appropriate for the understanding level of the students, but about 17.6% of principals and 16.1% of students responded positively to the above opinion.

4.2.12 Opinions Regarding the Visuals -
The Suitability Appropriate Use
Quality and Clarity of Picture

Table - 4.43

	P	T	S
<u>Appropriateness of visuals</u>			
Yes	2	2	9
No	-	-	-
Sometimes	-	2	-
Unsuitable in 25% of the programmes	-	1	-
<u>Appropriate use of visuals</u>			
Always	1	1	5
Sometimes	1	2	4
Rarely	-	1	-
Never	-	-	-
Less visuals more talk	-	3	2
Balance of visuals and talk	1	1	16
Visual impact is more	-	-	3
Visual quality is bad	-	-	1

4.2.13 Opinions Regarding the Music - Its Suitability, Appropriate Use and Clarity

Table - 4.44

	P	T	S
<u>Music - its appropriateness</u>			
Always	1	2	3
Sometimes	1	1	5
Rarely	-	-	1
Never	-	1	1
<u>Appropriate use of music</u>			
Always	-	-	1
Sometimes	-	-	1
Rarely	-	-	-
Never	-	-	1
<u>Clarity of sound</u>			
Always	-	-	5
Sometimes	-	-	-
Rarely	-	-	-
Never	-	-	-
Visuals are good	-	-	1
<u>Clarity of visuals</u>			
Always	-	-	9
Sometimes	-	-	-
Rarely	-	-	-
Never	-	-	-

The principals, students and teachers were not able to respond to the items regarding the visuals of the programme as their viewing was infrequent or they had seen only one or two programmes, so they were not able to give a balanced/just opinion about this aspect of the programme.

Among the students about (10.7%) responded that there was a balance of visuals and narration in the programme.

But it is not possible to draw inferences based on very few responses. It would not give a clear picture and may be unduly biased.

4.2.14 Speed of Narration

The Table - 4.45 gives the opinion regarding the speed of narration of the programmes.

Table - 4.45-A

	P	T	S
<u>Speed of Narration</u>			
Fast	1(S)	3	25
Normal	11(A)	2	13
Slow	-	-	2
<hr/>			
(S)	=	Sometimes	
(A)	=	Always	

Table - 4.45.B

	P	T	S
<u>Clarity of Narration</u>			
Always	1	1	3
Sometimes	1	1	6
Rarely	-	-	-
Never	-	1	-

4.2.15 Logical Sequencing of Concepts
in the Programme

The following Table - 4.46 gives information about the logical sequencing of concepts in the programme.

Table - 4.46

	P	T	S
<u>Sequencing of Ideas</u>			
Yes	1	2	9
No	-	-	-
Sometimes	1	1	-
Rarely	-	1	-

As regards the speed of narration, clarity of narration, logical sequencing of ideas it is not possible to

draw any relevant inferences as responses available were very few due to irregularity in viewing the CWCR programmes.

4.2.16 Opinion About the Usefulness of the Programmes for the Students

The principals, students and teachers were questioned regarding the usefulness of the programme or the manner in which programmes benefit the students. These opinions have been presented below.

Table - 4.47

	P	T	S
Students get knowledge information	1	11	66
Students get information about varied subjects	-	-	12
Programmes help in development of the personality	-	1	2
Programmes give formation about career guidance	-	2	2
Programmes are not beneficial	1	2	1
Programmes help in competitive exams	-	1	1
It creates an intellectual generation	-	-	1
Supplement for teaching	-	1	-
Clarifies concepts	-	1	-
One more media for learning	-	1	-
Not useful for Arts/Commerce students	-	1	-
Layman gets knowledge	-	1	-
Support for people who cannot go in for higher education	-	1	-

The responses from the above Table - 4.48 indicate that 80 students (53.7%) found the programmes beneficial as they helped to provide them with information about their own subject or other subjects/or gave guidance about their career.

Only 28.9% teachers found the programmes beneficial to the students in providing information and only one respondent out of 17 in the cadre of principals confirmed the usefulness of the programme.

The principals, students and teachers who found the programmes to be lacking in their usefulness was very low. About 5.8% of principals, 5.23% of teachers, and 0.67% of students did not find the programmes beneficial.

This implies that the respondents realise the importance of such educational programmes and their effect on education.

4.2.17 Format Most Commonly Used

The Table - 4.49 gives details regarding the form of presentation adopted in the CWCR programmes.

Table - 4.49

	P	T	S
(A) Lecture	1	3	1
(B) Demonstration	-	11*	-
(C) Discussion	-	1	1
(D) Interview	-	1	5
(E) Documentary	-	-	-
(F) Talk			
A & B	-	1	1
A & E	-	1	1
A & B	-	1	-
B & C	-	1	-
A B C D	-	1	-

*Only for science.

Opinions regarding the mode of presentation do not show a definite trend. It is because of the relatively few response received. Many of the respondents could not comment upon this aspect as they had not been viewing the programmes regularly or they had seen few programmes occasionally.

Since the subject and topic of the programmes viewed by the respondents and the mode of presentation adopted therein would form the basis of the opinions, hence no conclusive remarks can be made about these programmes.

The Table - 4.40 indicates documentary to be a predominant method of presentation. Lecture was also adopted frequently. However lecture was also used in combination with other methods like discussion, demonstration and documentary.

If lecture format is used then it does not utilise the potential of the audio-visual medium and would seem like a classroom lecture on the T.V.

Opinions regarding visuals, music, narration format and other details could only be given by the respondents if they have been viewing the programmes keenly and intently, and not if they have been passive viewers that means viewing the programmes without assimilating the information conveyed through the programme.

4.2.18 Preference Regarding Syllabus/ General Enrichment Programmes

The CWCR programmes are of general enrichment type. It is important to know the opinion of the target audience i.e. the students and also the teachers and principals regarding this aspect as it would help to shape the programme to the needs of the target audience. Moreover it would help to know the opinion regarding the objective of CWCR programme as visualised by U.G.C.

Table - 4.49

	P	T	S
Syllabus	17.6%	28.9%	12.8%
Enrichment	5.9%	21.1%	14.1%
Both	5.9%	5.2%	11.4%

Among the students, it was found that about 14.1% students preferred enrichment programmes to either syllabus or a balance of syllabus and enrichment, whereas 17.6% of the principals and 28.9% of teachers preferred syllabus based programmes.

Some of the respondents have even stated the reason for their responses. The Table - 4.50 given below shows the response.

The reasons given by the respondents for the programmes to be syllabus oriented or general enrichment are varied.

One of the teachers has recommended that viewership would increase if the programmes were syllabus based but according to one of the students viewership would increase if the programmes were of the enrichment type.

