



Communication is Harmony

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Editor's Desk

Should media be objective or opinionated? It is a perennial question that has been argued equally well on either side of the battle line. Notwithstanding arguments on either side, it is for sure that there are times, when even a Stoic would come off his high pedestal and jump into the fray. This is what came to be observed during the recent agitation of India Against Corruption Team, popularly known as Team Anna. News channels like Times Now were vociferously 'activist' in their support for the cause. It was indeed a treat to see the lead anchor corner the politicians across the party lines into declaring their stand unequivocally on the issue of a strong Lokpal bill to arrest the rot in the Aegean stable of Indian ruling establishment. For a change, it was good to see media espouse the cause of the common man who has been at the receiving end despite more than six decades of independence and democratic governance. It was equally hilarious to see politicians chicken out in front of the media arc lights when it came to proclaiming their stand on the issue. The common man who watched this circus could not help but chuckle at the discomfiture of these self-confident 'rulers' of India.

However, he also felt outraged when some had the cheek to label a well organized and orderly mass movement like the one led by Team Anna as mobocracy. It only showed how desperate these people were to discredit the very people in whose name they ruled the nation. If activist media can deliver this nation out of the hands of self seekers and political buccaneers, so be it and may 'objectivity' as an ideal of 'scientific' reporting go grazing in the Eldorado of communication theory-building.

This issue of Mass Communicator includes research papers highlighting different aspects of media and communication. Ruchi Jaggi's research paper analyses the glocalization of foreign television content on Indian television in the context of reality shows. The paper talks about glocalization of content and its intercultural connotations. On the other hand, Sony Jalarajan Raj and Roginee Sreekumar, in their paper, compare two Oscar-winning films – Slumdog Millionaire and Gandhi — on the scale of 'indianness'. Another paper by Halaswamy speculates the role of communication in empowering women and concludes that the women power enrichment is possible only through proper communication system. Another paper by Sunitha, Balachander and Narayan attempts to understand the effectiveness of print media in health communication.

I hope the readers will enjoy reading this issue.

(Ravi K. Dhar)

As an active practitioner and scholar in the field of communication, you must have experienced the need for a journal with conceptual richness, which is normally missing in various mass communication magazines. In response to this need, a team of competent and dynamic professionals, at JIMS, Vasant Kunj, publishes a journal titled **Mass Communicator**.

Mass Communicator is a quarterly communication journal, contributions to which are made by academics, consultants, and communication practitioners for covering various areas of mass communication. A fully refereed journal, **Mass Communicator**, explores the latest research and innovative thinking in the field of mass communication. The journal has an international focus and offers a variety of perspectives from around the world to help you gain greater insight into current mass communication theory and practice.

Views and factual claims expressed in individual contributions are personal to the respective contributors and are not necessarily endorsed by the editors, their advisors, or the publishers of the journal.

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SLUMS, OSCARS AND MARKETS: 'INDIANNESST' IN SLUMDOG MILLIONAIRE

Sony Jalarajan Raj ★ Roginee Sreekumar ★★

The star of the 2008 Academy Awards was Danny Boyle's directorial effort, Slumdog Millionaire. Winning 8 Oscars., the movie was the subject of wild discussion across all realms of life. But some of the media tagged a sense of inherent "Indianness" to the film. A story of the poverty and atrocities of slum life, the film has critically been used to demean the integrity and sovereignty of one of the world's largest democracies. It angered many Indians because it tarnishes the image of the country which is a rising economic power. How can an outsider show authenticity in portraying the conditions of an Indian slum without ever being there except for the purposes of making the film? This article tries to explore the truth that Slumdog Millionaire is merely a British-American produced movie with an Indian cast. With many other Indian made movies exploring the same theme over the years without consideration from the Academy, is it possible that the buzz generated by Slumdog Millionaire can be attributed to its financiers' and director's countries of origin? The article also comparatively studies Slumdog Millionaire and Richard Attenborough's Gandhi. Gandhi, the multiple Oscar winner, too was an English movie with an Indian theme- a reverential look at the life of Mohandas Karamchand Gandhi, the father of the Indian nation. It was a vivid picture of the important incidents in the life of Gandhi and is considered as one of the classics of world cinema. It was a genuine conveyance of India's national freedom struggle and Gandhiji's policy of 'non-violence'.

Indian cinema has never enjoyed a dominant position in world cinema. If a sample of film classics were to be taken, it's hardly possible an Indian movie would be in it. This doesn't mean Indian films lack the quality films from other countries seem to hold. However, because of the alienation resulting from Occidentalism, Indian films have always been looked down upon.

But these prejudices and conceptions were apparently contradicted at the 81st Academy Awards when an 'Indian film' grabbed eight Oscars. Danny Boyle's Slumdog Millionaire is one of the most celebrated films in recent times, telling the rags-to-riches story of a love-struck Indian boy who, with a little help from 'destiny', triumphs over his wretched beginnings in Mumbai's squalid slums. Adapted from Vikas Swarup's book Q&A, Slumdog is nothing more than a transglobal movie- funded with British and American money, shot entirely in India by a British director with a largely Indian cast and crew.

The film premiered at big North American film festivals in Telluride and Toronto, initially receiving a cold response but was eventually crowned an 'underdog Oscar con-

tender' (DENNIS LIM, Slate.com, 2009). The media itself became an ambassador for the promotion of not only the film but Mumbai and its people. The false representations and pitfalls of the film were brushed aside by projecting the so called atrocities of the Dharavi slum of Mumbai shown in the film.

No other film received such vast coverage and promotion, and media hype added another \$100 million to the film's box-office takings. The unity the media showed in promoting this film elevated the prominence of the Academy Awards in India. The print media, especially newspapers and magazines, showered praises over what they dubbed an 'Indian' film. Never had the media exhibited such startling unity in its coverage of Oscar night - 'India celebrates Slumdog Millionaire Oscars'. These same newspapers were reluctant to provide little more than four column reports on Chandrayaan, India's first moon mission, with follow

★ **School of Arts & Social Sciences, Monash University, Malaysia**

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up stories of two columns at best. Where Chandrayaan failed to make news, Slumdog surely did. It was the cover story for almost every Indian magazine's first week issue of February 2008, with most cautiously avoiding highlighting the film's negative portrayal of the country except for a few which vehemently criticized the film as a sham. A dozen Indian films have been showcased at major international film festivals, but none were as 'newsworthy' as Slumdog, not even in entertainment news. The 'half-educated' media in India failed to recognize that Slumdog Millionaire is not a Bollywood film but a Hollywood movie with Indian actors.

The media hype has obviously affected the public. People took it for granted that Slumdog is 'our' film. Within a fortnight, slum dwellers became heroes. Journalists vied to interview the children who acted in the film. Dharavi, the largest slum in Asia, suddenly became a 'hot-spot' for cinema. The poor slum dwellers, while admitting that the film is an exaggeration of their lives, had no other option but to dance to the music. No one even criticized the demeaning usage of 'dog', nor was it changed in the dubbed Hindi version.

Slumdog India- 'Indianness' as a Mockery of Indian Society

The film has been a subject of discussion among people in India and abroad alike. Slumdog has angered many Indians because it tarnishes the perception of their country as a rising economic power and a beacon of democracy. India's English-language papers, read mainly by its middle classes, have carried many bristling reviews of the film that convey an acute sense of national pride (Sengupta, M; 2009).

Dharavi lies on prime property right in the middle of India's financial capital, Mumbai. A major portion of the film is shot in this slum which is a home to more than a million people. Yet, Dharavi is not wholly the filthy, dirty area as portrayed in the film. It's true that Dharavi is hardly heaven but it is not so much the hell where Jamaal Malik, Salim and Lathika live. It is estimated that the annual turnover from Dharavi's small businesses is between \$50 to \$500 million. Dharavi's lanes are lined with cell-phone retailers and cybercafés, and according to surveys by Microsoft Research India, the slum's residents exhibit a remarkably high absorption of new technologies. The government has also come out with various plans and projects, the latest of which is the 'Dharavi Redevelopment Project' which proposes to convert the slums into blocks of residential and commercial high rises.

Only the negative side of the slum - squalor, corruption and prostitution - is shown. It gives an idea that life there is like this all over India. The film doesn't have the sincerity and honesty of Mira Nair's Salaam Bombay nor Roland Joffe's City of Joy nor does this slime covered fairy tale have the integrity or rootedness of the aforementioned scripts. There is a scene in the film in which a young slumdog is beaten up by the police after cheating American tourists; he then remarks, "This is India where they beat up young boys like animals". The next shot is one in which the integrity of India is muddled. The tourists give him a hundred dollar bill and say, "This is American kindness." Still the media and the public at large praised the plot and screenplay of the film as 'flawless'.

Mumbai doesn't only have slums. There is both a middle class and high class unexplored by the film. Mumbai is a rising city, but the positive side of the city is not reflected in the film. Yet, some critics showed the courage to question this selective portrait of Mumbai. Some slum residents, meanwhile, have taken exception to being called 'slumdogs'-a term invented by Simon Beaufoy.

"It's not that there aren't kids who get maimed to make them better beggars. There are some. I'd say not many. It's not that people haven't been killed because of unrest between the Muslims and the Hindus. Some have been. It's not that there isn't any organized crime in India. There is. And it's not that the police wouldn't torture a person in India. Some do...here is a movie that piles on all the worst India offers on its worst days and shows seemingly endless scenes of torture and child endangerment..."(JAMIE RHEIN; 2009)

India is one of the biggest secular democracies in the world. Even though religious conflict at times rears its head, there is a sense of brotherhood rampant in every Indian heart despite creed or color. If an Indian director had made this film, the outcome would have been different. The film largely depicts negative aspects of India, and its winning of so many awards and nominations only goes on to strongly prove that the paradigm of cinema and recognition of films are still influenced by remnants of the age of imperialism. Arindam Choudhury rightly says,

"When the West wanted Indians to embrace them and their companies to come to India and capture the lucrative markets, suddenly we had all the Indian women, some very beautiful and some not necessarily so, winning all the Miss Universe and Miss Worlds. Today, they are in a crisis and India is looking unstoppable despite its slums and poverty, and they are losing their businesses to us. Isn't it the best

time to paint India as the Slumdog Millionaire? All in all, the film is nothing but an endorsement of an erstwhile imperial mindset of the West and its blinkered vision of India. An English master has made an Indian slumdog.”

A different sentiment played out in the country’s reaction to ‘White Tiger’, Aravind Adiga’s Booker Prize-winning novel, which presents a very dark and disturbing view of India and its poverty. The international recognition that the book has garnered was not reflected in the country. Adiga was accused of presenting a negative image of Indians to win praise abroad, but such a reprimand was missing for Slumdog. Even politicians readily accepted the film, for example by using its soundtrack as campaign themes, thus giving it national recognition.

Indian classics have differed in the treatment, approach and movement of plot, and have examined a plethora of themes. Hence, the storyline of Slumdog is hardly novel. Many an Indian film, such as The Apu Trilogy, Salaam Bombay, and Thakara Chenda, has used poverty and wretchedness as the central theme.

The subaltern approach the film tries to take is evident in trivial shots of the film - whether slum life or the game show. As such, the shabby aspects of so called third world countries are brought out in a way that implicitly underscore notions of Western superiority. It’s a tricky entanglement of neo-realism where the exaggeration of ‘reality’ reigns over truth. The film appears to be more like a fairy tale story – the hero finally winning his love by overcoming hardships and terrible circumstances, with his exploits culminating in a group-dance. Arundhati Roy says,

“...the stockpiling of standard, clichéd, horrors in Slumdog, are, I think, meant to be a sort of version of Alice in Wonderland- ‘Jamal in Wonderland’. It doesn’t work except to trivialize what really goes on here.”(Roy; 2009)

A sort of ‘magical- realism’ works throughout; i.e. the atrocities pictured may happen in real life which can make the film realistic but the magic is made explicit through the connection between Jamaal’s hellish life and the questions posed in the game show. The film underscores disparaging notions of India – e.g. the attitude of the cops, the hostility of the host, prostitution, or the inefficiency of law which prevented the gangster Maman from being arrested by the police. What Slumdog does is collect all the depressing qualities associated with India, work in Danny Boyle’s own contributions and arrange it in a sequence ultimately coming out as a ‘genuine caricature’. The path the director chose to understand Mumbai’s pulse was ri-

otous. This resulted in the unipolar stand of the West with Asian countries positioned as the ‘the other’ throughout the film.

