

TRAINING MODULE ON MEDIA EDUCATION.

The Media Advocacy Group has been involved in media education over the last two years with consumers – school and college students, housewives and working women. The focus has been of demystifying the medium (i.e. Television) and imparting skills on deconstruction of images.

The following curriculum was used for one-day workshops with different segments of viewers. It included exercises on relating media to their lives, deconstruction of advertisements and soaps; media laws and presentations on their various aspects of mediums by resource persons or using media kits.

UNDERSTANDING THE MEDIUM

[Annexure A]

Viewing Technology from day-to-day Aspects: An Exercise.

This preliminary exercise is meant for breaking ice with the participants and look at the medium closely. Small groups of participants interact to fill in the questionnaire and then make

group presentations followed by discussions on broad viewing trend. It also helps them understand how closely linked their lives are with the medium.

MILESTONES OF INDIAN TELEVISION

[Annexure B].

This session focuses on history of television in the country and its evolution over the years in terms of technology and software.

CHANNEL MANAGEMENT

[Annexure C].

In this section, the resources person talks about the different players in the media for channel managers, media planners (in ad agencies), scriptwriters to researchers and viewers. A kit on television industry is used for the purpose. (Video kit enclosed).

GROUP EXERCISE

[Annexure D]

*Deconstruction of an advertisement,
Deconstruction of Soaps.*

The group is shown advertisements and clips from soaps relevant to them, (For school and college groups, advertisements targeting young people like Cadbury, Pepsi, Hero cycles etc, are shown. For women ads of Washing machines, pressure cookers, detergents are shown, Similarly clips from soaps take up issues relevant to the group. E.g., in a discussion with the community health workers, clips on health issues like abortion are considered.) There are some sample exercises on advertisements for students.

A frame-by-frame deconstruction is done by the participants. The story line, ambience, dialogues, characters, background music are discussed in detail.

REDRESSAL FORUMS

[Annexure E]

An important component of media education workshop is imparting knowledge on the existing media laws and forum for redressal. Notes on the Indian Mass Media Laws; the Indecent Representation of Women [Prohibition] Act, 1986; Code of Commercial Advertising on Doordarshan; The Code for Self-Regulation in Advertising of the Advertising Standards Council of India are part of the participants` kit.

PLANNING FUTURE ACTIVITIES

The last session involves the feedback of the participants and planning future activities with the group, this ranges from writing daily diaries on television programmes to coordinating activities for the group at the community level

THE PARTICIPANTS`KIT INCLUDED REPORTS OF THE MEDIA ADVOCACY GROUP

 *People`s Perceptions: Obscenity and Violence on the Small Screen.*

 *Women and Men in News and Current Affairs Programmes.*

 *Gender Differences in Employment Patterns of Doordarshan and All India Radio.*

Besides these, the MAG has developed media kits on the following.

 *Understanding soaps, Part I and Part II*

 *Advertisements*

EXERCISE

From 1982 to 1996

PARTICIPANT'S NAME:

ADDRESS:

VIEWING TECHNOLOGY FROM A DAY TO DAY PERSPECTIVE;

CHECK OUT THE FOLLOWING ABOUT THREE KEY PERIODS;

1982 – HUM LOG STARTED, COLOUR TRANSMISSION BEGAN

1988 – TWO EPICS WERE TELECAST

1992 – ENTRY OF SATELLITE CHANNELS

1. WHAT KIND OF GADGETS DID YOU POSSESS

	1982	1988	1992
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a) T. V - COLOUR/ BLACK AND WHITE

b) V.C.R/V.C.P.