Table - 4.50

Reasons Stated for the Preference

	P	T	S
<u>Syllabus</u>			
Students and teachers are exam oriented	1	2	-
Supplements teaching	-	1	1
Common syllabus all over the country	-	2	-
Viewership increases	-	1	1
Fundamentals are cleared	-	-	1
Clarifies concepts	-	-	1
Retains information better when they view on T.V.	-	-	1
<u>Enrichment</u>			
Arouses curiosity	-	1	-
Widens the group of viewers	-	1	-
Students get more information	-	2	4
Students and teachers are exam-oriented	-	1	-
Personality development	-	1	1
Viewer would increase	-	-	1
<u>Both</u>			
Information about the subject and beyond the syllabus	-	-	3

Two teachers and a principal responded that students and teachers are exam-oriented so that programmes should be syllabus based but one of the teachers recommended

enrichment type programmes as students and teachers were exam-oriented.

As regards general enrichment programmes, one of the teachers remarked that students would find it difficult to understand but later they will comprehend, while one of the teachers responded that students may or may not view programmes if they are enrichment type.

4.2.19 Viewing Programmes in the College

The following Table - 4.51 gives information about viewing of programmes in the college.

Table - 4.51

	P	T	S
1	2	3	4
Cassettes available but lack of space	1	1	-
Time table is packed	2	2	-
Students lack interest and motivation	7	-	-
Not possible to make students view as they are from rural areas	-	2	-
Cricket matches are seen	1	1	-
Other programmes are seen	1	-	-
CWCR programmes are seen	1	2	-
CWCR programmes are not seen	1	-	-
Some cassettes on educational programmes are seen	4	8	-

	1	2	3	4
Difficult to arrange viewing due to discipline problems		1	1	-
Constraints like strikes, vacation come in the way of using T.V.		1	-	-
Cassettes available		1	2	-
Plan to buy cassettes		1	-	-
Students and teachers do not view		-	6	5

The above Table - 4.51 indicates that countrywide classroom programmes are not being viewed by the students and teachers in the colleges due to various reasons. The planners should make a note of this, as such expensive equipments are not being put to their optimum use.

One of the teachers remarked that it is not possible to arrange for viewing as students will not wait after 4 p.m. As 75% of the students commute, makes it impossible to view.

4.2.20 Utilisation of the T.V.

The U.G.C. has provided the colleges with T.V. sets so that the CWCR programmes and other educational programmes and other educational programmes can be viewed by the students in the colleges. In this context it is of primary

importance to know the extent of utilisation of T.V. sets in the colleges and particularly CWCR programmes.

Table - 4.52

	P	T	S
T.V. is unutilised	9	5	-
T.V. is utilised to see cricket matches	1	3	-
Very few students view CWCR programmes	2	9	-
Power Failure in our college	1	-	-
Resources are wasted	1	-	-
Teachers view cassettes, not students	1	-	-

The teachers and principals were particularly questioned regarding the extent of utilisation of CWCR programmes by the students in general and their college in particular.

The responses show that the very few students are viewing CWCR programmes and in many colleges according to nine principals (52.9%) the T.V. sets are unutilised and in certain cases used to see cricket matches. (7.9%) teachers affirmed to the above opinion.

One of the principals even stated that the programmes were a total failure about way they were telecast while one of the principals remarked that the resources are wasted.

The above responses indicate that the idea with which the UGC provided the colleges with T.V. sets has not been successful. The planners probably have to visualize the programmes in a different manner to make it more meaningful to its target audience.

The reasons for less utilization have been identified by the respondents as follows:

Table - 4.53

	P	T	S
Language of the programme	1	1	-
High Content level	1	3	-
Lack of interest on the part of students/teachers	1	1	-
Lack of awareness among students	1	1	-
Inconvenient Timings of the telecast	1	6	-
Lack of positive attitude	-	1	-
No encouragement from home for girl students	1	-	-
Timetable/schedule of the college does not permit	-	2	-
Students commute from nearby villages	1	2	-
Rural area students can't be forced	-	1	-
Programmes are dull	-	1	-
Physical facilities for viewing the lacking	-	2	-
Enrichment type programmes	-	2	-

In view of the responses stated above the reasons for lack of utilisation are several but it is to be noted that here it is essential that the college authorities and teachers play a major role in utilizing the resources. It seems that this has been done only to a very small extent.

4.2.21 Fulfilment of the Objective of CWCR programmes

Nine of the teachers remarked about the extent to which the objective of CWCR programmes is realised. Two of them responded that it may be partially fulfilled and six that it is not. One of the teachers remarked that it is fulfilled to a large extent and another that it is so for a specific programme only and not in general.

The reasons given for the objective not being realised are:

- * Language problem
- * Inconvenient timings
- * Speculisation in a subject
- * Lack of usefulness in the subject of their study

4.2.22 Teacher's Role in Enhancing Awareness of the Programmes

Teachers play an important role in disseminating information about the programmes and motivate the students to view the programmes.

The Table - 4.54 given below shows teachers role in making students aware about the CWCR programme.

Table - 4.54

	P	T	S
<u>Teachers urge the students to view</u>			
Yes	1	7	34
No	-	-	87
Sometimes	-	-	9
Provide information about the programme	-	-	-
Motivate students to view	-	4	-
Relate lectures to programmes of the subject or other disciplines			
Yes	-	1	-
No	-	6	-
Principals view programmes with the students	2	-	-

The principals and teachers have made certain observations regarding the teacher's involvement in enhancing awareness about the programmes.

One of the teachers remarked that although they were interested they did not have the time to discuss.

One of the teachers commented that even if the teachers motivate the students, they are unlikely to see the programmes. But two of the principals opined that the teachers themselves are not interested or motivated to see the programmes then how can they be expected to motivate the students. Another principal commented that probably the teachers themselves must not be viewing the programmes.

From the information that is provided in Table - 4.25 although 39.5% of the teachers urge or motivate the students to view the programmes or provide information about the 58.4% of the students opined that the teachers did not ask them to view the CWCR programmes. But, 22.8% of the students responded that teachers urged them and 6% of the students remarked that only some teachers asked them to see the programmes.

This implies that a lot remains to be done on the part of the teachers as regards motivating students to view CWCR programmes. It seems that the teachers themselves are not actively involved in viewing the programmes due to reasons like lack of time interest etc. and may be that is the reason why they are not able to put forth their efforts to make students view the programmes atleast at home.

4.2.23 Arrangements for Viewing

Table - 4.54 gives information about arrangements made for viewing in the colleges.