Edward Said has argued that the Western European notion of the orient was created as a theory based on cultural hegemony to re-structure and maintain authority over the orient. In this way, the ‘natural representation’ the film claims is the strategic presentation of what Occidentals feel about Orientals. The crew behind Slumdog, asserted they produced something genuine with the aid of the real slum dwellers and local people. In order to add to its authenticity, digital cameras were used which captured the lives of slums without any sort of manipulation. For slum dwellers, there isn’t any distinction between American films or ethnic ones and the film world itself is a dream world for them. The film exploited the innocence and ignorance of the local people for the mere thirst for publicity.

It is possible that depicting utter poverty in the film adds relief and consolation for the West during a period of economic futility. Radha Chanda says,

“... the audience burst into spontaneous applause at the end of the movie- people clapped spellbound as the lights came on. The bunch in the elevator going out discussed the movie in extremely positive way and one of them claimed it is the best movie she had ever seen...so what is it about Slumdog Millionaire that has the world raptured?...”(Radha Chanda;2009) .

What is the spice that moved an American audience to such action? Perhaps it is the ‘poverty tourism’ of “real India”– a picaresque view where misfortune - begging, prostitution, Hindu-Muslim riots - is smeared on a nice canvas. The film tries to paint life as a lottery, the lottery of the American dream in making millions after leaving the penniless life of the slums.

Slumdog is a cultural commodity of a neo-liberal world. The added advantage was the low cost of production of shooting in India. Minimal expenditure led to maximal profit. The slum-dwellers are said to have been paid a meager amount for ‘living’ in the film with the “rest of the money funded for the upliftment of the slums” (Danny Boyle, 2009).

An ‘Alice in Wonderland’ story line adds to the artificiality of the proposed reality. As we move through the plot of the film, one feels one is walking through a ‘national highway’ with potholes. Hence it becomes necessary to evaluate the film semiotically. The movie begins by showing the protagonist on the brink of winning a game show’s prize

of 10 crore and subsequently getting arrested. The torture scene really maligns the image of Indian cops who in the film indulge in all sorts of torture including electrocution. The plot begins here when Jamaal reveals his early life experiences. For Boyle who aesthetized poverty, the slums are above all an endless source of motion and colour. At the same time, slums are deemed synonymous with Mumbai, i.e. both connote Indian society. The scene that best projects his attitude to Indian slums is when little Jamaal, locked in an outhouse, jumps into a pool of waste in an urge to get the autograph of his idol, Amitabh Bachchan. Making use of the innocence of kids, the scene explicates the lunacy of star-admiration and adoration in India.

“If I hadn’t lived in India or the Gambia, I might have liked the movie better. But I feel it took an outsider’s view under the guise of capturing reality. Some might say that the movie showed what poverty is like. Really? Only the beginning scenes showed the closeness and organization that occurs in a jughhi colony...in my mind poverty was not the biggest reason the three kids were in jeopardy. Religious unrest and hatred was...that was barely addressed in the movie and was used as a vehicle to kill off the mother so the rest of the story could occur...” (Jamie Rhein; 2009)

In the next step of the picaresque journey, we stumble upon Maman. Jaws drop when this apostle of virulence scoops out the eyes of kidnapped children, scenes which are highly sensationalized by the accompanying soundtrack of Surdas’ (a famous blind Indian poet) duplets, in order to get more money by inducing public sympathy.

A scene at the Taj Mahal – which appears highly manipulative of audience sentiment - finds the children in disguise as ‘Guides’ who mislead the tourists with wrong data. This cultural demolition of the iconic Taj Mahal through a series of deeds – stealing, theft, cheating etc- wind the sentiments of Indian audiences. Such a portrayal deeply undermines the Taj’s credibility as a major tourist destination. Furthermore, there isn’t any clear-cut plot purpose for the scene nor is it directly connected with Jamaal’s answers in the game show. Just to show ‘the real India’, such a scene was squeezed in to include Western characters portrayed as ‘innocent victims’ of cheating, and hence symbols of sympathy. Boyle tries to capture the savvy of the young boys and the cluelessness of the tourists - ‘This is the American way of love’.

A glaring slip in the plot is the use of language. Even though Jamal, Lathika and Salim are bought up in a slum, it is possible that they could learn English on their voyage

through the terrible experience of life, but impossible that all have a British accent, or that they would choose to converse amongst each other in a foreign language.

“...despite the plausible explanation that Jamal and Salim picked up English, posing as tour guides at the Taj Mahal, it is highly implausible that they would come out of that experience speaking perfect British English as Dev Patel does in portraying the grown up Jamal. Its highly implausible that he would speak to Lathika and Salim in English as an adult too, but somehow, in the context of the movie we buy it...”(yahoo movies; 2009)

The occasional use of Hindi (the official language of India) is nothing more than an attempt to cement the film’s authenticity - to make it somewhat ‘indigenous’. If they really meant to make the film realistic, the complete dialogue could have been completely written in Hindi or at the very least the conversations between Salim, Jamaal and Lathika. A major implication derived from this is that Indians forget their nationality once they taste foreign ways.

The effort to include *Slumdog Millionaire* in a classic-artsy list of films is folly. Evaluating the history of Indian films, *Slumdog* is undoubtedly within the category of a commercial masala movie.

“...if all movies are placed broadly on a spectrum of artsy to masala, this one’s unabashedly on the masala end. It is very well made, the cinematic equivalent of a page-turner-it grabs you with the opening shot and you only resurface when it ends. But if you have been raised on a constant dose of Bollywood films, you have wondered if this is serious Golden Globe and Oscar material...while *Monsoon Wedding* and *Bend it like Beckham* and *The Namesake* did their bit to stir global audiences, unlike them *Slumdog* is the first full frontal masala assault with not even a wink to artsy-dom...”

While the Indian media and the public at large failed to recognize the pitfalls of the film, the Chinese media were quick to pick up on this. Chinese critics and media claimed that *Slumdog Millionaire*’s success at the Oscars was due to its political content. Similar charges have been levied at some Chinese filmmakers. When Chinese filmmaker Jia Zhangke won international acclaim for his film, *Still Life*, he was accused of ‘trading the sufferings and sorrows of his motherland for the good impression of Westerners.’ With regard to *Slumdog*, *Shanghai Business Daily* wrote:

“*Slumdog* cannot be described as an Indian version of the American dream because the film was about luck. American values are about striving for love and wealth. The film

looks at the third world from the point of view of a country that had colonized India. Such movies do little to help understand and resolve real problems on the ground..."

Slumdog Millionaire is only an exaggerated celebration of Indian culture. The 'inhumanity and the evilness' of Indian society is what the film aims to portray and to an extent this comes across. While the doyens of Indian film industry have lashed out against the film, Indian critics and the media brushed aside negative comments from the Chinese media as jealousy. The pomp and vigour around Slumdog continues. Danny Boyle in an interview reacted to the criticism by saying that 'Slumdog is not a documentary, but something more than that' - it's a complete movie with a 'Bollywood dance number and songs'. The director has tried rigorously to show the film as something authentic and genuine in its plot and narration by including Bollywood gimmicks, but this "'poverty porn' is damaging the image of a country on the brink of becoming a superpower". (IAN JACK; THE GUARDIAN, 2009).

Going back in Indian cinematic history, films dealing with poverty were always frowned upon as offensive. In the late 1960s, a French director, Louis Malle, examined the pathetic condition of Indian society and came out with a documentary series, Phantom India with BBC as the brain behind it. The Indian government was outraged and restrictions were put on BBC to telecast anything related to India. Further, the director was not allowed to enter the country, exemplifying India's 'objection against western intrusion'. Satyajith Ray's 1955 film Pather Panchali brought recognition to Indian cinema despite being criticized for 'selling poverty'. In 2009, where has this same sentiment gone?

Cinematography – Making the Slumdog 'Bite'

Slumdog is a low budget 'R' rated movie shot entirely in India with no superstars. Despite the film's misleading social representations, one must appreciate the director for the challenge undertaken to interweave three story lines together. The film starts at the end with multiple layers peeled off through the use of, at times confusing, flashbacks.

"...the direction is clever, although it does challenge at times with the complexity of three interweaving story-lines set at different moments in the boy's life with a present day narrative driving most of the flashbacks. After about 30 minutes, though, the movie establishes a nice rhythm and I was able to understand the artful storytelling. We discover how Jamal, the boy and one of three 'musketees' that grow up together in the slums of India, learns

the answers to each of the questions from the game show..." (Tom Eden; 2009)

Boyle tried to show 'real' India but his India is hardly attractive. Its exaggerated visualization of slums and the fairy tale narration undermine the director's capability. Dennis Lim rightly described him as an "indiscriminate sensualist". Boyle creates a make-believe India with bleeding colors and promotes it as the genuine article, wrapping Western preconceptions of India in a flowery package.

"...the existence of the slum is never questioned. Yet a real slum-dweller, it is fair to say, would likely never have got on Who Wants To Be a Millionaire? - Itself a kind of wish fulfillment fairytale- in the first place. All this speaks to a larger and more pressing misconception that Slumdog Millionaire is somehow an inherently Indian film, an idea that goes to the heart of issues surrounding so-called national cinemas in an increasingly globalised cinematic landscape..."(MATTHEW CLAYFIELD; 2009)

The game show is merely a plot device yet is central to the story line. However, Slumdog is not the first Indian film to utilize such a device. A Malayalam film entitled One Man Show follows a similar plot but lacks aspects of 'poverty porn', perhaps a reason for never being the subject of discussion in the film industry as is Slumdog.

Danny Boyle himself said in one of his interviews that in addition to Q & A, he was directly inspired by many Bollywood films like Deewaar (1975), Satya (1998), and Company (2002). Curiously, none of these movies were given consideration by the Academy for an Oscar in the year following their respective releases while Slumdog was.

The failure of the movie lies in its difficult to digest central theme. It baffles the mind how a slum boy is capable of answering all the questions asked on the show by relating them to his life experience. Furthermore, while it is true that the problems exposed in this film are evident in India, to have them all occur to one person over the course of his short lifetime should create skepticism among audiences.

Screenwriter Simon Beaufoy wrote Slumdog Millionaire based on the prize winning novel Q & A by the writer and diplomat Vikas Swarup. The original work did not indulge in any sort of religious rhetoric to the extent that the name chosen for the main character in the novel was 'Ram Muhammad Thomas'. Even though the name gives us a notion of artificiality, in a country like India where issues of religion and caste are a source of contention, such an

adoption was necessary. But this secularism is missing in *Slumdog*. To use the Muslim names of Jamaal and Salim is a tactic to show how various illegal activities - black money, prostitution and smuggling - can be tied to the religion itself. The characterization was not randomly planned. The Muslim names for the major characters are undoubtedly linked to religion. The scene in which Salim offers obeisance to 'Allah' before committing a crime critically connects the character with the religion.

Each character has been crucially selected. Except for the main characters Jamaal and Lathika, the film is a cauldron of negative characters. From the wretched Maman to the program host, each character gives credence to the notion that India is full of these 'cruel hearted creatures'. However, representations of characters of Western origin are starkly different, almost appearing to be 'apostles of love and sympathy' with the scene juxtaposing the child's beating at the hands of Indian police and American mercy clearly bearing this out. Alongside the police inspectors' torture methods and the host's hostility to Jamaal, such depictions make the film almost anti-national.