c) TWO-IN-ONE/STEREO

2. HOW OLD WERE YOU?

3. HOW MUCH TV DID YOU WATCH AT A TIME?

IN HOURS PER DAY

A] 1 HOUR

B] 2 TO 3 HOURS

C] MORE THAN THREE HOURS

4. WHO DID YOU WATCH WITH?

a) PARENTS – FATHER/ MOTHER

b) SIBLINGS – BROTHER/ SISTER

c) SPOUSE – HUSBAND/WIFE

d) IN—LAWS

e) FRIENDS

f) ANY OTHERS

5. NAME ONE SOURCE OF ENTERTAINMENT, OTHER THAN TV

A. CINEMA

B. THEATRE

C. MUSIC/DANCE PERFORMANCE

D. ANY OTHER

E. NONE

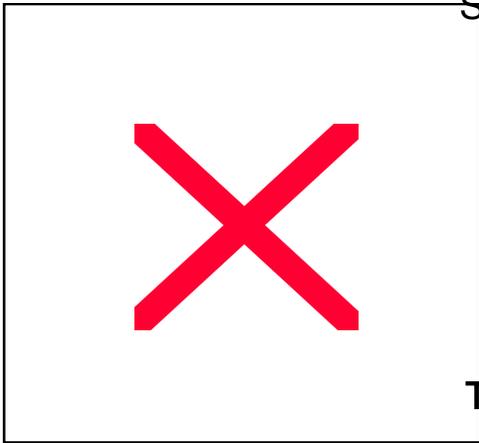
6. DO YOU RECOLLECT ANY MAJOR EVENT THAT OCCURRED IN PERSONAL OR PUBLIC LIFE AROUND THAT PERIOD? E.G., CLEARED A BOARD EXAM, GOT THE FIRST JOB. JOINED A NEW SCHOOL, SHIFTED PLACES, RESERVE BANK CLEARANCES BECAME EASIER FOR STUDYING ABROAD ETC.

MILESTONES IN INDIAN TELEVISION

Television began in India in 1959. In the beginning the experiment was limited to one hour twice a week. Its audience was limited to Delhi. This transmission continued for 12 years until 1972 when the second TV centre was set up in Bombay.

TELEVISION AS AN INSTRUMENT OF SOCIAL CHANGE

SCHOOL TELEVISION



Doordarshan was primarily regarded as an instrument of social change and hence the initiatives undertaken by Doordarshan was reflective of this. India's first School Television (STV) was launched in October

1961. Lessons were based on the school curriculum which benefited 12,000 students. Today this figure stands at 3,00,000 students for the city of Delhi alone.

PRIMARY SCHOOL SERVICE

Another of these attempts was the primary school service that was commissioned at Delhi in March 1975, for the institutions run by the Delhi Municipal Corporation. These programmes were aimed at providing some "fresh air" in the crowded classrooms.

KRISHI DARSHAN

In an attempt to familiarise the rural viewers with the latest technological innovations on the agricultural front a special service was launched called the Krishi Darshan from Delhi in January 1967.

INCEPTION OF DOORDARSHAN

In 1976, Doordarshan separated from All India Radio and became a separate body with its own Director General.

SITE EXPERIMENT

The earlier dull phase of Doordarshan had one bright spot which was the Satellite Instructional Television Experiment (SITE) in 1975-76. It covered over 2,400 villages across six different states. The experiment demonstrated very clearly that audio in two languages with the same set of visuals could be telecast helping the user state to choose either. This experiment found response amongst the visual dominated shows like the documentaries.

INSAT PROJECT

Following the success of the SITE experiment a multi purpose satellite communication project was launched called INSAT. The utilisation of the INSAT was to serve the rural and tribal segments.

NATIONAL NETWORK

In 1982 the national network originated from Delhi and was transmitted by all relay transmitters. The programmes presented a variety of programmes on India's cultural heritage with a national perspective.

COLOUR TRANSMISSION

On August 15, 1982 the address of the then PM Indira Gandhi was relayed over the network in colour and became the first colour live transmission.

MICRO WAVE LINKS FOR TV TRANSMISSION

The Asian Games in 1982, in Delhi was the first time that the microwave link was used to carry picture to distant corners of India and give direct telecasts, daily highlights both within the country and also to many other nations also.

ONE TRANSMITTER A DAY

In 1984 an operation called the one transmitter a day was launched owing to which the expansion programme of Doordarshan acquired unprecedented speed. Hence in March 1984 there were a total of 46 transmitters which rose to 172 by March 1985. By 1993 this figure went up to 553. Along with the number of transmitters the population coverage also went up

from 30% in 1983 to 84% in 1993. When choosing areas for the installation of transmitters care was taken to give preference to rural and tribal areas.