Table - 4.54.A

	P	T	S
<u>Spaciousness of the room</u>			
Yes	2	4	6
No	-	3	2

Table - 4.54.B

	P	T	S
<u>Proper ventilation of the room</u>			
Yes	-	-	7
No	-	-	2

Table - 4.54.C

	P	T	S
<u>Proper electric supply</u>			
Yes	-	-	8
No	-	-	-

Table - 4.54.D

	P	T	S
<u>Seating arrangements</u>			
Chairs	1	4	8
Benches	-	1	-
Floor	1	1	-

Table - 4.54.E

	P	T	S
<u>Adequate number of chairs</u>			
Yes	-	4	7
No	-	-	1

Some of the teachers have mentioned about the number of students who could be accommodated. In two of the colleges about 50 to 60 students could be accommodated and in one of the colleges about 125 students could be accommodated. But one of the teachers has remarked that they don't have any room to place the T.V. and view the programme.

The teachers, students and principals may not be able to give a clear picture regarding the arrangements for viewing as the students were not viewing programmes in the college.

In some instances i.e. two or three colleges some other educational programmes, or cricket matches were being viewed and so they were able to give an idea about the viewing arrangement.

Table - 4.55

	P	T
<u>Alternative arrangements when T.V. goes for repair</u>		
Another T.V. set	2	-
No alternative	-	2

Two of the principals stated that another T.V. set was used when the college T.V. set went for repair. In one college principal's personal set was used and the other college possessed two T.V. sets, so the other could be used.

4.2.24 Maintenance and Repair of T.V. Sets

The principals of four colleges gave information regarding the budget for maintenance and repair of T.V. sets and stated that no grant was provided by the UGC for the same. It was to be provided for by the college. However one of the colleges remarked that they had enough budget to cover these expenses.

Working Condition of the T.V. Set

The principals and teachers of the colleges where T.V. sets were used for viewing some or the other programme were asked for information regarding working condition of the T.V. set.

Table - 4.56.A

	P	T	S
<u>Working condition of the T.V. of the time of the visit</u>			
Working	2	4	-
Not working	-	-	-

Table - 4.56.B

	P	T
<u>Repair of T.V. set</u>		
Not even once	1	2
Once	1	1
More	-	2

In all these colleges when T.V. had gone out of order it had been sent for repair immediately.

4.2.25 Reception of the Programme

In the colleges where some programmes were seen the reception of the programmes was good according to two principals and 3 teachers.

The information presented in the Tables - 4.56-A and B regarding maintenance reveals that the college has to bear the expenses for repair and that may be one of the reasons for deterring the T.V. for viewing, for the fear that it may be damaged by the students.

But this should not be an obstacle to view, as some of the colleges even possessed two T.V. sets and they could be repaired. Otherwise the resources will remain unutilised and be wasted and remain a show piece in the college or an exhibit in the college for the college to show to its credit.

4.2.26 Feedback from the College

The programmes can be made more need based and the quality can be improved only if the target audience regularly sends a feedback to the U.G.C.

The responses reveal that very few students 1.34%, 5.23% teachers and 23.5% principals responded that feedback is sent or it was being sent earlier. None of the principals

sent feedback personally but the teachers and students did so.

Table - 4.57

	P	T	S
<u>Feedback sent to the U.G.C.</u>			
Yes	4*	2	2
No	-	11**	4

*Earlier it was sent but not now.

**U.G.C. used to send letters to get feedback but the letters stopped coming probably when no response was received.

Responses given regarding the feedback being sent earlier by the college shows the lack of interest and inclination on the part of the students, teachers and principals in sending feedback. They also failed to realise the importance of CWCR programmes and the role played by them in improving the quality of the programmes.

The U.G.C. too did not pursue their efforts to get the feedback when colleges did not respond to their letters for receiving feedback. The U.G.C. should continue to draw out feedback from the colleges by adopting other ways and means.

4.2.27 Schedule of the CWCR Programme

This is very essential that the schedule of the programmes reaches the students in the colleges as they can be aware in advance of the programmes to be telecast and arrange for their viewing. Hence it is important to know if the schedule reaches the college.

Table - 4.58

	P	T	S
<u>Schedule is received from the U.G.C.</u>			
Yes	-	2	-
No	9	19	-
I don't know	-	2	-
Schedule is obtained from University News	1	1	-
<u>Schedule displayed on the Notice Board</u>			
Yes	-	-	-
No	-	-	28
Not aware	-	-	1
<u>Schedule received before telecast</u>			
One week	-	1	-
15 days	1	-	-
	or		
One month	1	-	-

The above Table - 4.58 indicates that among the 27 colleges visited by the investigator the schedule is received by only two colleges and although they display it on the Notice Board, the principals stated that the students don't come for viewing. One of them also remarked that the students probably don't understand as they are from Gujarati medium.

Since the schedule is not received by many of the colleges it is difficult for the teachers to inform the students and urge them to see atleast programmes of their subject areas. One of the teachers has also remarked that teachers do face difficulty when they have to announce because schedule is not received.

4.2.28 Objective of the CWCR Programme

In the following Table - 4.59 responses of the students, teachers and principals regarding the objective of CWCR programmes as visualised by them, are presented.

The Table - 4.59 indicates that 30.20% of the students were of the opinion that the students were able to get information and knowledge through these programmes. Almost a comparable percentage of principals were aware that the programmes provided information but a very small proportion of teachers responded and among those only (3/38) teachers specified that it provided knowledge.

Table - 4.59

	P	T	S
Provide information/knowledge	5	13	45
Create interest	-	1	2
Educate the students	-	-	7
All round development	1	-	4
Mass education	2	2	6
Guidance	-	-	3
Serves business interests	-	-	2
I don't know	-	-	22
Motivate the students	-	-	-
Understand concepts	-	-	1
Familiarize students with teaching methods	-	1	-
Utilising knowledge of experts through audio-visual medium	-	-	1
Enrichment	-	-	2

However only two of the respondents were able to state the objective of CWCR very clearly. The reason may be the lack of awareness or information. Among the students 14.80% clearly specified that they did not know the objective. It means that the dissemination of information regarding the objective of CWCR is not being carried out effectively either by the U.G.C. or by the teachers and principals of the colleges.

Two of the students have even mentioned that the programmes objective is to help in some gainful activity. Probably the students do not understand the difference between the objective and the usefulness of/gain from the programme.

4.2.29 Positive Remarks about the Programme

In the following Table - 4.60 remarks about the programmes are presented to enable the planners to get feedback and capitalize on these points to make the programmes more effective.

Table - 4.60

	P	T	S
Programmes are good	4	4	13
Potential of the medium is utilised	1	-	2
Programmes are educational	2	-	4
Objective of the programme is good	1	-	-
Interested students would benefit	-	-	-
Variety in the programmes	-	-	3
Not science biased	-	-	1
Programmes are interesting	-	3	14
Motivate the students	-	-	1
Scientific temper is created	-	-	1
Experiments shown are good	-	-	1

- * One of the respondents stated that the idea of Hindi telecast is good.
- * Programmes on methods of teaching are good.
- * One of the teachers remarked that he got confidence to show experiments in the class after seeing U.G.C. programmes.
- * Another stated that he attained more conceptual clarity after seeing CWCR programmes.