Western cinema has generally afforded importance to female characters and their characterization. Going beyond the 'housewife' image, women are portrayed as powerful both figuratively and also literally in the case of action movies. But this approach is lacking in Lathika's characterization. Lathika is shown as a girl who is led to prostitution by destiny. Her helpless, ignorant and slavish character undermines conceptions of both the everyday Indian woman and the female characters of classics of Indian film like *Sakunthala of Water* (Mira Nair) and *Radha of Mother India* (Mehboob Khan). The stereotypical representation of women as a helpless figure, whose final ray of hope is prostitution, is not suitable for a so-called eminent film director and screenwriter. Lathika in this film is shown as a girl whose life goes with the tide. She doesn't have any power to decide or courage to rebuild her life on her own terms. Her character is not enveloped with any remarkable traits except for her 'sincerity in her love'. Focusing on her beauty, the lack of any in-depth characterization is ignored.

The film's composer, A.R. Rahman, has had an illustrious career in Indian film but has been largely overlooked by world cinema. His music for *Rang De Basanthi*, India's candidate for the 79th Academy Awards' Best Foreign Language Film category, was described 'as hot as the spirit of Indian struggle'. Much as the film was ultimately not nominated for an Oscar, the soundtrack met the same fate.

Rahman's award for *Slumdog* begs the question as to why earlier and arguably better compositions went unrewarded. One can sense that this is due to *Slumdog*'s connection to Western cinema.

Cinematography and sound mixing are other areas where the film tried to be noteworthy. It would not be off the mark to describe this film as a 'marathon race' with chases and running littering the film. Yet, viewers tire from running behind every shot. 80% of the film is shot with a digital camera to get the 'real pulse of Mumbai' and close-ups and middle shots are used widely, capturing every nuance of expression. When used, wide angle shots are limited to showing the filth and the absurdity of Dharavi.

The film's sound editing is said to have a real and original tone. Diegetic sound took the film to a different level. Danny Boyle says,

"... with most Indian films, the sound is dubbed, but I insisted we needed live sound, because the sound of the city is remarkable. So we hired one of only two sound recordists in the city who specializes in live sound...and if you shoot in very controlled circumstances, it doesn't feel like Mumbai either. You miss the jolting, the energy, the noise and the excitement. So we shot in semi documentary style, out on the streets and in the crowds..."

Slumdog Millionaire is not unlike an average Bollywood film with a muddled message. The plot is not only far-fetched but riddled with clichés: Salim and Jamaal are Muslims, and Lathika is from another caste. When the two boys are separated from Lathika, she is forced to become a prostitute. Danny Boyle clearly goes down the well-trodden path of Bollywood filmmaking.

Indian Presence at the Oscars

Winning an Academy Award is considered the highest honour in the film industry. Until the official category of 'Best Foreign Language Film' was created, the Academy Awards' main ceremony primarily concerned American films. The first Asian film to win the Award was Taiwan's *Crouching Tiger, Hidden Dragon*. Indian cinema has yet to enjoy such success, making do with just three nominations over the years.

Mother India, directed by Mehboob Khan was the first Indian submission to the Academy Awards for Best Foreign Language Film in 1958 and was subsequently nominated. Coming close, it eventually lost to Frederica Fellini's *Nights of Cabiria*. *Mother India* deals with the story of a

woman's struggle to support her family. After a gap of 30 years, a second Indian film - *Salaam Bombay* by Mira Nair - was finally nominated. Despite winning the National Award for Best Feature Film, the National Board of Review Award for Top Foreign Film, the Golden Camera and the Audience Award at the Cannes festival, and three further awards at the Montreal World Film Festival, the film fell short at the Oscars. *Salaam Bombay* is an authentic portrayal of the life of children living on the streets of Mumbai. Refraining from sensationalizing, commercializing and celebrating poverty, the main theme of the film is the loss of the innocence of deprived youngsters. Apart from the lack of the game show device, both *Salaam Bombay* and *Slumdog* deal with almost the same story. For two films to share such a commonality and yet for one to be recognized and the other ignored at the highest level poses questions as to why this is so. Perhaps again this can be attributed to the involvement of Western filmmakers, production teams and publicists.

Lagaan was the third Indian film to be nominated for an Oscar. A period piece directed by Ashutosh Gowariker, the film focuses on a cricket game played between an Indian village team and a British cantonment. Again, an Indian film came up short though this is not surprising given how the film portrays both the literal and symbolic victory of India over its colonial masters.

Ignoring the variety of themes that these films deal with while honouring a masala-movie like *Slumdog* shows the ignorance of the Academy. Above all, deeming *Slumdog* an Indian film is an insult to a country that has produced films like *Salaam Bombay* and *Mother India*.

Gandhi - What Makes it Different?

Not until 1982, not even in India, did anyone think to make a film on the father of non-violent resistance, Mahatma Gandhi. It was Richard Attenborough's spark that led to the making of *Gandhi* (1982), a biographical film of Mahatma Gandhi and his movement against British colonial rule in India during the first half of the 20th century. Though there is no claim that it is an Indian film, *Gandhi* has been widely accepted by Indians themselves as a genuine biography. With multiple Oscar wins, *Gandhi* is a wonderful tribute to India with a strong foundation of history, character and ideas. Unlike other Anglo-Indian movies, *Gandhi* was a genuine work. Although some critics frequently cite the film's dismissal of supporting character development among its weaknesses, the film itself doesn't demean or tarnish the image of Gandhi or India as whole.

The film doesn't deal with the early life of Gandhi. It begins with a statement from the filmmakers which explains

the complexities of the plot in depicting such a long span of Gandhi's life and his struggles.

"No man's life can be encompassed in one telling...least of all Gandhi's, whose passage through life was so entwined with his nation's struggle for freedom. There is no way to give each event its allotted weight, to recount the deeds and sacrifices of all the great men and women to whom he had and India owes such immense debts. What can be done is to be faithful in spirit to record of his journey, and try to find one's way to the heart of the man..."

The film, which sacrifices the complexities of history for an inspirational focus on its subject, begins at the end, showing Gandhi being shot by an assassin at a public event. It is followed by a scene with almost 300000 extras acting as mourners from all across the country flooding to the burial site to pay their respects. In this first scene itself, the image of Gandhi as a national figure is cemented.

Attenborough took nearly two decades in developing the project before producing it. In order to ensure that the film would be well-liked, he shaved all the rough edges off Gandhi's character that would have made him controversial. At a time where there was a long list of eminent personalities in world politics, the decision of Attenborough to work on a man like Gandhi, a character of different dimensions, was obviously groundbreaking. If he meant to just to depict the biography of Gandhi, the film would have included his early life and experiences. Instead he showed Gandhi as a hero, a man whose words did the job of a sword in the fight for freedom. Some critics went to the extent of arguing that the film's depiction of the English rulers and minions is overly harsh and neglects the colonists' contributions to India. Yet, British rule in India was indeed known to be tyrannical. Hence, the film depicts nothing more than reality.

Gandhi is an amalgamation of two cultures - Indian and Western - each clearly distinct. Authenticity is maintained throughout in the dress, attire and costumes of both. Props are suited to the time period, particularly transportation. For example, for the early scenes in South Africa and rural India, rickshaws and other horse-drawn forms of transport were used. Clothing is another feature that punctuates moments in the film's overall timeline. This is difficult to see in the clothes of the Indians but with the British and other Westerners, it is easy to see the changes in attire across the duration of the film.

There was much speculation as to who would play the role of Gandhi. The choice came down to Ben Kingsley

who is partly of Indian heritage. With depth of character, his realistic performance masked the film's limitations.

Even though Gandhi is given prominence, which the title itself suggests, other major heroes in the freedom struggle of India are portrayed somewhat overtly. Rohini Hattangadi lives through the character of Kasturba Gandhi. The role of Nehru, India's first Prime Minister, is played with much compassion by Roshan Seth. But some critics asserted that Jinnah, the father of Pakistan, was not given prominence as a leader in the film. It is expected that controversies and criticisms arise when an 'outsider' handles an Indian theme, but Attenborough is excused as he meant only to depict the life of a great man like Gandhi. The film covers fifty years of Gandhi's life, in doing so attempting to tell the history of contemporary India, so it is understandable that with such a complex historical timeframe and also due to film runtime limitations, complimentary characters are not afforded the same prominence as the main character.

Gandhi Vs Slumdog: Degrees of 'Indianness'

Slumdog's success on Oscar night drew immediate comparisons to Gandhi from the media. An 'Indian movie' had again hauled in eight Oscars.

Retrospectively, there are similarities. Thematically, both films provide insight into the condition of India, though there are divergences. In terms of critical recognition, both films collected eight Oscars including awards for Best Film and Best Director. Some have even pointed out the lead actors in both films - Ben Kingsley, born Krishna Bhanji, and Dev Patel - are both Indian. However, apart from such trivialities, Slumdog Millionaire and Gandhi are poles apart.

Gandhi was never as celebrated or hyped as Slumdog. At best, the media dubbed the film 'a wonderful tribute to India by the British' but there wasn't any euphoria about it being an 'Indian' movie. Beyond that, unlike Slumdog Millionaire, Gandhi was an authentic and realistic exploration of its theme. Avoiding sensationalism, the film instead tried to create a good image of India by adhering to historical descriptions of the film's primary characters. While Slumdog begins by showing a gratuitous torture scene, Gandhi raises its curtains with a simple but meaningful statement of forgiveness from the film makers - an apology if their efforts to capture the authenticity of the film's events and characters are erroneous. This shows the dedication and legitimacy with which the movie was made which is lacking in Slumdog Millionaire. Both the films belong to the same genre - an English-language film with an Indian theme, making use of Indian locations - a mix of

Hollywood and Bollywood. But conceptions of 'Indianness' in Slumdog are inferior when compared to Gandhi. While Slumdog deals only with the dark side of India, Gandhi is a pure rendering of the life of Gandhi as a leader and the condition of the Indian nation as a whole. But this 'condition' unlike Slumdog is about an India colonized by the British. Here the 'villains' are not indigenous, but the outsiders themselves. Here lies the difference between the two films - Slumdog demeans Indians while projecting 'Western qualities', while Gandhi promotes Gandhian ideals with the British as the 'other'.

Gandhi is an epic concerning India's unparalleled struggle for independence, documentary-like and transcending the typical biopic with vivid recreations of important incidents from Gandhi's life. But Slumdog is nothing more than a fairy tale. Despite similarity of plot - a protagonist's fight against a system - each provokes starkly different reactions. Gandhi is more of a politically accurate depiction of India whereas Slumdog merely relies on British sensibilities of India. Catharsis works in both of the films but in two distinct ways, one positive and the other negative. Audiences of each movie take away respective messages - a message of non-violence, tolerance and persistence from Gandhi while Slumdog promotes the false hope of destiny.

One can't question the recognition for Gandhi, but Slumdog's honours for obscuring the status of post-independent India are dubious. The latter's overwhelming praise implicitly established India's shortcomings. Hence the Indianness of Slumdog is far inferior in comparison to the legitimacy of Gandhi's plot.

Slumdog is nothing more than a colonial view of a post colonial country of which the sole purpose was to underline and exaggerate Indian society's frailties. Beyond exaggeration lies the distortion of truth. For example, Savitha Singh, the daughter of Indian poet/lyricist, Gopal Singh Nepali, filed a case in the Chief Judicial Court against the Slumdog crew for 'distortion of facts'. She claimed the song 'Darshan Do Ghanshyam', which formed the basis of one of the game show's questions, was actually written by her father instead of Surdas as was stated in the film. Such an incident casts doubt on the Academy's decision to laud Slumdog Millionaire.

The Oscars as a Barometer of Cinematic Success

The Oscar statuette is not the only thing a winner at the Academy Awards receives; through the American publicity mechanism, glory and the apex of achievement are inseparable from the physical award. Moreso, money poli-

tics are fixed to the Oscar. For the American monopolist, films are just like any other commodity to be sold.

Over the years, criticism arose suggesting that reception of an Oscar is based on 'money power'. After rejecting the award for Best Actor in 1970, George C. Scott, openly asserted,

"Oscar ritual is something obscene, vulgar and involves innate malpractices...in order to capture an award one should indulge in all sorts of mountebank- Public Relation activities, Advertising, phone calls and telegrams to jury members and over and above threat, intimidation and bribe will do the job. As far as the Oscar night is concerned, it is only a two hour long 'body display' with pre-planned suspense. The basic reason for all is money..."