FIRST CHANNEL TWO OF DOORDARSHAN

Coinciding with the Silver Jubilee celebrations of Television in India, Doordarshan launched its first channel-II at Delhi on September 19, 1984. This was followed by the channel-II for Bombay, Calcutta and Madras.

MORNING TRANSMISSION

In February 1987, Doordarshan introduced the Morning transmission with a two hour telecast.

AFTERNOON TRANSMISSION

In January 1989, the Afternoon transmission was launched by Doordarshan. The main audience that was targeted for this transmission were the housewives and children. Hence the programmes that were shown were also in keeping with this target audience.

THREE TIER TELEVISION SCHEME

In 1987, a major scheme was introduced in the functioning of the Doordarshan which was providing three tiers of television namely the national, regional and local services. It allowed for the linking

of all transmitters in a particular state with the primary transmission, in the regional language originating from its capital centre.

With the end of the twentieth century, the battle for the skies has taken a more strident note. The monopoly of Doordarshan has been threatened like never before, with the entry of foreign networks into India. Further more, its own base has been threatened by the launching of a Hindi channel aimed at the Hindi speaking audience. To prevent the erosion of its base DD introduced the privatisation of the software being beamed on the network. The Channel Two of Delhi, Bombay, Madras and Calcutta was handed over to the private producers to fill the airtime with their productions.



ADVERTISING ON DOORDARSHAN

Doordarshan, like its counterpart the AIR, has been a slow starter in commercialising its programmes. Starting with mere static ad spots, Doordarshan moved on to sponsored shows in 1984. In these programmes, producers or sponsors invest the production cost and get in lieu thereof some free commercial time for the telecast of their clients' ad messages.

These programmes now include soap operas, prime time serials, telefilms, documentaries, sports programmes and the like. But considering the social implications of the intrusion of commercial interests in TV programmes, Doordarshan decided that not more

than 10% of the transmission time be allotted to commercials on television.

STATUTES AND OFFICIAL POLICIES

CHANDA COMMITTEE REPORT

The Chanda Committee was set up in 1966, to look into the operations of various media units under the Ministry of Information and Broadcasting. It suggested some institutional change to liberate AIR from the strict procedures laid down by the Government. It recommended two separate corporations should be created with its own method of regulation and recruitment of people for the Radio and Television.

P.C JOSHI REPORT

This committee gave its report in 1982 on the software for Doordarshan. It recommended: -

-  Decentralising software. Making software in a language that was understood by people to ensure their participation.
-  Software should be marketed irrespective of the ability to pay.
-  Procure the latest technology for its programmes.
-  Software production capabilities should be created and strengthened outside the framework of Doordarshan.

PRASAR BHARATI BILL

In September 1990, the Indian Parliament gave its permission to a bill granting autonomy for Radio and Television. This bill called the "Prasar Bharati Bill" envisaged setting up of an autonomous broadcasting corporation for radio and television. The body would function as a fully autonomous body which would have a high degree of credibility and would function in a democratic manner. But so far both AIR and Doordarshan continue to be under the state control.

The Prasar Bharati Bill provided for the constitution of

-  Prasar Bharati Board: having a part time chairman, three full time members as executive, finance, personnel elected from the staff, six part time members from among eminent members
-  Parliamentary Committee: consisting of 22 Members of Parliament
-  Broadcasting council: Having a dozen members, including four members of Parliament which would act as a complaint board.

SUPREME COURT RULING ON AIRWAVES

The judgement by the Supreme Court on Airwaves, 1995 laid down that the broadcast media should be under the control of public which is to be differentiated from government, and it should be

operated by a statutory corporation which would be a composed in a manner that ensures impartial flow of information to the viewer. Thus it laid down the criteria for the creation of an independent body.

HISTORY OF DOORDARSHAN PROGRAMMING

⌘ SOAP OPERA

The format of the soap opera has been taken on from the radio as it existed in the 1930's in USA. As it gained popularity it was adopted by the television around 1947. The classic example of a soap that is of importance was "the Guiding Light" which started in 1937 and continued for decades till around 1956 and was one of the highest rated shows all through.