4.2.30 Negative Remarks about the Programme

The negative points of the programme as identified by the students, teachers, and principals are presented here.

- * Programmes are not well organized as regards the theme.
- * No periodicity in different subjects.
- * In general production is mediocre.
- * Majority of the programmes are on science.
- * Students lack interest due to choice of the subjects.
- * Students prefer entertainment to educational programmes.
- * Presentation is monotonous. It is like classroom lecture.
- * Reinforcement is missing.

- * Student participation is less.
- * One way communication.
- * Speed of narration is high.
- * Potential of the medium is not utilised.
- * Programmes are not suitable for our culture.
- * Dull and uninteresting for students.
- * In Gujarat students are not interested in anything beyond the syllabus.
- * Awareness about the programmes is less.
- * Publicity is less.
- * Programmes are not given much attention/importance by the colleges.
- * Method of teaching not advanced.
- * Duration of each programme is not enough.
- * Subjects related to Arts, commerce are less.
- * They do not motivate students.
- * Less interest on the part of the people may be due to dish connection.
- * Language is difficult to understand.
- * No consistency in the programme.

4.2.31 Suggestions for Improvement of the CWCR Programmes

The suggestions given by the students, teachers, and principals have been enlisted here, under different headings.

These suggestions will help to make the programmes need-based and beneficial to the target audience.

A) Planning of the Programmes:

- * Programmes should be tailored to the needs of the students and so assessment of the needs is essential.
- * Standard scrutiny before production.

B) Viewing of Programmes in the College

- * Cassettes to be provided to the colleges or one college in a district so that students can view at their convenience. Cassettes to be provided at subsidised rates.
- * Viewing should be restricted to interested students.
- * College has to set its time-table according to the telecast timings.
- * N.S.S. students should be given incentives like considering some assigned work completed on viewing CWCR programmes.
- * Before sanction of T.V. U.G.C. should see that necessary physical facilities for viewing are available.
- * U.G.C. should provide a technician to the colleges to maintain equipments.
- * College should record and show the programmes.
- * Custodian teacher should be assigned the duty of informing and arranging for viewing.

- * Teachers must announce regarding the forthcoming programmes in the class.
- * Students should be made to view the programmes compulsorily.
- * College should allot one period for viewing T.V.

C) Presentation

- * U.G.C. should select common topics from the syllabus and telecast programmes on these topics.
- * Visually rich programmes should be produced.
- * Programmes should be tailored to the needs of the students, hence need assessment is essential.
- * Presentation should be authentic and convincing.
- * Animation should be used.
- * Subtitles should be in the local language.
- * In the presentation, illustrations and analogues from the Indian context should be considered as such programmes would be more relevant for Indian students.
- * Experts to be consulted for various aspects of the programme like content format etc.
- * Highlights to be shown in the evenings.
- * Presentation should be simplified.
- * Repetition of points for better understanding programmes have to be made more interesting.
- * Simple English to be used for presentation.
- * Programmes should proceed from basic to advanced.
- * Only two subjects to be covered in a day's programme.

- * CWCR programmes should act as an alternative to college teaching.
- * If more episodes on a topic are to be presented, then it should be telecast on successive days.
- * Two slots in the day should have different programmes.
- * Three telecasts in a day are recommended.
- * Programmes to be made considering the local needs.

D) Language

- * Dubbing of the programmes.
- * There should be a Gujarati telecast on one day in a month.

E) Timings

- * U.G.C. should have one telecast at night and one in the morning.
- * Timings to be changed.
- * Programme duration should be increased to one and half hours.

F) Post Telecast Activities

- * Post telecast surveys should be carried out.
- * Students should be evaluated on the U.G.C. programmes.
- * U.G.C. should try to get feedback.

G) Schedule of the Programme

- * Schedule of the programmes should be sent to the colleges regularly.

H) Publicity for the Programmes

Some suggestions for increasing publicity are given here.

- * Publicity should be wider.
- * Marketing of U.G.C. programmes is essential.

I) Other Suggestions

- * Regional centres should be asked to make the programme.
- * U.G.C. should establish contact with teachers through written materials and through them reach the students.
- * Orientation about the programmes should be given by organising workshops for teachers.
- * Programmes should be discontinued as they are not viewed.
- * Students should be motivated by making syllabus based programmes.
- * U.G.C. should give T.V. only on demand.
- * Regional centres to produce programmes.
- * Regional centres to evaluate educational conditions in a state.
- * U.G.C. should issue, booklets, workbooks.
- * Magazine should be published wherein details of CWCR programmes are given.

J) Preference of subjects for CWCR programmes as suggested by the students

- * Biology
- * Chemistry
- * Management
- * Spoken English
- * Photography
- * Atomic science
- * Education
- * Progress of countries
- * Innovations
- * Economics
- * Environment
- * Vocational guidance
- * Career guidance
- * Commerce
- * Computer
- * Banking
- * Engineering
- * Music
- * Information about blood donation, eye donation
- * Arts sociology
- * Cost accountancy
- * Organic synthesis
- * Applications of chemistry
- * New trends in researches
- * Issue culture

- * Genetics
- * Bonsai
- * Medicinal plants
- * Econometrics
- * History
- * Language
- * Civics
- * Geography
- * Indian culture
- * Religion
- * Adult education

The topics enlisted here are the preferences given by the students. These subject areas are varied but they are mainly related to science, probably because it is thought that these subjects have more scope of disseminate information through audio-visual medium rather than descriptive/theoretical subjects like sociology, economics, etc. However these are also to be included in CWCR programmes if larger viewership has to be ensured.

The suggestions given by the respondents have mainly been regarding the presentation of the programmes and also about the efforts to be made for increasing the viewing in the colleges. Since some of the suggestions have come from the target audience they become more relevant and meaningful for improvement of CWCR programmes.

Responses of Experts from Mass Media

4.3.0 Introduction

The countrywide classroom programme are a non-formal means of disseminating information hence it is viewed by the general population besides the students. Thus the programmes need to be evaluated from time to time so as to improve upon them. Hence opinions were also sought from media experts, as they would be able to throw light on some of the experts of production and utilisation.

Here media experts have been described as those who have been associated with media production or involved in media research.

In the following sections, the opinions views and comments of such experts have been described.

4.3.1 Qualifications

Among the five experts four were holding doctoral degrees whereas one of them had a diploma in cinematography and a long standing experience of 20 years in production. One of the media experts was working as a Research Officer at one of the media centres producing CWCR programmes and has experience of working for 6 years in a voluntary organisation as a researcher.

4.3.2 Motive of Initiating the Programme

The experts were asked to give an idea as to how the programmes were started. The experts comments are given here. One of the experts responded that the Chairman and the Vice Chairman of U.G.C. had discussions regarding using part of the satellite time for education as otherwise the Doordarshan would serve only as an entertainment media. This led to hiring a person from Doordarshan and allocating funds.