The Academy has always preferred Hollywood products and rebuffed worthy foreign films. When the criticism that the Best Film Category appeared to be reserved for American films became chronic, the Academy decided to institute a new category for Best Foreign Language Film though even then European films have chiefly been the winners of this category. Films from third world countries continue to be neglected due to the ignorance of judging committees. The Academy Awards are like any other - BAFTA, Golden Globe, Cannes - but what makes it different and important is its American origin. American monopolists, reinforcing their ideological dominance in world cinema, glorify the relevance of Oscars which is to some extent accepted by the rest of the world.

As George C. Scott commented, the Academy rarely privileges quality over money. Films which please American audience sensibilities are honored, with *Slumdog* exemplifying this. An Oscar gives a film and filmmakers' unparalleled fame and distorts the market value of a film, leading to film fraternities indulging in lobbying in order to fetch an award. If they succeed, their future is made, but whatever lengths of lobbying they go to, the Oscar is still considered a barometer of a film's quality.

In this article we discussed 'Indianness' in *Slumdog Millionaire* and how it differed from another Oscar winning film, *Gandhi*. Despite Danny Boyle's efforts to 'Bollywoodize' his film by including song and dance, *Slumdog* tarnishes the image of India with its brand of Indianness. Despite other Indian films exploring a similar theme to *Slumdog*, none were successful at the Oscars. Two reasons can be cited for this inconsistency. Firstly, *Slumdog* pleases Western audiences through its demeaning depiction of a fast rising India. The representations of India, presented as 'true' and non-political, are actually a form

of systematic suppression. Secondly, the film is made by a Western director which appears to be an unofficial criterion needed for winning an Academy Award. It is likely that if the film had been the full product of Indian (or those of another third world country's) hands, the film wouldn't have enjoyed such attention. *Gandhi* too was a British movie, but unlike *Slumdog* it is a more accurate depiction of India. It too could have been overlooked if made by Indian filmmakers, but one should not discount the fact that no film on *Gandhi*, not even by an Indian, had been made at the point of its release. Hence, both films exhibit differences. *Slumdog* is but a fairy tale story of a hero eventually winning his love. Never in the history of the Oscars has such a simple theme led to winning so many awards. From this, we can infer that *Slumdog* is a British movie, made with Western preconceptions of third world countries, produced in an Indian setting, for the entertainment of Western audiences at the cost of India's rising image as an economic power. To put it simply, the film is guilty of 'marketing slums'.

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WHEN 'BIG BROTHER' BECAME 'BIG BOSS'

GLOCALIZATION OF REALITY SHOWS ON INDIAN TELEVISION

Ruchi Jaggi ★

Dallas and Baywatch ushered a new era in Indian television. The audiences were exposed to never-seen-before images on television. With more deregulation and foreign investment opening up, the media landscape kept expanding. From one TV channel to hundreds of them jostling with each other to catch the viewers' attention, there were umpteen opportunities to experiment with content and serve versatility. One of the offshoots of this experimentation is reality television, which has carved a niche for itself in the Indian viewer's mindspace. Reality TV is a well-established genre in the West. The Indian television has hugely borrowed the Western concepts. The twist in the tale comes from the Indianisation of the format and treatment. The Indianisation of content is fusion of global with the local or precisely, glocalization. This research paper seeks to study the glocalization of foreign television content on Indian television in the context of reality shows. The paper would seek to understand glocalization of content and its intercultural connotations. The paper has used the case-study approach to study the subject. It would look at some reality shows that have been inspired by the Western television and examine their content in detail.

Globalization is a glamorous term with multiple connotations. Globalization has powerful economic, political, cultural and social dimensions. Globalization refers to "the compression of the world and the intensification of consciousness of the world as a whole" (R. Robertson, 1992). In thought and action, it makes the world a single place. What it means to live in this place, and how it must be ordered, become universal questions. These questions receive different answers from individuals and societies that define their position in relation to both a system of societies and the shared properties of humankind from very different perspectives. The confrontation of their world views means that globalization involves "comparative interaction of different forms of life" (Robertson, 1992). The concept of globalization has been used to both identify and explain sweeping social, cultural, institutional and cultural changes.

The 'World Culture Theory' of Globalization interprets globalization in the intercultural perspective. The theorists of this school of thought propound that the globalized world is an integrated world, not necessarily homogenous. This implies that the existence of global interdependence is amidst an ambience of cultural heterogeneity. This situation adds another connotation to the phenomenon of globalization. The theory of 'Cognitive Dissonance' further explains the presence of such a conflict. The societal and cultural environments play a vital role in the entire process

of interpretation. Globalization, therefore, has to be understood as a complex phenomenon with its share of intricacies and nuances.

That media have been central to the process of globalization is manifested in the different forms that media take. As technological forms, media have penetrated the entire world by transmission of messages and creation of a robust technical infrastructure. The rise of multinational media conglomerates has provided the technological means to 'globalize' the media systems of the world. As institutional and organizational forms, media corporations have been at the forefront of international expansion of their market reach and the development of new sites of production and distribution, and media industries are highly dynamic on a global scale. As cultural forms, global media constitute a core means through which people make sense of events in distant places, and the information and images that they carry are central to the existence of common systems of meaning and understanding across nations, regions and cultures.

Viacom's MTV localized strategy in Asia including South Korea, China, and Japan is also a case in point to find a

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mention here. The MTV strategy for entry into foreign markets was based on the policy that localized programming and localized business mode were more successful rather than following a standardization or unification strategy. Television in Asia has in fact been transformed since the introduction of cable and satellite cross-border channels since 1991. In the Asian context, the plurality of languages, dialects and cultures is a crucial issue in programme distribution and consumption. This is a direct reflection of its importance in relation to its national and other cultural identities. India presents itself as a vibrant example in this context. Taking cue from the cultural dimension of the media, one can understand how media have penetrated the world in different ways. With special reference to India, which had just four television channels in 1990 and is going to cross the 500 mark by the end of this year, media globalization is blatantly evident. It is now almost two decades since international satellite services were first seen via cable to the home in India, inaugurating an era of profusion of private channels in a society that had previously only known a government-controlled national broadcasting network, Doordarshan. The so-called primitive era of Indian television went in for a small change in the 1980s with infusion of entertainment genres including soaps, films and film related programming. However the real transformation came in 1992 when liberalization allowed the entry of transnational players like Star TV. When Rupert Murdoch expanded the Star network in India, his agenda was based on a strategic, commercial goal. But the initial stint of Star brought in limited success.

The television industry was the dominant entertainment media industry in India at the end of 2005 with a share of around 42% and it is expected to grow by around 9% per annum till 2010. In this scenario, television broadcasting companies are adopting the strategies of glocalization and regional-based customization to improve, both viewership and Return on Investment (RoI). The mushrooming of new channels has intensified the competition for viewership. Because of this and due to digitization, the Indian television channels are fragmented. A number of popular Western serials, reality-shows and game-shows have been adapted and Indianized to meet the local culture, religious beliefs, and other ethnic characteristics of the regional viewers of India. 'Dallas' and 'Baywatch' ushered a new era in Indian television. Though this trend was criticized as an invasion on the Indian cultural identity, yet it managed to create its own cultural space as well as intertwine in the national cultural landscape. With more deregulation and foreign investment opening up, the media landscape kept expanding. From one TV channel to hundreds of them

jostling with each other to catch the viewers' attention, there were umpteen opportunities to experiment with content and serve versatility. One of the offshoots of this experimentation is reality television, which has carved a niche for itself in the Indian viewer's mindscape.

Factually, Reality television is a genre of television programming that presents purportedly unscripted dramatic or humorous situations, documents actual events, and usually features ordinary people instead of professional actors. Although the genre has existed in some form or another since the early years of television, the term reality television is most commonly used to describe programs of this genre produced since 2000. Documentaries and nonfictional programming such as news and sports shows are usually not classified as reality shows.

Reality shows have made a progression into the Indian television space mostly during the last 10 years. Among the first few reality shows to become a roaring success were Zee TV's 'Antakshari' and 'Sa Re Ga Ma' and Channel V's 'Viva' experiment. Channel V's concept of auditioning for a pop band of five singers was a huge success with young dreamers queuing up in huge numbers to try their luck. Since then the reality television picture has got bigger and better with participant and audience interest growing with each passing day. The television channels have pulled all stops to adapt popular reality shows from western televisual space and have in return received an overreaching response from the viewers. People have turned up in hundreds to audition for shows such as 'Indian Idol', 'Fame Gurukul', 'India's Best' and 'Roadies' to name a few. Reality shows have raked high TRPs for the television channels. TRPs (Television Rating Points) measure the percentage of viewers watching a particular TV programme at a certain time.

Studying the international television scenario, the Indian counterpart has promptly caught-up with the latest trends. There is an international flow of television content in the reality genre where the concept is international whereas the execution happens specifically with the national audience in mind. There is a spate of reality shows on Indian television that are based on western concepts. Such a trend can be looked at as a strong manifestation of glocalization. The foreign concepts have been so dexterously weaved on the Indian television that the viewers can relate to them well. The success of the reality genre in the Indian scenario is a case in point to prove the way the Indians have caught on to the phenomenon of glocalization in this respect. The viewers' experience of these programmes and their counterparts in the reality format has propelled more

and more production companies to buy the rights of reality show concepts from abroad and localize them. Infact, it would not be an exaggeration to say that most of these reality shows have today donned a deeply Indian character that unless otherwise informed, the viewers would not be able to look at them as Western shows.

In the context of this discussion, this paper would attempt to do an analysis of a few popular reality shows on Indian television which have been adapted from the international television scenario. This research paper would seek to study the glocalization of foreign television content on Indian television in the context of reality shows. The goal of the research would be to identify the commonalities and differences between the original shows and their Indian counterparts. Based on this analysis, the paper would seek to understand glocalization of content and its intercultural connotations.

I. Research Design and Methods

The case study method has been used to comment on localization approaches of recreating content on the Indian versions of the western television reality shows.

II. Results and Discussion

Indian Idol vis-à-vis America Idol

Though a couple of musical shows like 'Sa Re Ga Ma' and 'Antakshari' had been there on television on Indian television for some time, yet Indian Idol deserves the credit for being the first actual musical reality show. Launched in 2004, the show raked very high viewership ratings throughout. It was for the first time that the audience got an opportunity to participate by casting votes in for their favorite participants. The show was produced by one of India's leading production house Miditech Pvt. Ltd. The show was inspired by the American programme 'American idol' which in turn has been adapted from the British show 'Pop Idol. The aim of the show is to find a 'solo singer' who's crowned the idol. Though 'Pop Idol' was the pioneer, but it stopped after the second season. 'American Idol' currently is in the eighth season while 'Indian Idol' has successfully completed four seasons. The show searches for the hottest young singing talent in the country. Much like the American version, the series has produced many in the top 14 position who have gone on to fame despite not winning. The first season of 'Indian Idol' had three celebrity judges while the last two have featured four of them. Out of all, 'Anu Malik' (music director) remains the most acerbic judge just like 'Simon Cowell' (TV producer) in 'American Idol'. The Indian counterpart gels with its American counterpart in the choice of winners as well.

None of the two shows have ever had just singing talent as their ultimate winners. Infact, they vouch for a complete package in terms of singing, personality and performance.

The Indian version has done a lot of alterations with the format however including interspersing the show with region-specific episodes as well as folk-based content. Besides the 'regional' factor has also been exploited as the trump card. For instance the 'North-East factor' figured in much enormity in the 'Indian Idol Season -3' grand finale, when both the finalists, Prashant Tamang from Darjeeling and Amit Paul from Shillong were pitched against each other. There were also many episodes of taking the contestants to temples and shrines. Besides that their personal struggles and family circumstances were made public to create an emotional atmosphere on the show. Another instance was when the show did not get a female winner till the first three seasons. Indian society's prejudice against females was discussed and debated publicly. With Surabhee Debbarm, being declared the winner of 'Season 4', the programme attempted to instill a victory of the fairer sex as a part of its social agenda. The way the show focuses on fascinating stories of the ambitions of small-town India works very well with the audience. The show was further spiced up by getting in celebrity judges from the Hindi film industry. The fifth season of 'Indian idol' which concluded in 2010 was also a big success. In the words of Tarun Katial, COO Big FM, "Reality TV gave people from the most humble backgrounds a shot at stardom". And this was true for Indian Idol that challenged and transformed the Indian mindset on celebrities and success in its own musical way.