⌘ WHAT IS A SOAP OPERA

Soap opera was so called because most of the sponsors wanted to advertise, through these daytime episodes, detergents for housewives. The word opera was given keeping in view the sober and serious nature of the episodes rather than comedies or parodies. It was more of a mock serious presentation.

In India, "Hum Log" may be considered to be the first television show that came nearest to the soap opera type format.

Introduced in 1985, Hum Log had about 156 episodes. Doordarshan in collaboration with a private agency Time and Space Video aired this soap twice a week. The instant popularity of this programme was largely due to two factors. The characters could be identified by most of us, and the twists and turns punctuating the lives of the characters reflected the experiences of many a viewer.

The Mexican experiment of “Come with Me” and “Come Along with Me” telecast in the late seventies influenced the introduction of the soap opera in India. The idea was to use the traditional form of the soap opera to sell social messages. Thus the series “Come Along With Me” was directed towards motivating people to adopt family planning methods. It is claimed that after the serial began to be aired over 5 lakh people visited family planning clinics and the national Family Planning Board received nearly 500 calls in a month for information.

In that context “Hum Log” offered many a contradiction and divergence. But it did set a base for the soap opera to assert itself for an identity in India.

Around the time of “Hum Log” came another soap, a comedy called “Yeh Jo Hai Zindagi” which rivaled “Hum Log” in terms of its popularity. It entranced the viewers for over a year with the antics of the characters. Technically it was nearer to a sitcom serial than a soap opera. In fact most of the serials that followed these initial two suffered by comparison because the sober ones

were compared with “Hum Log” and the light hearted ones with “Yeh Jo Hai Zindagi”. Together these two soaps made a substantial contribution to Doordarshan's software variety in those initial years.

Another popular soap opera that came on the television was “Khandaan” which was compared to the internationally renowned American soap, “Dynasty”. This was another type of soap in that it reflected the day to day life of people who were far removed from the lives of a vast majority of the viewers - intrigues, conspiracies and rivalries intervening the smooth life of the high class business people. Therein lay its popularity for the viewers. The viewers who belonged to the upper strata found a reflection of their lifestyles for the first time in the soap. Another first about this soap was the concept of extra marital affairs or the abnormal man-woman relations. This did not go down well with a traditionally conservative audience.

The first attempt at a true soap opera was made with the airing of “Buniyad”. It ran into 104 episodes and was woven around the story of a family in the pre-partition days. It found instant recognition amongst the masses not only those who had witnessed the holocaust but also with those who were born in the post independence era.

The growth of soaps is incomplete without a mention of “Humrahi” conceived and designed as a purposive serial to emphasise the status of women in India, their problems ranging

from early marriage to higher education. It was the success story of social communication sugar coating the harsher realities of life especially those of the women folk.

The period from “Hum Log” to “Humrahi” has been an eventful journey for the soap format in India, though predominantly inconsistent. One of the major reasons for this was that DD being single channel could give very limited time for countrywide telecast of this nature. Secondly, two epics were aired on the television for a period of over two years namely - Ramayan and Mahabharata. This was followed by Tipu Sultan and Chanakya. These long sagas did not encourage the advent of soaps on an uni-channel at that time.

✧ COMEDIES

With the introduction of sponsored shows by Doordarshan got an unusual fillip. “Yeh Jo Hai Zindagi” set the scene for the onset of sitcoms. There were attempts at comedy after “Yeh Jo Hai Zindagi” like “Ados Pados” (on the travails of a neighborhood), “Idhar Udhar” (two young girls living in a PG accommodation), “Mr. and Mrs.” (role reversal with a working woman and house husband), “Mr. Yogi” (A young man returned from USA searching for a bride) and many others.

THE ERA OF OPEN SKIES

Till a few years ago, viewers in India were staved of variety in the programmes. Virtually condemned to the have-it or leave-it syndrome for long, the viewer can now fiddle with the knob for a fare of his own choice across the seas. Apart from the metro towns the country had only one channel for all the viewers before the entry of the satellite era. However with the entry of the foreign channels into India has created new levels of competition. The multiplicity of channels has put India on the threshold of a 24-hour television service.