Another expert responded that the chairman of U.G.C and a consultant to U.G.C. found that science education was lacking and since there was thrust in higher education for science education it was necessary to widen the horizon and reach the population living in rural areas so that information did not remain a monopoly of a select few. T.V. was thought to be the best means of communication to the students who cannot receive information through other sources.

Another expert remarked that U.G.C. recognised the potential of the medium like T.V. and so launched the CWCR programmes to take high quality university education to the remote parts of the country and get access to the best teachers and high quality audio-visual material.

The responses from the experts show that there was no proper planning prior to embarking on an endeavour like the CWCR programmes. The programmes were launched hastily without having trained personnel and upto date facilities in terms of studio and others. Moreover the academicians who were to serve as the backbone for the programme were also not oriented towards the media prior to the telecast. The reason for this haste must have been because of availability of satellite time, as if they had planned for the CWCR programmes then the thrust for these programmes would not have been felt and the project would have got sidelined.

4.3.3 Specific Objectives of the Programme

According to two of the experts the CWCR programmes aimed to provide enrichment to the student population and people in general too.

One of the experts gave a detailed idea about the objective. The telecast will aim to update, upgrade and enrich the quality of education. They will attempt to overcome the obsolescence of the syllabus and present the latest advances in the field. The programme will seek to arouse the interest of the viewers to what their appetites.

One of the experts has commented that enrichment can be in two ways: One, knowledge acquired in the subject area and

two, knowledge about various disciplines. The present CWCR programmes do not play this role. They fall between two stools.

The programmes' objective is enrichment, that means they want to make the students broaden the horizons of their knowledge, taking them away from the restricting syllabus. These programmes are the mode through which they can acquire information about a variety of subjects and thus stimulate their mental abilities without going through the trouble of visiting a library and gleaning more information.

One of the experts commented that the programmes do not serve the purpose of providing enrichment to the target audience. The reason for this may be the treatment of the content. The content may be too specialised or technical for a student from another discipline. So the student may not understand the information disseminated through the programme and thereby his knowledge about other disciplines does not get enriched. Sometimes the content is too general and the students may not gain more information beyond the syllabus so it is extremely essential to spell out the specific objectives of a programme and define its target audience. As target audience is not specified it probably becomes difficult to decide on the presentation of the content.

4.3.4 Opinions of the Experts with Regard to Presentation

The experts opinion regarding various aspects, related to presentation like content level, language are presented in this section.

A) Content Level

One of the experts commented that the content presentation was not liked/absorbed by the audience since the programmes are a non-formal mode of educating the subjects; the subject matter is decided according to personal taste and so viability is not given much thought.

The content was selected from the undergraduate level topics. But, according to one of the experts, the information presented was either too much or too less so either it posed a problem for understanding or created disinterest.

B) Language

Two of the experts remarked that the programmes are telecast in English and this does create some problems for understanding particularly the foreign programmes. One of the experts commented that it was ridiculous to have programmes only in English.

Another expert remarked that it was not possible to reach the rural target audience by telecasting programmes in English. This was probably one of the major factors affecting the viewing.

4.3.5 Some Observations of the Experts Regarding Utilisation

In this section the experts' comments about the utilisation have been presented.

One of the experts holds that the programmes seem to be produced in vacuum as they do not reach the target audience.

Another expert commented that although efforts were made to systematize viewing, it still remained low. However with Hindi telecast viewing would increase. There was a proposal to make it more syllabus oriented to increase utilisation.

One of the experts holds the view that the programmes are educational in nature. T.V. is seen as an entertainment medium and not an educational medium. If the city students are the target audience, then utilisation is to a small extent; as the students view only if it is related to their syllabus.

Two experts have given the percent of viewing as 9 per cent and 40 per cent that the utilisation of the programmes is not very encouraging. The programmes are not utilised to the extent expected by the pioneers of the programme. The reasons for this may be the lack of language comprehension timings of the telecast, lack of interest on the part of the students as the programmes are educational in nature.

The above data regarding the percentage of viewers does indicate that the utilisation is quite low and this needs to be looked into so that steps can be taken to increase the utilisation.

4.3.6 Observations of the Experts Regarding the CWCR Programmes as Regards Production Organisation, Attitude Towards the Programmes

In this section the opinions, observations of the experts regarding the production, organisation etc. have been presented.

A) Production

- * Since the programmes are on the National Network, they have a documentary approach.
- * Interdisciplinary approach is not adopted.
- * Lacunae exist in the programmes.
- * Only three productions can be undertaken per month if quality has to be maintained month if quality has to be maintained.

- * No uniformity in programme production.
- * Mediocrity is accepted in place of demotivation.
- * The system does not have enough openness to produce programmes effectively.
- * Students do not find relevance so even the best presentation will not work.
- * Foreign productions are better.
- * Producers are not interested in producing very high quality programmes.
- * One person handles all the jobs so it is not effective..
- * Initially producers were enthusiastic but need assessment research was not available, so the producers interest has waned off. So although importance of research is realised, there is no motivation to change.
- * Lack of originality among producers.
- * No change in presentation from initial productions.

B) Organisation of the Programmes

- * Earlier there was a mixing of different topics on the same day but later they tried to systematize it by fixing days for different subjects thereby segmenting its audience and accepting the fact that a student of a particular discipline would view programmes only in that subject.
- * Repeat telecast but different programmes in the two slots so that a student gets to see six different programme.

- * Proposal to make syllabus oriented programmes to improve utilisation.
- * Haphazard planning, this results in low quality of programmes.
- * Reliance on foreign programmes creates disinterest as students do not comprehend the programme and they lack relevance.
- * Transmission has not been looked into properly.
- * The CWCR programmes are considered of secondary importance.
- * Programme schedule is framed probably by original the little of the programme.
- * As the U.G.C. had a dearth of programmes it depended on documentaries from Films Division and foreign programmes. So there was no uniformity in the programmes and it lacked a scientific base. Hence a credo was framed which gave a direction to the programme and made a more logical presentation.

C) Training of Personnel

- * Most of the producers have had on the job training for production of CWCR programmes.
- * Problems are there with the experts involved in the programme as they mainly be less trained.
- * Producers are not capable as training is lacking.
- * Training helps in motivation or if motivated training helps in producing better programmes.

4.3.7 Academicians' Role in CWCR Programmes

In this section the media experts were asked to give their views about the attitude and the alternative taken by the academicians regarding these programmes.

The view of the experts are presented below:

- * Academicians are really interested and consider it a new way of communicating.
- * Content experts dictate the terms and producers take it easy so the quality is affected.
- * Academicians ignore these programmes. They go unnoticed. Since teachers are not interested they may be responsible for students not viewing.
- * Academicians show an apathy and ignorance about the programmes. They do not view and do not urge students to view. Most college teachers were passive and cynical and did not contribute.