Kaun Banega Crorepati vis-à-vis Who Wants to be a Millionaire

Hosted by Chris Tarrant, 'Who Wants to be a Millionaire' originated in Britain in 1998. With a format of answering 12-15 multiple choice questions consecutively with increasing difficulty, the show gives out a winning amount of one million pounds. Produced by ace quizmaster Siddharth Basu's company Synergy Communications, the Indian version 'Kaun Banega Crorepati' was launched in 2000. The show brought Hindi cinema's biggest star Amitabh Bachchan on television for the first time. Bachchan's rendition of the Hindi language and the warmth he displayed to the not-so-glamorous participants was a hit with the Indian viewers. Though the Western counterpart has been very successful and the prize money aspect has always wooed audiences, the Indian version had more to it than the money part. The vulnerability of the Indian

middle class, their need for money to tie the loose ends of their lives and Bachchan's empathizing involvement spurred a lot of interest in the show. Infact, star plus the channel telecasting KBC recorded the highest TRPs for a very long time. Localization of the format grabbed not only eyeballs but also fetched undying attention to the programme to the extent that there was a spate of appeals to not end it when the first season was coming to end. Kaun Banega Crorepati revolutionized Indian television. The last season of the show was hosted by one of the biggest stars of the Hindi film industry – Shahrukh Khan. The Oscar-winning film 'Slumdog Millionaire' has a connotation to the success of such a format in a country like India. This reality show is planning a huge comeback on Sony Entertainment television in October, 2010 with Amitabh Bachchan as its host once again.

Sach Ka Saamna vis-à-vis The Moment of Truth Hosted by Mark Walberg.

'The Moment of Truth' is an American game show that asks contestants very personal and embarrassing questions and gives away cash prizes for it. The same has been adapted by Synergy Communications on Indian television as 'Sach ka Samna' that is hosted by actor Rajiv Khandelwal. The show's format is gripping and controversial. The participants' answers are tested with a polygraph machine. Personal questions on one's life ranging from their past experiences of having lied, betrayed, adultery and other such controversial episodes are asked. The success of such a show in a pan Indian sociological and ideological framework is a case in point to explain glocalization. Though there have been protests from different quarters regarding the show's content, yet high viewership ratings and support from several quarters tells a different story altogether. The show that had been planned for fifty episodes successfully completed its stint on September 18, 2009. The success of the show also gave an insight into an emerging mature audience among Indians. There have always been a talk about audiences lapping up original formats of international shows, but develop an aversion to the same programmes with Indian participants. On 'Sach ka Samna' our own version of 'The moment of truth', free will was a key factor—the contestant was free to walk away without answering any question at any given time, provided they were willing to forfeit the prize. The questions probed the weakest links, usually those related to sexual, marital relationships, friendships and betrayals. There was no compulsion. This was a very different approach in the Indian social setup. The Indian audience did take such an on-screen controversial content with greater ease and understanding. Such a behavior might have opened

novel content ideas for television for the consumption of more mature audiences.

Bigg Boss vis-à-vis Big Brother

India's rendezvous with Big Brother happened in two different ways. The first meeting was when the Western programme was redone in the localized format and called 'Bigg Boss'. The show featured few celebrities who were locked in a house and were supposed to carry out some tasks as assigned by the 'big boss'. The format was similar to the Western counterpart, the difference being Indian faces and celebrities graced the house of 'Bigg Boss'. Here a group of contestants, called housemates, live in isolation from the outside world in a "house" that is custom built but includes everyday objects, such as a fully equipped kitchen and a garden. The House is also a television studio, and includes cameras and microphones in most of the rooms to record the activity of the housemates. The only place where housemates can escape the company of the other contestants is the 'Confession Room,' where they are encouraged to voice their true feelings. Each week all housemates nominate two of their fellows for potential eviction. The voyeuristic tendency of the viewers was exploited by dramatizing the interactions between the inmates. These interactions ranged from subtle exchange of warmth, rage and in some cases even romantic link – ups. The keyword here is 'subtle'. The Western version is much more blatant and that is where the context of cultural connotations manifests itself. The infamous racially abusive remarks against Shilpa Shetty by Jade Goody in the British 'Big Brother' brought forth the blatant nature of expression in that version. The Western version is also more explicit in terms of sexual connotations.

'Big Boss' is in its fourth season in India. The shift from the first to the fourth season has also been marked by a change of content besides the change in the inmates who occupy the Big Boss' house. After getting the audience hooked to the concept, the content as well as presentation has evolved. Shilpa Shetty and Amitabh Bachchan in the last two seasons, and Salman Khan in the current season as hosts of this show, have added more glamour and chutzpah to it. Though there are sporadic instances of sexual and otherwise objectionable content, yet the show has managed to create an identity and carved a niche in the viewers' mindscape to imbibe the content as palatable. The show marks a transition in the Indian television scenario where celebrities normally perceived as demigods come across as vulnerable with all their human weaknesses. According to the latest aMap (ratings agency) report, the first episode of 'Bigg Boss season 3' that got Amitabh

Bachchan back on television raked a record TRP of 6.0 for the channel. Just like its Western version, 'Bigg Boss' in India has also become a cultural phenomenon that brings the role of television in the heart of public debate. Infact it is one of the most successful franchises in the world television history. The old Indian tradition of 'chaupal' where villagers gathered to talk about different issues and people (read gossip) is an intrinsic feature of 'Bigg Boss'.

Pati, Patni Aur Woh vis-à-vis Baby Borrowers

A spin-off of the American reality show 'Baby Borrowers', 'Pati, Patni Aur Woh' is a recent entry on the Indian television landscape. The America version, produced by Love Productions and telecast on BBC 3, features five young teenage couples who start off by looking after a baby for three days, before moving onto toddlers, pre-teens, teenagers and finally an elderly person. It's a concept where these youngsters experiment living together as well as parenthood. The concept in the Indian version 'Pati, Patni Aur Woh' is exactly the same with the only difference being that no teenagers but celebrated TV actors (couples) have been roped in for the same. Most of the celebrity couples in the Indian version are either married or are preparing to marry. This is a digression from the original concept as India's cultural ethos would not accept teenagers in live-in and parental roles.

III. Conclusion

The process of globalization has reshaped the world's political, social, economic and cultural landscapes. A salient feature of contemporary TV has been the appearance of programs that appeal more widely across national boundaries than many earlier television shows. The above case study analysis discusses only few cases to explain the phenomenon of the fusion of global with the tinge of local. There are lots of other examples to study this trend. However through the medium of these few reality shows, the gamut of glocalization in this context represents a lot of attributes. There is a plethora of reality shows on the Indian television screen which are borrowed concepts but have been doing very well after they have been reformatted in the local context. Infact the 'Acceleration of the Hit Model' is effectively at play here. The tried and tested formula has worked well. The trade in formats is not about the export or trade in culture. While formats may carry certain recognizable elements, the content has been nationalized and adapted for the national market and culture. The localization aspect of the content underlines the concepts of 'demassification' as well as the creation of 'participatory content' by localizing. In addition to 'Indianizing'

the content, the viewers find themselves in a very significant position by voting in favour or against contestants, thus getting an intrinsic dimension in the entire process. This is a way by which global seems within reach. To see your own people in your own environment makes the experience more realistic. Thus globalization doesn't look like an alien phenomenon. It comes across as something pragmatic, right before one's eyes, making sense in the entire realm of commerce and economy.

This case study analysis of the Indian reality shows adapted from their Western counterparts brings forth a dynamic insight. Most of these shows have had a successful run on Indian television with some of them having completed more than one season. The Indianization of these concepts has not only grabbed viewers' attention but in some ways has influenced as well as been influenced by the social structures and cultural framework.

The impact of globalization on reality shows in India, when understood as glocalization, can be interpreted as a set of practices in which the Indian general entertainment TV channels have absorbed the global, rejuvenated the local and increased audience feedback. Glocalization of these shows has brought about a balance between the global and the local, i.e., localizing the global (to meet the local cultural, linguistic and ethnic preferences and tastes). It has involved translation, replication and editing of the global messages befitting the relevant local requirements. The reality genre on Indian television has taken stock of the cultural and social ethos, customs and beliefs, social taboos etc. of the social set up.

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EMPOWERING WOMEN THROUGH COMMUNICATION

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Women power enrichment per se is humanly a herculean task as so many factors are involved in it. It requires a detailed study of the various prerequisites and methodology that can work in the civil society. However, one of the many factors of women empowerment is the communication input. This study was conducted to find out the access, reach and use of communication by women of two districts in Karnataka i.e. Afzalpur, an underdeveloped district and Davangere, a developed district. The results were compared to project the dichotomy between the two in the communication output for empowering women.

In spite of the injustice of unequal laws and degrading social customs, even in ancient times women played a significant role in moulding family thinking. In Kumarasambhava, Kalidasa says: "The girl is the very life of the family". That is why the attitude of women in facing any problem assumes tremendous importance.

Woman is the personification of self-sacrifice, but she, unfortunately, does not realize what a tremendous advantages she has over man. As Tolstoy used to say that women are labouring under the hypnotic influence of man. If they would realize the strength of non-violence, they could not consent to be called the weaker sex.

Historically women have been made to suffer the worst form of humiliation and discrimination at the hands of men. Though women constitute a sizable population, at least in their numerical strength, have continued to be deprived of the opportunities for their social, economic, political and cultural equality in the society.

India is predominantly a rural society. She has nearly 5.5 lakh villages. The main occupation of them is agriculture. As per the 2001 census the total population of India was (102 crores) 1027.01 million, out of this, women amounted to 465.73 million. Therefore women constitute 50 percent of the population, perform two-thirds of work and produce 50 percent of food commodities consumed by the country, they earn one third of remuneration and own 10 percent of the property or wealth of the country (Reddy.et, al,1994)

Many communication Researchers have found how the media treats women's issues. Content Analysis in terms of

space or time have been measured. Some researchers have also looked into the access of rural women to media and 'how' the content relates to their life situation. The researcher here provides some related literature that has been looked into that relates to the present study.

AIMS AND OBJECTIVES

Following are the aims and objectives of the present study.

- To study the socio-economic profile of the women.
- To examine the media habits and interpersonal contacts among the rural women.
- To understand the sources of communication available to the women living in villages.
- To study the ongoing programmes meant for the enrichment of women power, and the awareness about these programmes among women.
- To examine the role of communication in enriching women power.

Hypotheses

Following are the hypotheses formulated for the present study and are taken up for examination in the light of the empirical data gathered through the field study.

- Higher the social status of a family better the women awareness about effective use of communication facilities.

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- Women from better family background only will use communication systems better in the women enrichment process.
- Communication facilities are available to women in varying terms.
- The varying availability of communication facilities to women will have a varying influence on them.
- The media exposure and informed choice are related. Educated women use communication facilities in a better way than uneducated women.
- Legal awareness is related to enrichment of women power.
- Women's participation in modern organizations help in the enrichment of power.

Operationalization of variables

The researcher considers here communication as interpersonal and mass media communication. The researcher has looked mass media like Newspaper, Magazine, television and Radio and their technological development, then entry into rural area and then functioning as effective social agents by providing day-to-day events and developmental issues on various factors.

Enrichment of power and empowerment are synonymous. The intention of the both words is to enable persons' mental power, make persons active to lead their life independently with self-control and self-confidence. Hence, enrichment of women power is operationalized as to lead life independently with increase in self confidence.

LIMITATION OF THE STUDY

The study is undertaken among the women majority of who hold domestic responsibility of the house. They may be married or unmarried or widows or separate or divorced.

The area of the study is limited to six villages in two talukas of two different districts, Davanagere and Gulbarga in Karnataka. The Davanagere and Afzalpur taluka are selected following area sampled method and six villages are selected following stratified random sampling method.