The competition was expected to generate innovative software. But this did not happen. A close look at the transmissions reveals that all the competitors are pursuing the same strategy namely - to build up their software mostly around feature films and film based programmes, already produced and readily available serials and repeats.

χ STAR TV

STAR TV enjoys a distinct advantage over DD in that it can pick amongst the latest or more popular soaps for airing unlike its Indian counterpart which has to rely on the acquisitions from NRIs and NFDC. Hence in case of foreign soaps STAR TV has greater popularity with soaps like Remington Steele, Bold and the Beautiful, Santa Barbara, Wonder Years and renowned talk shows like Oprah Winfrey and Donahue. Whereas DD has had to settle for soaps that were not so popular or had become outdated.

❧ ZEE TV

Zee TV was an attempt to target the large segment of Hindi viewers for whom the STAR TV programmes held no attraction. At first the programmes shown were repeats of the serials telecast on DD. Consequently Zee began many programmes that were either serials or then game shows, talk shows, crime serials, adults programmes and sports programmes. Zee was responsible for pioneering a bilingual news bulletin, the main attraction of which was the easy style of delivery by the newsreaders and the dominant use of visuals.

❧ CHANNEL V

Another channel that was path breaking in the Indian set up was “Channel V”. Apart from introducing the Indian teenagers to foot tapping numbers from the West, the channel succeeded in giving exposure to upcoming Indian artistes.

REYNOLDS ADVERTISEMENT

EXERCISE PLEASE TICK THE BOX OF YOUR CHOICE

TARGET GROUP

- A.) MALE
- B.) FEMALE
- C.) YOUNG COUPLE
- D.) ELDERLY COUPLE

RELATIONSHIP

- A.) EQUAL
- B.) UNEQUAL
- C.) FRIENDLY
- D.) HIERARCHICAL
- E.) BALANCED

IMAGE OF THE GIRL

- A.) BOLD
- B.) STRONG
- C.) ASSERTIVE
- D.) INDEPENDENT
- E.) SUBMISSIVE
- F.) SUBORDINATE
- G.) PASSIVE
- H.) ANY OTHER (SPECIFY)

IMAGE OF THE BOY

- A.) GENTLE

- B.) UNDERSTANDING
- C.) COOPERATIVE
- D.) AUTHORITATIVE
- E.) DOMINATING
- F.) AGGRESSIVE
- G.) ANY OTHERS (SPECIFY)

HOW DO THE TWO CHARACTERS IN THE
ADVERTISEMENT RELATE TO EACH OTHER?

HERO CYCLE ADVERTISEMENT

*"THE HERO CYCLE FOR THE NEXT GENERATION,
COLOURED BIKE,... WITH GLAMOUR, STYLE, POWER AND
DEFIANCE.... THE NEW BIKE OF THE NEXT GENERATION"*

EXERCISE

PLEASE TICK THE BOX OF YOUR CHOICE

TARGET GROUP

- A.) 5 – 10 YEARS
- B.) 10 – 15 YEARS
- C.) 15 – 20 YEARS
- D.) 20 – 25 YEARS
- E.) 25 – 30 YEARS

CLASS

- A.) ELITE
- B.) UPPER MIDDLE
- C.) MIDDLE
- D.) POOR

CLOTHING

- A.) INDIAN TRADITIONAL
- B.) INDIAN CASUAL
- C.) WESTERN TRADITIONAL
- D.) WESTERN CASUAL

DEPICTION OF THE TEENAGERS IN THE ADVERTISEMENTS

- A.) REBELLIOUS
- B.) BOLD
- C.) DEFIANT
- D.) STREET SMART
- E.) GLAMOUROUS
- F.) DOCILE
- G.) INACTIVE
- H.) PASSIVE

MATCH THE FOLLOWING EXPRESSIONS FROM THE ADVERTISEMENT

LANGUAGE

SEX (M/F)

- A.) DEFIANCE
- B.) BOLD
- C.) STYLE
- D.) COLOUR
- E.) POWER

MATCH THE FOLLOWING IMAGES FROM THE ADVERTISEMENT

BODY MOVEMENT

SEX (M/F)

- A.) FLEXING MUSCLES
- B.) WRIGGLING HIPS
- C.) DISPLAY OF THE TATTOO
- D.) SWIRLING OF THE LOWER PORTION OF THE BODY

ANALYSIS OF A PROMO

CHARACTERISTICS

1. POLITICS
2. VIOLENCE
3. SEXUAL HARRASMENT
4. RELATIONSHIP WITH TEACHER
5. RELATIONSHIP AMONG BOYS AND GIRLS
6. STUDY PATTERNS

DESCRIBE THE IMAGES AS SHOWN IN THE PROMO,
FRAME BY FRAME?