4.3.8 Opinion about Role of CWCR Programmes in Education

The experts have commented on the role of CWCR programmes in education. These have been presented here. One of the experts remarked that the CWCR will not substitute the teaching in the colleges but will supplement teaching.

Another expert commented that CWCR is a complement or supplement to higher education.

Another expert responded that CWCR programmes can be used as a source of basic information, aided by visuals using a powerful medium like T.V.

The above opinions show that the programmes are not going to replace the teacher. The teaching is going to be conducted in the same way as earlier particularly as students are going to look for knowledge about their syllabus. Since these programmes are not syllabus oriented and are for general enrichment the programmes will act only as a supplement for college teaching.

The academicians should take more interest and see that the programmes can be utilised to the optimum.

4.3.9 Opinion about Video Festivals

The U.G.C. holds a video festival and invites the centres to participate in the festival where the best productions are awarded prizes.

The media experts were asked to comment about the video festival.

One of the experts commented that in the video festival, the jury is not selected on merit but depending upon their acquaintances and their schedule.

The awards are given without spelling out clearly the merits of the programmes hence there is a lot of discontentment.

Another expert remarked that the video festival had no communicational or educational value. It generated a peer group interaction and solidarity. It boosted the morale of people involved. Another expert commented that the video festival was a farce. The jury comprised of people from the EMRC and other centres.

4.3.10 Suggestions of the Media Experts for Improvement of the Programme

- * The programmes could be more useful if they were curriculum based.
- * Conduct workshops to sensitize people on impact of learning.
- * University has resource persons, the centres should get in touch and plan productions.
- * If U.G.C. programmes are privatised then programmes will not defeat the educational purpose. If commercial producers enter the field may be the technical quality will improve.
- * The programmes should provide in-depth knowledge. Programme should the the student help to get good marks, and should help them to get information about other disciplines.

- * Viewers should have option of the language of the telecast. Programmes should be in English, Hindi and regional language.
- * Target audience has to identified.
- * Right approach has to be adopted for production.
- * Interesting programmes for enrichment to be produced.
- * Better visuals are to be used.
- * Educational channel is established, then there will be flexibility of time for communication and respondents. There will be competition among other channels and they will help to increase the standards.
- * Freelancers to be encouraged to improve quality of production.

4.3.11 Interpretation of the Data Presented in the Previous Sections 4.3.1 to 4.3.10

In this section the data obtained from the experts has been interpreted and put below.

The experts' comments reveal that the programmes were not upto the mark as regards the quality. They were mediocre but such programmes were also telecast as there was a dearth of programmes in terms of number.

The programmes were not uniform in terms of the content level, the visual and audio quality etc.; this indicates, that the programmes are not scrutinized well before they are telecast.

The producers motivation and interest will determine the efficiency of the members of the production team and this in turn will affect the quality of the programmes. Since the producers lack motivation and interest so the quality of the programmes is affected.

The comments from the experts show that the programmes are not planned well and the transmission is not looked into properly. Since the programmes get cancelled without prior announcements it seems that the programmes are of secondary importance as compared to other entertainment programmes.

In the absence of proper organisation the utilization is low, particularly since foreign productions are telecast, which lack relevance for the students and so the students are not keen on viewing the programmes.

The schedule of the programme is arranged in such a way that there is a variety of subjects but this may create disinterest on the part of the students as generally students like to get information related to the subjects of their study. For the students to start viewing programmes of other disciplines, the programmes have to be interesting enough to merit their attention.

In the absence of any kind of framework the production team was in confusion regarding the manner in which to organise their productions for effective communication.

However, the Credo was framed a few years after the inception of the programmes and so the programmes were better organised.

The experts emphasized the need for training the producers as this would equip them with knowledge about latest trends or developments. Interaction with other producers would motivate them to produce programmes of better quality. Since the producers are not interested so naturally it affects the quality of the programmes and that in turn affects the utilisation.

The academicians involved in the programme are also not trained and this too creates problems.

The academicians show an apathy towards the programme. They do not consider the programmes very important and so do not motivate their students to view the programmes. The reason for this may be due to their hesitation to use the programmes in any way.

The academicians also do not participate in the production this may be because they do not know how they can be of help to the producers or else the centres too do not take the trouble of intimating the academicians about the programmes.

There may be some academicians who probably consider such programmes a threat and so don't like to make the students view the programmes.

The above responses do not give a favourable opinion of the video festival. The video festival did not seem to serve any purpose except for providing encouragement to the producers. This is very essential to motivate the producers. However, it should not only serve this purpose but should have more educational value so that the producers can evolve better programmes.

Responses of Experts from Education

4.4.0 Introduction

In studying the production and utilisation opinions from the experts of mass media and education were also sought as their comments would help in modifying the programmes.

The reactions regarding the various aspects of the programmes have been collated in the following sections.

4.4.1 Objective in Launching the CWCR Programme

The six experts from the field of education commented that the objective in launching the programmes was to see that the programmes reach large audiences through intelligent use of media. A need was felt to reach people living even in remote areas as the network of T.V. was expanding rapidly and make it easier for individuals to acquire information without visiting the libraries and poring over books.

Another expert responded that since the teaching or learning process is not upto the mark at the higher education upto the mark at the higher education level and there is a need to widen the horizons beyond the syllabi and also provide guidance to the students in their courses of study.

The CWCR programmes were launched by the U.G.C. to provide enrichment to the students pursuing their higher education. The programmes were to introduce systematic and scientific approach to teaching so as to equalize the opportunities for all the students academically.

According to one of the experts, the CWCR programmes would provide better instruction by engaging efficient teachers for the task.

4.4.2 Opinions With Regard to Certain Aspects of the Programme

In this section opinions of the experts regarding timings usefulness and content of the programme are presented.

A) Timings

All the experts commented that the timings of the telecast were inconvenient. One of the experts commented that since the timings were inconvenient the students did not find the time to view the programmes. Another expert responded that the timings of the telecast clashed with the college timings and so the students were unable to view the programmes.

B) Usefulness

The experts made more positive remarks about the usefulness of the programmes. The comments were related to the expectations from the CWCR programmes rather than the results that have accrued from the CWCR programmes.

One of the experts responded that students in bigger cities would benefit from the programmes as they would help them to improve their personality and also provide guidance in preparing for competitive examinations.

The expert also remarked that the programmes would be appreciated more by the students from urban areas. However another expert was skeptical about the utility of the programmes for students from rural areas due to their inability to comprehend the programmes.

One of the experts, a faculty member of the medical college remarked that medical students would benefit by viewing these programmes particularly the ones related to medicine as they would be able to observe the surgical operations quite closely which may not be possible in their regular course of study.

Another expert commented that the CWCR programmes would supplement the classroom teaching, clarify concepts and

expand the educational horizons of the students and thereby provide enrichment.