The study is restricted to the role of communication both formal and interpersonal in enriching women power.

I. Review of Literature

Bhagat (1980) analyzing the role of new generation women stated that employed women in rural India have participated in decision-making process especially money management in the family.

Samanta (2005) in his work on empowering rural women has focused on the varied dimensions of empowering rural women.

He also maintains that in most of the developing countries today, more and more emphasis is laid on the need for development of women and their active participation in the main stream of development process. It is also widely recognized that apart from managing household, bearing children, rural women bring income with productive activities ranging from traditional work in the fields to working in factories or running small and petty businesses. They have also proven that they can be better entrepreneurs and development managers in any kind of human development activities.

Sandhya Rao (2004) has studied the Rural-urban dichotomy of Doordarshan's programming in India. The study reveals that radio appears to be the most dominant medium available in rural households, with most of the 154 of the 156 who responded to this question having at least one radio set.

Everett J. and Savara (1994) revealed in their study on "Empowerment of women of four different occupational categories" that the women played a larger role in household decision making, married women tended to practice family planning after they had reached their desired family size of 3-4 children and they had high occupational aspiration for their daughters.

Only 23 percent of the respondents felt that paid work had made a positive impact on their lives. The respondents participated as voters and as users of ration cards. There were two main channels of state organized participation and about half of them participated in their occupational organizations.

Neelima has also stated that Information and Communication technologies (ICT) need to be considered as an option along side other communication technologies that can be used, such as radio or television. Women are interested in finding opportunities to share with others beyond their communities because they see this as empowering.

Giriappa (1997) has analysed the women empowerment with the corresponding level of discrimination and effectiveness of decision-making by women in different rural enterprises and concludes that in the female headed households effective decisions were taken in respect of work mobility, schooling, healthcare, asset creation, employment generation and social participation.

In low social status households the informal empowerment was wide spread. Though women were earning members, their decisions were subjected to various degrees of discrimination by males.

Sudharani et al. (2000) conceptualize empowerment as the process of challenging existing power relations and of gaining greater control over the sources of power. Empowerment is a process of awareness and capacity building leading to greater participation to gender decision making power and to transformative action.

Sammbireddy and Punnarao, (1993), in their study conducted in Guntur District of Andhra Pradesh, report that contact farmers in TV have played a role in the transfer of technical know-how from the extension workers to the farming community. . Therefore, according to them contact farmers are the opinion leaders.

Reddy and Reddy (1997) in the study of mass media effect inferred that out of 18 selected variables four were found to be positively significant with listening behavior of 0.01 level of probability and they included farm size, socio-political participation, extension participation and mass media exposure.

Radhakrishnan (1988) studied viewing behaviour in terms of TV sets, awareness about community TV set, years of viewing time of viewing. It was found that more than half of the viewers (55%) were viewing TV for more than one hour and 67 percent had the habit of viewing TV for more than one hour per day.

Mayuri (1998) explains that TV is a powerful medium to mobilize opinion in many issues related to women's empowerment. She also indicates that programs depict problems, discussions and dilemmas of women's groups generally shunned by not only male but also female viewers.

All India Radio, Bangalore (1993) in its Women's Programme - "Reach and impact audience research" has found that 78 per cent of the total respondents were reported to be listening to the women's program in general. Though listening to women's programme was 80 per cent, yet only 17 per cent of the respondents listened to all the programmes, 23 per cent to some and 38 per cent to a very few programmes.

Hemanth Khandai (2001) reports that the program of action 1992 has comprehensively given the parameters of empowerment of women as follows:-

- Enhance self-esteem and self- confidence in women.

- Build a positive image of women by recognizing their contribution to the society and economy development in them and ability to think critically.
- Foster decision-making action through collective process.
- Enable women to make informed choices in area like education, employment and health especially reproductive health.
- Ensure equal participation in developmental process.
- Provide information, knowledge and skill for economic development.
- Enhance access to legal literacy and information related to their rights and entitlements in the society with a view to enhance their participation in all areas.

From the above reviews, it clearly reveals that the organized women groups are having their influence in improving the self-confidence, self-esteem and making them self-reliant.

It is also very clear that women are actively participating in different decision making areas, their awareness improved, they are transforming gradually from the traditional thinking and they are able to take control of their own lives and their families also.

In the Indian context, the urban-rural divide is so vast, the status of women also differs significantly. Women, in general, have limited access to resources, including the media. The catalytic action of media, in empowering people can never be ruled out. Hence, in order to find how media could make women gain power, the study was envisaged with the following aims and objectives;

II. Research Design and Methods

Locale of the study

The State of Karnataka is chosen for empirical study. The purpose with which Karnataka is selected as the locale and final field study conducted is because of the following factors:

- Karnataka has more media facilities and is educationally advanced.
- It is culturally an important landmark in India.
- More importantly about 33% political reservation in local self Government bodies for women is implemented in the state.
- Jobs for women in teaching at primary and secondary levels have been reserved for women to the extent of one third of the positions.

- Women participation in the economic sector in Karnataka is also encouraging.
- Women have taken a greater role to play in the micro-financing (SHG) and Stree Shakti Yojan which are supported by the state on the measure in enriching women power in Karnataka.

The ex-post facto research design is adopted for achieving the objectives of the study. Considering the adoptability of the proposed design with respect to the type of variables under investigation and the phenomenon being studied, the ex-post-facto design was selected as an appropriate research design.

Pilot Study

An interview schedule for data collection was drafted and the draft interview schedule containing the items with regarding to measuring media communication role in enrichment of women power. The draft schedule was pre-tested in non sampling area comprising about 10% of the total respondents i.e. 50 respondents were identified and the schedule was administered, to the sampled respondents. Based on the pilot study findings the necessary changes were made and incorporated in to the final schedule after a thorough consultation with the experts.

Sample and Sampling Procedures

Random sampling procedure was adopted for selection of respondents.

Selection of Districts

Out of 27 districts in Karnataka, Davanagere and Gulbarga districts from two different regions were purposively selected

Selection of Taluks: Davanagere District has six taluks and Gulbarga District has ten taluks. By systematic random method Davanagere taluk from Davanagere district and Afzalpur taluk from Gulbarga district were chosen.

Selection of Villages: Davanagere taluk has 153 villages and Afzalpur has 89 villages. The villages were categorized into three groups on the basis of households as "small" with below 500 households, "medium" with 501 to 1000 households and "large" with 1001 and above. From each category two villages were chosen randomly. Based on the major objectives of the study, a brief discussion of the analysis is provided herewith.

III. Results & Discussion

Table 1.1 shows that the electronic media, that is, Radio and Television are comparatively more popular than the print media. Most of the respondents (59.8%) watch TV regularly and listen to Radio also regularly (35%). However 149 respondents never watched TV (29.8%) and 233 respondents never listened to radio (46.6%). In all, it can be noticed that to a great extent the media exposure of the respondents is not very high. This could be due to their rural background, low income level, less educational attainment and also non-availability in their respective place of residence. As women in villages in India are still traditional and not going out into others premises for watching TV programmes and listening to Radio, probably this kind of media exposure could be the reality.

Table-1.2 reveals the choice of items in the print media by the respondents, which are categorized as political, economic, women issues etc. A Chi-square test was applied to the comparison of the contents in Newspapers or magazines.

The chi-square value was not significant in most of the categories of content except with regard to politics ($X^2=14.70^*$), women's issues ($X^2=80.16^*$) and culture ($X^2=7.24$). Respondents read more about politics in Newspaper (21.0%) as compared to magazines. (chi-square value 14.7 significant at 5% level). Women's issues were read more in Newspapers (20.8%) than in magazine (2.6%). This probably is due to the fact that the supplements of Newspaper provides more information in them about women's issues and the major Newspaper content is that of politics.

The awareness created by the main stream media regarding women power enrichment was graded on a four point scale like 'excellent', 'moderate', 'less' and 'no response.'

Table 1.3, in general indicates that in creating awareness about women power enrichment audiovisual media are comparatively better than the print media.

The result depicts the role played by communication media in women power enrichment. It is observed from the findings that 46.8 percent of the respondents feel that TV is excrement followed by Radio (30.2%), Newspaper (22.4%) and magazines (6.8%) in enriching women power.

The respondents did not give much response to give regarding awareness created by newspaper and magazine (44.0 and 64.2 percent respectively). The data subjected to statistical test (Chi-square) indicates that there

is a significant difference in the role played by media in enriching women power ($x^2=417.66$).

The respondents when asked to grade on a three point scale of “more”, “little” and “never” on media’s contribution in decision making, they have felt that it does contribute a little (48.6%) while making decision, and 39 percent of them said it does contribute more, whereas 12.4 percent of the respondents said it does not contribute towards decision making. We can probably infer that media does contribute while making decision which is indicative of giving a ‘Voice’ to the respondents. A voice implies ‘Power’.

The decision making’s level due to the contribution of media, was graded on a three point scale as ‘more’, ‘little’ and ‘never’.

The result indicate that 39 percent of the respondents expressed the role of media is useful in decision making to more extent compared to 48.6 percent opined as to the little extent.

Table 1.6 is further related to decision making of the respondents. It is a division of the two districts i.e. Afzalpur and Davanagere. A Chi-square test was applied here to find out whether there is significant difference between study districts in decision making with relation to the media’s contribution ($X^2=6.32^*$)

This indicates that the respondents in Afzalpur area and those in the Davanagere area differ in their view as to the decision making. However, the table indicates that the media is helpful in making decision as expressed by most of the respondents.

The role of media contact in decision making in further examined in the personal characteristics of respondents. The details are presented in the following table. 1.7

Table 1.7 indicates that as the age increases the degree of decision making increases. It can be noticed that age found to be a significant factor in decision making as per the statistical analysis results ($x^2=44.66$) are concerned.

About 57.3 percent of literate respondents had more decision making power compared to illiterates (14.1%). The association between educational status of respondents with degree of decision making seemed significant ($x^2=97.59$) indicating the impact of education.

The table indicates that housewives are not very good at decision making (32.5%) while compared to women of the other category (60.9%). The statistical X^2 -test indicates

significant association between occupational status and degree of decision-making aspect ($x^2=30.96$)

In the interview the respondents were asked about the source of information on women development programmes. The respondents opined that it was through TV. Nearly 63% of the respondents said that it was available on TV and some of them obtained information from public places like office, meetings etc. (15%). It could be inferred from the table that TV being the popular media it is possible that the respondents could have gathered information from TV.

Table 1.9 indicates the details in informal sources of communication. The sources are categorised as family members, extension officers, relatives, opinion leaders, social organizations, and women’s association. The above table indicates that family members happen to be highly informative in most cases, be it health issues (11.6%) or cultural matters (33.2%). The extension officers are found to be providing information regarding utility of gobargas, relatives are good sources when it comes to education, utility of gobargas, cultural matters. Although it is perceived that opinion leaders play an important role in developmental activities as per the table, it can be noticed that they are good sources of information only regarding utility of gobargas.

- As far as media exposure is concerned, about 26.8% and 8% of the respondents read news paper and magazines daily respectively.
- As far as TV watching and Radio listening is concerned, about 60% and 35% of the respondents watch TV and listen to Radio regularly
- The analysis of the relationship between communication media and power enrichment of women is found significant at 5% level.
- The analyses of data pertaining to media contact and decision making has revealed that only about 12% have said ‘no’ to use of the media in decision making while 39% have said it is “more useful.”
- The study reveals that interpersonal communication is more effective in learning about various women related issues.

IV. Conclusion

Development being an all pervasive concept it can not be totally achieved through the communication system alone. Various factors of the society also matter when we deal with the process of development. The furtherance of development leads to advancement of society. To a certain

extent the advancement indicates attainment of power. The power enrichment can be probably enhanced with the help of the communication system.

The women power enrichment can possibly be brought through this creation of awareness through the communication system. This study is conducted in order to find out the role of communication media plays in enriching women power.