A BRIEF NOTE ON INDIAN MASS MEDIA LAWS

A HISTORICAL PERSPECTIVE

Mass media in India have a long history and are deeply rooted in the country's colonial experience under British rule. The earliest regulatory measures can be traced back to 1799 when these measures introduced for the first time the concept of statutory editorial responsibility for the contents of a newspaper, and appeared shortly after the first Indian newspaper in English came to be published from Calcutta.

With the grant of independence on 15 August, 1947, the country's new leaders had to urgently address themselves to the question of what form freedom of speech and expression should take in the new Constitution that was being drafted.

Given the colonial experience, they naturally attached seminal importance to this freedom and to ensure, as best legal provisions could ensure that it remained one of the cornerstones of Indian democracy, they decided to include an article in the bill of rights (the legally - enforceable chapter on Fundamental Rights) which guaranteed freedom of speech and expression, subject only to certain narrow and clearly defined restrictions in the public interest.

The philosophy behind the approach is best expressed in the following words of Jawaharlal Nehru, India's first Prime Minister: "I would rather have a completely free press with all the dangers involved in the wrong use of that freedom than a suppressed or regulated press".

A SOCIO/ POLITICAL/ ECONOMIC CONTEXT OF THE LEGAL PROCESS

India is a republic whose polity is based on the Westminster model of parliamentary democracy. It has a written constitution which elaborately defines the relations between the 25 states and seven Union Territories that together make up the country.

Despite sharp cultural, linguistic, ethnic, racial and economic differences among the population, India has had a remarkable record of political stability, with the constitutional guarantee of freedom and the rule of law being some redeemed in substantial measure. In a subcontinent which has seen some violent coups and recurrent political upheavals, Indian democracy stands out as a singularly vibrant and stabilizing force.

The legal process, inherited from the British, has been instrumental in the development of public policy in India. Occupying co-equal position alongside the legislature and the executive, the judiciary has been charged with the crucial task of ensuring that all laws - and the actions taken under them - conform to the basic constitutional mandate. A well- defined hierarchy of courts has been created and access to it guaranteed to every person in the land.

Despite a mounting workload and increasing governmental interference in their working, courts in India have fearlessly held

the scales even between the citizen and the state, often going so far as to strike down legislation or administrative action that fall foul of constitutional provisions. Many of such cases have involved freedom of speech and expression.

A CONSTITUTIONAL PROVISIONS

1. Freedom of Speech and Expression

Article 19 (1) (a) of the Constitution of India guarantees the right to freedom of speech and expression to all citizens. This right is however, qualified by Article 19 (2) which allows the imposition of reasonable restrictions by the State.

2. Freedom to carry on the occupation of a journalist.

Article 19 (1) (g) of the Constitution guarantees to every citizen the right to practice any profession, or to carry on any occupation, trade or business. The right is, however, qualified by Article 19 (6) which allows the imposition by the State of reasonable restrictions.

3. Restriction on Freedom of Expression and other fundamental rights during martial law.

Article 34 of the Constitution permits the restriction of all fundamental rights during martial law.

4. Freedom to publish proceedings in and reports, etc. of Parliament and the State Legislatures.

Articles 105 (2) and 194 (2) of the Constitution allow the publication by any person of any report, paper or proceedings of

Parliament and the State legislatures under the authority of those bodies.

5. Jurisdiction of Central and State Governments in matters concerning the print medium.

Part X1 of the Constitution (Arts. 245-55) read with the Seventh Schedule describes the distribution of powers between the Union and Schedule describes the distribution of powers between the Union and State governments under the federal set - up in India. Both the State governments have competence to legislate upon matters concerning newspapers, books and printing presses.