The teachers would also benefit from the programmes as they would be able to get tips on how to improve their teaching.

C) Content Level

All the six experts remarked that the content of the programmes is at the understanding level of the students. One of the experts commented that although the topics of the programme are related to specific subject areas, the treatment of the content is such that it can be comprehended by a layman.

However one of the experts expressed diffidence about the comprehension of the programmes by the rural students.

D) Opinion of the Experts with Regard to Syllabus Oriented or General Enrichment Programme

At present the CWCR programmes are of the general enrichment type. So the experts were asked to offer their comments on this aspect.

One of the experts responded that the programmes should be syllabus based. It would not be difficult to produce

syllabus based programmes as syllabus is almost the same all over the country. Some programmes covering the missing links could be produced.

Another expert recommended a combination of syllabus and general enrichment.

One of the experts remarked that the programme should be curriculum based but the presentation should not be restricted to the syllabus.

E) Presentation

In this section, the opinions of the six experts are collated.

- * The programmes are well produced but there is an over emphasis on production.
- * Technical subjects are given more emphasis but are made easy.
- * Less interaction among student/teacher.
- * Quality of foreign films is better.
- * Sometimes programmes are in the form of classroom lecture.
- * Quality in terms of visual and audio is good.
- * Even if it is chalk and talk it is an expert who gives a lecture all over the country, it would be extremely beneficial to the students.

- * Presentation is systematic and well made with good illustrations and visuals.
- * Conceptual clarity is more when visuals are used.
- * Interaction is used sometimes.
- * It creates a classroom climate and it is useful in education.
- * When foreign films are not dubbed, it creates difficulty.
- * Visuals are better than lecture.
- * Films have to be made relevant to the Indian situation and should be dubbed by an Indian.

F) Utilisation of the Programmes

The experts have given their opinions about the extent of utilisation.

- * Students do not view as they are only interested in the degree only 10 per cent may be viewing.
- * Genuine interest is lacking may be because of other channels.
- * Very few people see it out of interest.
- * People associated with academics probably view the programmes.
- * One of the experts commented that he was not aware of the extent of utilisation.
- * Students view at home if not in the colleges.

The experts also identified some of the reasons for the lack of utilisation.

- * Reason for the failure of mass media as people view T.V. as an entertainment medium and not an educational medium and hence don't like to get information through the T.V.
- * Another reason identified is the language; since the telecast is in English, the language impedes more number of students from viewing the programmes.
- * One of the experts commented that the post-graduate students of their department were not concerned and did not view the programmes. As the University provided instruction in Gujarati, their comprehension of English was limited and so they did not benefit from the programmes.
- * The programmes are not organised well. Episodes of a series are not telecast on successive days this leads to lack of continuity and viewers lose interest.

4.4.3 Target Audience

Regarding the target audience one of the respondents remarked that the target audience was not identified. Any individual interested in a discipline could view the programmes without having any difficulty in comprehending the programmes as the content does not involve many technicalities.

One of the experts commented that the producers were experts from the field of mass media and were not aware of the mental level and attitudes of the students and this created difficulty to identify the target audience for a programme.

4.4.4 Role of the CWCR Programme in the Process of Education

The experts were asked to comment upon the role the CWCR programmes can play in the process of education. One of the experts responded that in India the CWCR programmes will not replace the teacher but can be used as a supplement for teaching. Another expert opined that it could be an alternative to teaching, but at present it is a supplement to classroom teaching. One of the experts commented that it can be used as a teaching aid.

4.4.5 Remarks about the CWCR Programmes

The experts highlighted certain points about the CWCR programmes. These remarks are presented below.

- * Students are able to grasp better than teachers.
- * Experts should watch the CWCR programmes.
- * Audio-Visual quality of the programmes is good.
- * Technical subjects are made easy.
- * Programmes were good in terms of content, variety and systematic presentation.

- * Programmes are well made with good illustrations.
- * Impact of the programmes will be more only if the telecast is followed by conducting post-telecast activities.
- * No external evaluation is done.
- * Rural students may be unaware of the importance of these programmes.
- * Colleges have never been asked to participate in the programme.
- * Sometimes programmes are in the form of classroom lecture.
- * They lose interest because of lack of continuity as the viewers are not able to watch regularly.

4.4.6 Future of the Programmes

Three of the experts have predicted a bright future for these programmes. As the awareness about the programmes will increase the student population will start viewing the programmes and benefit from them. Gradually the potential of the medium will be realised and the programmes will be viewed. The CWCR programmes can act as an audio-visual journal so that people will get the knowledge about latest development in the simplest way, as viewing on T.V. will create better understanding.

4.4.7 Suggestions

The suggestions given by the experts have been written under various headings.

A) Presentation

- * Foreign programmes to be telecast overlooking the audio part, as visuals are there. -
- * Dubbing of the programmes can be done.
- * Reproduce foreign films with Indian context.
- * Private agencies should be allowed to produce to improve the presentation, and over all quality.
- * Psychologically it will help to spread the word that the CWCR programmes are given importance.
- * Subject matter should be brought out in the form of discussion.
- * Syllabus based programmes would be more interesting for the students.
- * More visuals should be used.
- * Programmes should be syllabus based and in the regional language.
- * After telecast there should be improvement

B) Orientation of the Presenters

- * Training is essential for people who are presenting the programmes.
- * It is necessary to orient the teachers for utilisation of the medium.

- * Training should be imparted in all aspects - technical and academics.
- * Presenters to be oriented for viewing the programmes.
- * Heads of the institutions followed by teachers are to be oriented, for utilisation.
- * Teachers should be trained in use of equipments so that there is no fear and hesitation to their use.
- * Administrators themselves should be exposed to audio-visual media so that they can encourage their teachers to do so.

C) Organisation of the Programmes

- * Programmes need to be organised in a better way.
- * The programmes should be organised so that interested students can view and credit should be given.
- * Custodian teachers to be appointed.
- * Some sort of student participation should be there, so that viewing will be increased if students are involved.
- * Academicians should be involved as it would be feasible, interesting and accepted well by the target audience.
- * U.G.C. should inform universities and find out experts and invite scripts. If this gap is bridged then participation will increase.
- * The telecasting of programmes should be planned well.

D) Publicity/Awareness of the Programme

- * More awareness needs to be created.
- * Advertisement about the programmes during the month should be given every month in a advance.
- * Publicity of the programme and awareness to be increased among the target audience.
- * Parents also to be oriented through newspapers and educational institutions.
- * Printed media to be used for creating awareness.

E) Separate Channel for Education

- * Separate channel for education is desirable, but it is not of any use if present equipments are not utilised.
- * Separate channel will help, in terms of quantity to arrange telecast according to the viewers convenience.
- * If there is a separate education channel round the clock then CWCR can be put to use.