Indian society is patriarchal in nature in which male domination apparently finds its position. Through women are educated and better informed, if the freedom is not collectively obtained, women attaining enrichment becomes difficult. Larger sectors of India's rural women population being less educated or illiterate, having low health status, less political freedom, no decision making power, the enrichment of power for such women is still a mirage.

SUGGESTIONS

During the process of personal interview with the respondents, the interaction with the village leaders and husbands of the respondents. The interviewer was offered some suggestions by them, which can be taken into consideration. The following are the suggestions:

- The government should initiate some new measures for economic development in the villages. As agriculture alone can not be sufficient to help growing population in the villages reviving certain indigenous and modern industrial activities seem to be pertinent.
- The educational foundation of the villages needs to be strengthened. As the younger generation is more learning centered more and more educational programmes need to be established.
- As the adult population is predominantly illiterate and have very low education levels (attained only primary level education) the literacy programme has to be strengthened by giving necessary financial support for infrastructure.
- The media facility needs to be extended to all the poor through local bodies. Panchayat can establish a library in each village for meeting the learning facility requirement of the villagers.
- As television has become the most effective media of communication arrangement may be made by the government so that the local bodies and co-operatives. Grameena Banks and other financial establishments should give easy loan facility for buying TV and Radio.
- There should be capacity building exercises for all the adults to make them to be more productive in what-

ever area they work. Women need more such trainings for improving knowledge and skills with which one can become more productive.

- The self help group is an important non-formal organization. Along with *stree-shakti samaja* and traditional *mahila* and *yuva sangha*, more and more economic and cultural programmes should be taken up. The government should extend the necessary support for that.
- Television, Radio and Print media should be used still more effectively for disseminating information on advantages of formation of non-formal organizations for productive activities.
- Women should participate in the political affairs of the community, sub-region and region. The existing 33% reservation may not be adequate looking into the size of women population. The gender proportion (50-50%) has to be maintained for political reservation of women.

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Table – 1.1
Respondents Electronic Media Exposure Contact N=500

Type of Media	Frequency of Viewing / Listening	Respondents	
		Number	Percent
Television	Regularly	299	59.8
	Occasionally	52	10.4
	Never	149	29.8
Radio	Regularly	175	35.0
	Occasionally	92	18.4
	Never	233	46.6
Total		500	100

Table -1.2
 Respondents' choice of items in the Print Media
 N=500

Aspects @	Preference of issues				X ² Value
	News Paper		Magazines		
	N	%	N	%	
Political	105	21.0	60	12.0	14.70 *
Economics	13	02.6	09	01.8	0.76 ^{NS}
Education	113	22.6	95	19.0	1.97 ^{NS}
Health	109	21.8	91	18.2	2.03 ^{NS}
Recreational	78	15.6	96	19.2	2.25 ^{NS}
Women issues	104	20.8	13	02.6	80.16 *
Culture	47	09.4	25	05.0	7.24 *
Food Preparation	97	19.4	106	21.2	0.50 ^{NS}

@ Multiple Response * significant at 5 % Level NS : Non-Significant

Table -1.3
 Respondents by Role of Communication Media in Women power Enrichment
 N=500

Type of Media	Response on Role of Media									
	Excellent		Moderate		Less		No Response		Total	
	N	%	N	%	N	%	N	%	N	%
News Paper	112	22.4	137	27.4	31	6.2	220	44.0	500	100
Magazine	34	6.8	44	8.8	101	20.2	321	64.2	500	100
Television	234	46.8	110	22.0	38	7.6	118	23.6	500	100
Radio	151	30.2	169	33.8	39	7.8	141	28.2	500	100

X² Value = 417.66 * * significant at 5 % Level

Table 1.4
 Respondents by Role of Media in Enriching Women Power in study areas

Type of media	Preferential Ranking Order		
	Afzalpura (N=290)	Davanagere (N=210)	Combined (N=500)
News Paper	1.04	1.00	1.02
Magazine	0.60	0.57	0.58
Television	1.90	1.91	1.90
Radio	1.31	1.33	1.32

Table 1.5
Respondents by Media Contact in Decision Making

Decision Making	Respondents	
	Number	Percent
More	195	39.0
Little	243	48.6
Never	62	12.4
Total	500	100

Table 1.6
Media Contact by Locations and Decision making

Decision making	Role of Media by Locations						X ² Value
	Afzalpur		Davanagere		Combined		
	N	%	N	%	N	%	
More	111	38.3	84	40.0	195	39.0	6.32 *
Little	134	46.2	109	51.9	243	48.6	
Never	45	15.5	17	8.1	62	12.4	
Total	290	100	210	100	500	100	

* Significant at 5 % Level

Table 1.7
Respondents by Role of Media Contact in Decision Making and personal Characteristics N=500

Characteristics	Decision making								X ² Value
	More		Little		Never		Combined		
	N	%	N	%	N	%	N	%	
Age (Years)									44.66 *
Below 36	130	49.8	109	41.8	22	8.4	261	100	
36-45	50	38.8	59	45.7	20	15.5	129	100	
Above 45	15	13.6	75	68.2	20	18.2	110	100	
Education									97.59 *
Illiterate	30	14.1	150	70.8	32	15.1	212	100	
Literate	165	57.3	93	32.3	30	10.4	288	100	
Occupation									30.96 *
House Wife	125	32.5	210	54.5	50	13.0	385	100	
Others	70	60.9	33	28.7	12	10.4	115	100	
Total	195	39.0	243	48.6	62	12.4	500	100	

* Significant at 5 % Level

Table 1.8
 Respondents to Women Developmental Programmes
 N=500

Aspects	Response	Respondents	
		Number	Percent
Type of Media	Newspaper	42	8.4
	Magazine	31	6.2
	Radio	39	7.8
	Television	313	62.6
	Public places	75	15.0

Table 1.9
 Respondents Informal Communication Source on Programmes
 N=500

Various Programmes	Response on Source of Information (%)						
	Family members	Extension Officer	Relatives	Opinion Leaders	Social Organ.	Women Asso.	Combined
Health issues	9.6	1.0	3.0	2.0	1.6	0.4	17.6
Legal issues	7.6	5.0	3.4	1.8	3.2	6.2	27.2
Employment avenues	6.4	6.0	6.8	3.4	4.0	2.2	28.8
Women Participation in politics	7.6	6.2	3.2	4.2	6.6	17.2	45.0
Environmental issues	10.6	6.6	6.0	5.0	9.0	1.4	38.6
Utility of Gobar /Natural Gas	11.8	8.6	8.2	7.0	7.8	2.4	45.8
Education	7.6	4.6	9.0	1.0	6.4	5.0	33.6
Cultural	33.2	3.8	10.2	6.0	4.0	3.6	60.8

COVERAGE OF HEALTH NEWS IN INDIAN MAINSTREAM MEDIA

Sunitha Kuppaswamy★ Balachander Kamatchi★★ P.B. Shankar Narayan★★★

Health Communication is one of the important functions of the Print Medium because they not only create awareness among the public regarding various diseases and their symptoms but also influence reader's health care decisions based on the health information they provide. So the Journalists have a special responsibility in covering the health and medical news. And the quality of news published needs to be analyzed for betterment of the health news coverage. There are lots of health related scientific and technical terms which need to be communicated in a simplified manner for the understanding of a common man. This could be well done only by the print medium. Hence there is an underlined need for analyzing the print media coverage of health news. This study was conducted to understand the effectiveness of the print media in health communication in Chennai with special reference to two English newspapers, The Hindu and Deccan Chronicle. Content Analysis of these newspapers were done for a period of three months from November 2008 to January 2009 to study the number of articles being published and the importance given to health communication. The interview with experts gave a clear insight into the existing problem in health communication and gave their suggestions for improving the health communication to the general public.

Indian news media environment changes rapidly. Even then, it continues to hold a critically important role in society. Millions of Indians turn to various news media every day for information, and what they learn there makes a difference in which issues rise or fall on the national agenda, how the public perceives key issues, how well they understand important health debates and the need for health education. Thus the general public relies on the media as important sources of health information (Wade and Schramm, 1968; Toggerson, 1981; Freimuth et al., 1984; Johnson, 1998). Reagan and Collins' (Reagan and Collins, 1987) research showed that for health care information in two small communities, the newspaper outranked other media, being listed just below physicians, family and relatives. Studies by Johnson and Meischke (Johnson and Meischke, 1992) clearly identified media as a main source of health-related information and a study by Meischke et al. (Meischke et al., 2002) showed that majority of the respondents reported mass media as the most frequently reported source of information on health issues.

The main purpose of this study is to take a broad look at how the news media covered one vital area 'health communication' in 2009. While there have been many studies that have taken a narrow look at news coverage of specific health issues (breast cancer, diabetes), this research

takes a wider look at the broad spectrum of health issues, across a particular news medium viz print media.

This research aims to study the Health News Coverage with respect to The Hindu and Deccan Chronicle. The objectives of the study are

- To study the Health News Coverage in The Hindu and Deccan Chronicle from November 2008 to January 2009.
- To compare the Health News Coverage in The Hindu and Deccan Chronicle.

I. Review of Literature

Schwitzer G, Mudur G, Henry D, Wilson A, Goozner M, Et Al., (2005) in the article "What are the Roles and Responsibilities of the Media in disseminating Health Information?" has discussed about the roles and responsibilities of the media in disseminating health information. Journalists have a responsibility to mirror a society's needs and

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issues when comes to health. Readers and viewers may make important health care decisions based on the information provided in the stories. Thus the “Journalists have a special responsibility in covering health and medical news”. Health journalists should discuss benefits and harms of new treatments and use independent expert sources. Absence of reporter specialization, sensational claims not supported by data, hyperbole, commercialism, baseless predictions of treatments based on basic science studies, single-source stories should be avoided. Too much news about the delivery of medical services is available but not enough news about the cost of, quality of, and evidence for those services.

Meredith Young, Karin Humphreys., (2008) in the article “Media Coverage Affects How People Perceive Threat of Disease” has discussed how media coverage affects how people perceive threat of disease. When a certain disease receives repeated coverage in the press, people tend to focus on it and perceive it as a real threat. The researchers chose 10 infectious diseases drawn from the Centre for Disease Control database. Five medical disorders were highly prevalent in the recent print media (anthrax, SARS, West Nile virus, Lyme disease and avian flu) and another five medical disorders that have not often been present in current media (Tularemia, human babesiosis, yellow fever, Lassa fever and hantavirus).

Two groups of students, undergraduate and medical students, were asked to rate how serious, how prevalent, and how “disease-like” various conditions were. A single incident reported in the media, can cause great public concern if it is interpreted to mean that the potential risk is difficult to control e.g. Avian Flu. Conversely, when participants were presented with the descriptions of the disease, without the name, they actually thought that the diseases which received infrequent media coverage, the control group were actually worse. When factual information was presented about the diseases along with the names of them - the media effect wasn’t nearly as strong. Also the medical students who would have more factual knowledge about these diseases were just as influenced by the media as the other people.

S Nichols, N Chase., (2005) in the article “A Content Analysis of Health Research Reported by The Daily Newspapers of Trinidad And Tobago” has discussed about the content of health research articles published by the daily newspapers of Trinidad and Tobago. Peer-reviewed journals, Press releases, articles from international news agencies, articles by local journalists based on published research were included in the study. Newspaper editorials,

Commentaries, Narrative reviews, Letters to the editor, Case reports, Articles related to the local health sector, Advertisement of health products and services were excluded from the study. The parameters considered were physical presentation, coverage, prominence, relevance, congruency, accuracy of the article compared to its original publication and health model (i.e. preventative versus medical/curative).

Asya A. Besova., (2007) in the article “Print Media Coverage of Passive Smoking: A Content Analysis Study of Mainstream Newspapers” has discussed about the extent and content of newspaper coverage of passive smoking. The methodology adopted was Content Analysis. The units of analysis were the paragraphs that report health outcomes of passive smoking, contain quotations, mention study design, study funding and draw conclusions. The researcher concluded that passive smoking was portrayed as a controversial issue. 29 % of articles concluded that passive smoking is not harmful.