6. Restrictions on freedom of expression and other fundamental rights during a state of emergency.

Part XVIII (Arts. 352-600) of the Constitution allows the imposition of restrictions on all fundamental rights, including suspension of the rights conferred by Article 19, whenever a state of emergency is proclaimed.

PRINT MEDIA

REGULATION OF THE PRESS

PUBLIC MORALS AND PUBLIC POLICY

1. Prevention of dissemination/ transmission of obscene matter.
Section 292 and 293 of the Indian Penal Code, 1860, prohibit the section dissemination of any obscene matter, while the Indian Post Office Act, 1898, imposes a similar prohibition on the transmission of obscene matter through the post. The Customs Act, 1962, allows the detention and seizure of any obscene matter sought to be imported into India.

2. Prevention of Dissemination of publications harmful to young persons.

The Young Persons (Harmful Publications) Act, 1956, prohibits the dissemination of publications deemed to be harmful to persons under the age of twenty years.

3. Restrictions on representation of women in the news media.

The Indecent Representation Of Women (Prohibition) Act, 1986, forbids the depiction of women in an indecent or derogatory manner in the mass media.

4. Restrictions on publications of particulars about children involved in certain proceedings.

The Children Act, 1960, prohibits the disclosure of the name, address and other particulars of any child involved in certain proceedings.

The Indian Penal Code, 1860, has three major provisions:

Section 292 lays down that the production, possession, sale, hiring, distribution, public exhibition or circulation of any obscene object by any person is an offence punishable on first conviction with imprisonment for up to two years and with fine of up to two thousand rupees, and for a second or subsequent conviction with imprisonment for up to five years and with a fine up to five thousand rupees.

The Section defines an "obscene object" widely enough to include a book, pamphlet, paper, writing, drawing, painting, representation, figure or any other object which has a tendency to deprave and corrupt persons who are likely to read, see or hear the matter contained or embodied in it, under the relevant circumstances.

The Section also makes the import, export or conveyance of obscene objects for the above mentioned purposes, as well as participation in or the receipt of profit from, any business which deals in such objects, an offence attracting the same punishment.

A supplementary provision, **Section 293**, makes the sale, hiring, distribution, exhibition or circulation of obscene objects to any person under the age of twenty years an offence.

Even an offer or attempt to commit to commit any of the said acts would be punishable under this Section with imprisonment for up to three years and fine of up to two thousand rupees for the first conviction and imprisonment for upto seven years and fine upto Five thousand rupees for each subsequent conviction.

The **Indecent Representation Of Women (Prohibition) Act, 1986**, imposes restrictions on the representation of women in advertisements, writings, paintings, figures etc.

The Act defines "indecent representation of women" as the depiction in any manner of the figure of a woman, her form or body or any part thereof in such a way as to have the effect of being indecent, or derogatory to, or denigrating women, or is likely to deprave, corrupt or injure the public morality or morals.

Under the Act, it is an offence to depict a woman in an indecent manner in a manner that is derogatory to women as a class.

However, any publication which is justified as being for the public good on the ground that it is in the interest of science, literature, art, or learning or which is used for religious purposes, is exempted under this Act.

The offence is punishable on first conviction with imprisonment for up to two years and a fine extending to two thousand rupees. A second or subsequent conviction would attract a minimum punishment of imprisonment for six months (extendable to five years) together with a minimum fine of ten thousand rupees (extendable to a hundred thousand rupees).

PERSONAL PRIVACY

Although there is no statutory enactment expressly guaranteeing a general right to privacy to the Indian citizen, elements of this right as traditionally contained in the common law are recognised by courts in India.

In addition, at least two pieces of legislation recognises this right viz. the Children Act, 1960, which prohibits the publication of names and other particulars of children involved in proceedings under the Act, and the Hindu Marriage act, 1955, which imposes similar restrictions on publication of reports concerning proceedings under the Act.

The Code of Criminal Procedure, 1973, also permits restrictions to be imposed on the publication of reports concerning certain proceedings, e.g. rape trials.

The Young Persons (Harmful Publication) Act, 1956, imposes certain restrictions on the Press on the grounds of public policy.