4.4.8 Interpretation of the Data Obtained from the Experts from the Field of Education

- 1) The experts from the field of education clearly stated the objective of CWCR programme as being a means of extending the horizons of education by imparting information beyond the syllabus and availing of facilities of a medium like T.V. which makes it possible to bring an expert from any field within the reach of the common student.

- 2) The experts expressed dissatisfaction about the telecast timings as neither they nor the students were free to view the programmes so this resulted in very little utilisation.

Although the utilisation has been affected by the telecast timings, the experts have lauded the attempts made by U.G.C. in launching these programmes, as these programmes would be beneficial to the students if they viewed them, as they would be able to increase their awareness about various disciplines. In this context it is of prime importance that the college authorities take up the responsibility of arranging viewing, as not only the students but teachers would benefit from them. The teachers could gain information about the latest technology and methods of teaching which could be put to good use in classroom teaching.

- 3) As regards the opinion of the experts regarding the content of the programme to be syllabus based or general enrichment, the experts recommended a combination of syllabus and general enrichment. In opting for this combination, they expected that the programmes would gain more attention from the students and teachers as the students would be able to get information about topics which are related to their

syllabus and would help them in their examinations as the students prepare exam oriented. But by having general enrichment programmes too, the students who want to acquire knowledge about various disciplines and something beyond their syllabus are not ignored. In having a combination of syllabus and general enrichment more viewership is ensured as students who want to view syllabus based programmes are also interested and there is no danger of losing audience who want to assimilate information which is not restricted only to the syllabus.

- 4) The comments offered by the experts regarding presentation reveal that the quality of the programmes is good but the programmes can be improved upon by incorporating more visuals and deviating from the classroom lecture format. The remark about avoiding one way communication and introducing more interaction between the students and teachers leads to the conclusion that at present the potential of the medium is not utilised to its maximum extent. By incorporating the modifications given by the experts, the presentation can be improved upon thereby increasing the utilisation.

- 5) The comments about the utilisation reveal that it is to a very low extent. The reasons identified were the language and attitude of people viewing T.V. as an entertainment media.

Since many universities in the state carry out instruction in Gujarati it creates a difficulty for students to understand English and so they may find the programmes boring and uninteresting as they do not comprehend the programmes. But with lot of visuals and a little help from the teachers they can overcome the language barrier.

The experts have identified that students view T.V. as an entertainment medium so that may be affecting the viewership as they do not consider a medium like television capable of communicating or imparting information.

The experts have not identified the awareness about the programmes or the role a teacher can play in increasing utilisation. Although some of these experts are associated with educational institutions even then students are not viewing the programmes. The reason may be that the teachers are too busy completing their syllabus and CWCR programmes assume secondary

importance. Another reason may be that the students being examination-oriented this attitude may also prevent the teachers from initiating such activities. The irrelevance of the programmes to the students may be one of the reasons for disinterest on their part.

6) The responses of the experts show that the target audience is not very clear to an individual who is viewing the programme. A person viewing a programme with a casual interest may find a programme too specific or too technical so it may be beyond his level of understanding and thus create disinterest. Whereas an individual wanting to acquire detailed information may find the programmes too superficial and lacking in depth and thus not really contributing to his knowledge. So the viewer may lose interest in the programme.

7) As regards the role of CWCR in the process of education, the experts unanimously agreed that the programmes can act as a supplement to the instruction in the colleges but cannot replace the teacher.

The students are still relying on the teacher to guide them in their studies so interpersonal communication is extremely important for them but instruction through

television means that the interpersonal communication is absent. Moreover the CWCR programmes are general enrichment and not direct teaching programmes, hence they can act as a supplement to teaching.

But as distance education is gradually gaining momentum and spreading its roots, the CWCR may play a different role in the future.

Many of the experts offered suggestions particularly with regard to the presentation. These suggestions, if incorporated may go a long way in ensuring the sustained interest of the viewers as the students will realise the relevance and find the programmes motivating. But this calls for a slick presentation. For this the personnel involved in production should possess a high degree of motivation and should be well trained so that they can carry out their tasks efficiently and produce good programmes.

Awareness about the programmes was found to be lacking and so there was a recommendation to increase the publicity. In doing so, the utilization would improve and so all the resources that go into the production do not remain unutilized or underutilized.

The CWCR programmes are often cancelled to fit in other programmes, so these programmes are given shoddy treatment. This would dampen the interest of the viewer as he may lose the continuity if he is following a particular series and the time when it is telecast may not be convenient so he may miss the programme. But if a separate channel for education is initiated it would help to overcome this difficulty and would also take care of the inconvenient timings.

III. Analysis and Interpretation
(Objective - III - Enrichment Aspect)

4.5.0 Introduction

The Objective III of the study is to examine whether the objective of CWCR programmes, i.e. to provide enrichment, is being achieved.

This is an important objective as it is not enough that students view the programmes passively without assimilating information disseminated through the programmes. Moreover the programme is expected to arouse the curiosity of the viewers and motivate them to enhance the awareness.

This would be possible if the viewers would read books on the topic or hold discussions with teachers, parents seniors, classmates or siblings in the family.

The investigator tried to obtain information about how the students were enriching their knowledge after viewing CWCR programmes.

4.5.1 Post-Telecast Activities

The following Table - 4.61-A gives details about the students who were reading books after viewing the programmes.

Table - 4.61-A

	P	T	S
<u>Reading of books by students</u>			
Yes	1	1	7
No	1	2	29

The table - 4.61-B gives information about discussion of programmes by students and the people with whom they discuss.

Table - 4.61-B

	P	T	S
<u>Discussion</u>			
Yes	1	3	52
No	1	1	57

The Tables - 4.61-A, B and C indicate that the number of students who read books after viewing or held discussions after telecast were very few, they were only 34.9%.

Table - 4.61-C

Personnel With Whom Students Held Discussions

	P	T	S
Teachers	1	1	7
Classmates/friends	1	2	13
Siblings	-	-	-
Parents/elders	-	-	5
Teachers/parents	-	-	11
A & B	-	1	10
A & C	-	-	6

This shows that most of the students are just passive viewers and are not really motivated to enrich their knowledge further. It may also be possible that the presentation of the programme may be dull or boring or may be above their level of understanding and hence may not create much interest to merit a discussion.

Since the colleges had not made arrangements for viewing the students did not realise the importance of the programmes and manner in which it would be beneficial to them. Since students and teachers are more concerned with the completion of the syllabus the teachers and students do not get the time or are not inclined to discuss about the programme.

As the viewership is less, interested students may not be able to have discussions with others who may be viewing the programmes.

The students who view the programmes regularly are very few in number so it is very difficult to ascertain regarding the realisation of the objective of providing enrichment to the students.

However, outcome of the research efforts pertaining to Objective - III have got reflected in conclusions, implications and suggestions for further research.