Under this Act, it is an offence to print, publish, sell, hire, distribute, publicly exhibit or circulate any book, magazine, pamphlet, leaflet, newspaper or other publication portraying the commission of offences, acts of violence or cruelty or incidents of a repulsive nature in such a way as to corrupt a young person, i.e. a person under the age of twenty years, whether by inciting or encouraging him to commit offences or acts of violence or cruelty or in any other manner. Conviction for this offence can attract a penalty of imprisonment for up to six months, or a fine or both.

BROADCAST MEDIA

(RADIO AND TELEVISION)

GENERAL LIMITATIONS ON MESSAGE / CONTENT

The provisions of Law imposing general limitations on message content in the Print Medium apply mutatis mutandis to the broadcast media.

SPECIFIC PROVISIONS

1. The Broadcasting Code

This code, adopted by the Fourth Asian Broadcasters' Conference in 1962, is a general document listing certain cardinal principles to be followed by the electronic media. These include:

- To ensure the objective presentation of news and fair and unbiased comment;
- To promote the advancement of education and culture;
- To raise and maintain high standards of decency and decorum in all programmes;
- To provide programmes for the young which, by variety and content, will inculcate the principles of good citizenship;

- To promote communal harmony, religious tolerance and international understanding;
- To treat controversial public issues in an impartial and dispassionate manner;
- To respect human rights and dignity.

2. All India Radio Code For Commercial Advertising

This code, originally also covering advertising on television, lays down standards of conduct for advertising on Indian radio.

Besides other provisions, the General Rules of Conduct in Advertising states that advertisements should conform to the laws of the country and should not offend against morality, decency and religious susceptibilities of the people.

3. Code Of Commercial Advertising on Doordarshan

This Code, published in 11986, lays down standards of conduct for advertisers on Indian Television.

Among other provisions, the Code safeguards the interests of women by not permitting any "depiction which violates the constitutional guarantees to all citizens such as equality of status and opportunity and dignity of the individual.

Women must not be portrayed in a manner that emphasises submissive qualities and encourages them to play a subordinate, secondary role in the family and society.

The portrayal of men and women should not encourage mutual disrespect between the sexes. Advertiser shall ensure that the portrayal of the female form is tasteful and aesthetic, and is within the well established norms of good taste and decency."

ADVERTISING

SPECIFIC PROVISIONS

The advertising industry is governed by a voluntary self-regulatory code called the Code of Advertising Practice. It is administered by the Advertising Standards Council of India.

Under the Indecent Representation of Women (Prohibition) Act, 1986, wide ranging restrictions have been imposed on the content of advertisements published or broadcast in the media.

The Act, introduced in response to growing demands, especially from women's organisations, for legislative action to curb the increasing exploitation of women by the media, makes it an offence for any publication, writing, painting, figure or other medium to depict a woman, or her body in an indecent or derogatory manner.

Offences are punishable with imprisonment for upto two years and with a fine extending to two thousand rupees on first conviction. For second and subsequent convictions, a minimum term of imprisonment of six months (extendable to five years), together with a minimum fine of ten thousand rupees (extendable to one thousand rupees) is prescribed.

FILMS

Laws relating to censorship

The Cinematograph Act, 1952, allows the censorship of films and lays down the mechanism for such censorship. The provisions of the Act are supplemented by the Cinematograph (Certification) Rules, 1983, and the Guidelines to (the) Board of Film Censors (now the Board of film certification).

Cinematograph Act, 1952 - An Act to make provision for the certification of cinematograph films for the exhibition and for regulating exhibitions by means of cinematographs.

Under the provisions of this Act, the Board after examining a film issues a certificate. If the film is suitable for unrestricted public exhibition, it is issued an 'U' certificate; in case of restricted exhibition to adults, an 'A' certificate while a 'S' certificate if it is restricted to members of any profession or any class of persons.

A film cannot be certified for public exhibition if it is against the interests of the sovereignty and integrity of India, the secularity of the State, friendly relations with foreign States, public order, decency or morality, or involve defamation or contempt of court or is likely to incite the commission of any offence.

In addition to this, the Cinematograph (Certification) Rules, 1983 lays down the rules and regulations for certification of films by the Board of Film Certification.