Mu Li, Simon Chapman, Et Al., (2008) in the article “Can even Minimal News Coverage Influence Consumer Health-Related Behaviour? A Case Study of Iodized Salt Sales” has discussed about the minimal news coverage’s influence on consumer health related behavior. Salt has never been promoted, advertised or discounted by retailers or manufacturers. Extensive news coverage of health issues has often been shown to influence consumer behavior but the author wanted to find whether a modest news coverage generate changes in consumer health-related behavior? And a significant increase (5.2%) in national iodized salt sales was recorded after a brief period of television and newspaper reports about Iodine Deficiency Disorders. The researcher concluded that even brief news media exposure can influence health-related decisions.

Alan Cassels, Merrilee A. Hughes, Et Al., (2003) in the article “Drugs in the News: An Analysis of Canadian Newspaper Coverage of New Prescription Drugs” has discussed about the content analysis on the newspaper coverage of new prescription drugs in Canada. This research assessed the newspaper descriptions of drug benefits and harms, the nature of the effects described and the presence or absence of other important information that can add context and balance to a report about a new drug. The researcher selected five prescription drugs that was launched in Canada between 1996 and 2001. The researcher selected newspapers that had a weekly circulation greater than 50000. And the articles were selected if they mentioned at least one benefit or harm about the drug.

The researcher recorded the benefits and harms, other treatment options and costs if mentioned, the names of the interviewees and their affiliation if mentioned. And also if a specific study was mentioned, the study's design as well as the journal in which the study appeared or the meeting at which its findings were presented were also reported. Two researchers independently reviewed the articles (whose title, date, byline were removed and code was assigned) and the same articles selected by both the coders were included for the study. The result of this study was that benefits were mentioned nearly five times as often as harmful effects. Only one-third of articles mentioned the costs of the drugs. The articles commonly included quotes from satisfied patients, researchers and clinicians but rarely stated whether these people had any financial links to the manufacturer. The articles usually lacked quantitative information that would help a reader to know the likelihood that the drug would help them or the likelihood of adverse effects.

R Durrant, M Wakefield, Et Al., (2001) in the article "Tobacco in the News: An Analysis of Newspaper Coverage of Tobacco Issues in Australia, 2001" has discussed about the extent and nature of newspaper coverage of tobacco related issues in Australia in 2001. The researcher selected all articles at least seven lines long and containing at least one paragraph focused on tobacco in all major Australian national and State capital city newspapers. The parameters set by the researcher were number of articles, month of publication, State in which newspaper published, prominence of article, type of article, article theme, and slant of article relative to tobacco control objectives. The result of the study was that the most frequent theme covered was secondhand smoke issues followed by education, prevention, and cessation programmes and services. Events that were covered were predominantly positive for tobacco control: 62% of articles were related to events that were positive, compared with 21% that were negative for tobacco control objectives. The opinions expressed by the authors of articles were also mainly positive (61%) rather than negative (22%) for tobacco control objectives.

Deborah C. Glik., (2003) in the article "Health Communication in Popular Media Formats" has discussed about the increased coverage of health and science topics over the past 20 years. Popular news formats include broadcast, print, and Internet sites with news. Numerous polls have concluded that "news media are important sources of health information for the general public". Even though there has been a steady decline in the percentage of adults who are regular news watchers since 1964, a countertrend is that

as people age they consume more news. Health stories were the fifth most common topic covered in the news media. Thus news media affects the audience's health related decisions.

Aiex, Nola Kortner, (1992) in the article "Health Communication in the 90s" has discussed about the health communication in the 90's. The author gives some recommendation to health communicators for using the mass media effectively in promoting good health. They are as follows:

- Identify the needs and interests of the intended audience.
- Target the segments of the population most likely to be responsive and then match the media with the targeted population.
- Create high quality messages which are accurate.
- Cultivate a relationship with reporters and editors so that the improvement of the health and well-being of the community will become a joint effort between media and health professionals.

John P Pierce, Elizabeth A Gilpin (2001) in the article "News media coverage of smoking and health is associated with changes in population rates of smoking cessation but not initiation" has discussed about the association between news media coverage of smoking and health and the changes in people's behavior. The objective of this research was to determine whether changes in news media coverage of smoking and health issues are associated with changes in smoking behavior in the USA. The author concluded that the level of coverage of smoking and health in the news media may play an important role in determining the rate of population smoking cessation, but not initiation.

Local Voices is an Internews project that improves local reporting on public health issues in developing countries. Since 2003, nearly 1,000 journalists from eight countries – India, Kenya, Nigeria, Ethiopia, Burma, Cambodia, Thailand and Viet Nam have received training and long term mentoring, enabling them to produce quality stories on health and gender issues on air and in print media. Many local journalists lack the training or resources to cover health topics accurately and effectively. Internews addresses these gaps, and share what they've learned with a select group of interested agencies, journalists, individuals and foundations.

Medical Terms for Diseases worry People more than lay terms.

Patients get more worried if a disease is referred to in the medical jargon rather than in lay terms according to a new research from McMaster University. When medical jargons are used, the people perceived the disease to be more severe, and more likely to be rare, compared to the same disorder presented with its synonymous lay label. For example, impotence is now widely known as erectile dysfunction; excessive sweatiness is also known as hyperhidrosis, chronic heartburn is also called as gastro esophageal reflux disease. "A simple switch in terminology can result in a real bias in perception. These findings have implications for many areas, including medical communication with the public, corporate advertising and public policy," said Meredith Young, one of the study's lead authors.

Blogs

What isn't mentioned here is that 99% of the health coverage which does appear in the media is:

- Rewrites of press releases from drug companies touting studies they've paid for promoting the use of their drugs.
- From academic researchers whose rodent-based research has little or no immediate relevance to human diseases.
- Until journalists start scrutinizing these biased press releases and looking at the data underlying them, the public will continue to get a dangerously tainted view of the power of drugs and the relevance of cures that work only in rodents.

II. Research Design & Methods

The researcher used the Content Analysis and Expert Interview to study the coverage of Health News in The Hindu and Deccan Chronicle. Content analysis was chosen for the following objectives of the study: To study the Health News Coverage in The Hindu and Deccan Chronicle from November 2008 to January 2009 and to compare the Health News Coverage in The Hindu and Deccan Chronicle.

Parameters for Analysis

A Quantitative analysis of the content of articles on Health News, published by The Hindu and Deccan Chronicle was conducted from November 2008 to January 2009. The newspapers were analyzed for their content of messages or articles on Health. There were various parameters that were considered for the analysis. They were:

Type of Health News: Diseases / Condition, Public Health Issue, Health tips / Fitness tips, Camp / Campaign / Workshop / Conference / Inauguration, Ad

Specific Diseases / Condition: Anaemia, AIDS, Alzheimer's, Cancer, Common cold & Flu, Diabetes, Down's Syndrome, Epilepsy, Eye problem, Heart disease, Mental health, Obesity, Sleeping disorders, Thyroid, Others

Type of Health News Article: Not a research, Research (Not Published in any Journal), Research (Published in a Journal)

Health News accompanied by Photographs / Images: Color, Black & White, No photographs

Length: Less than 500 words, Greater than 500 words

Source of Health News: Agency, Reporter

Placement of Health News in the Newspaper:

- Front page : This is the first page of the Newspaper
- City : This page is allotted for Chennai news
- Districts : This page is allotted for Rural news
- Nation : This page is allotted for National news
- World : This page is allotted for World news
- Supplementary : Special Tabloid

Origin of Health News: Chennai, Rest of Tamil Nadu, Rest of India, Other countries

III. Results and Discussion

The samples are November 2008, December 2008 and January 2009 month newspapers of The Hindu and Deccan Chronicle and they are analyzed using percentage analysis.

Coverage of Health News

The total Health News coverage in The Hindu and Deccan Chronicle from November 2008 to January 2009 are shown in Table 1.1.

From the table it is found that the Health News covered by Deccan Chronicle and The Hindu are 1.150 % and 1.415 % respectively. Deccan Chronicle Newspaper covers less health news when compared to The Hindu.

Monthwise Health News Coverage

Coverage of Health News by Deccan Chronicle and The Hindu from November 2008 to January 2009 are shown in Table 1.2.

From the table it is found that The Hindu Newspaper covered more Health News during the month of December 2008.

From the Table 1.3 it is found that The Hindu covers more health news during Thursdays and Deccan Chronicle covers on Saturdays.

Types of Health News

The Health News is categorized in to five major types namely Diseases / Condition, Public health issue, Health tips / Fitness, Camp / Campaign / Workshop / Conference / Inauguration and Ad.

From the Table 1.4 it is found that Deccan Chronicle gives more news regarding the effects or treatment of Specific Diseases / Conditions and Public Health Issues. While The Hindu gives more news regarding the Health and Fitness tips and regarding the Health Camps, Conferences and Workshops that are conducted.

Specific Diseases / Conditions

The Diseases and Conditions are categorized into the following. They are as follows:

From the Table 1.5 it is found that among the Specific Diseases / Conditions, AIDS, Cancer and Mental Health are given more importance in Deccan Chronicle whereas in The Hindu, more coverage is given to Diabetes, Eye Problems, Heart disease and Obesity.

The Figure 1.2 gives the percentage of the types of Specific Diseases / Conditions that appear in Deccan Chronicle.

The above figure 1.3 gives the percentage of the types of Specific Diseases / Conditions with respect to The Hindu.

Type of Health News Articles

The Health News Articles that appeared in Deccan Chronicle and The Hindu are classified in to the following categories:

From the Table 1.6 it is found that majority of the Health News articles are not research articles in both Deccan Chronicle and The Hindu. Also most of the research articles that are covered in both the newspapers are not published in a journal.

From the Figure 1.4, we can find that most of the Health News Articles are not Research articles in both Deccan Chronicle and The Hindu.

Health News accompanied by Photographs / Images

The Health News is either accompanied by photographs / images or nothing and they are classified as follows:

From the Table 1.7 it is found that 61.88 % of the Health News are not accompanied by photographs or images in

Deccan Chronicle while it is just 47.52 % with respect to The Hindu. The Health News articles are not accompanied by any black and white photographs but in The Hindu 9.09 % of black and white photographs are used. This is illustrated in the figure 1.5.

Length of the Health News

The length of the Health News articles in Deccan Chronicle and The Hindu are classified as follows:

From the Table 1.8 it is found that the length of 95.58 % of the Health News in Deccan Chronicle and 72.73 % of the Health News in The Hindu are less than 500 words. And it is illustrated in the figure 1.6.

Source of Health News

The source of the news is either the reporter or the agency. The percentage of the source of the Health News for Deccan Chronicle and The Hindu are tabulated below:

From the Table 1.9, it is found that the major source for the Health News for both Deccan Chronicle and The Hindu is through the Reporter.

From the figure, it is found that the source for the Health News for The Hindu is more than the Deccan Chronicle Newspaper.

Placement of Health News in the Newspaper

The importance of the Health News is found in this section by identifying the placement of the Health News in the Deccan Chronicle and The Hindu.

From the Table 1.10, it is found that no Health News has appeared in the front page in The Hindu. Also the Health News has appeared more in the Supplementary (42.15 %) of The Hindu whereas it is only 18.78 % in Deccan Chronicle. 24.31 % of Health News has appeared in World section of Deccan Chronicle but it is very less in The Hindu (10.74 %). It is illustrated in the figure 1.8.

Origin of Health News

The origin of the Health News in Deccan Chronicle and The Hindu is classified as Chennai, Tamil Nadu, India and Other Countries.

From the Table 1.11, it is found that the majority of the health news that is covered in both Deccan Chronicle and The Hindu has their origin in Tamil Nadu (including Chennai).

In Deccan Chronicle, 62.15 % of Health News has their origin in Chennai but it is more in The Hindu (79.31 %).

But the Health News from the other countries is less in The Hindu when compared to Deccan Chronicle. The figure illustrates the origin of the Health News in Deccan Chronicle and The Hindu.

Thus, from the content analysis,

- The Hindu covered 1.415 % of the Health News and Deccan Chronicle carried only 1.150 %.
- The Hindu carried 93 out of 243 (38.27 %) health articles on Thursdays and Deccan Chronicle carried 38 out of 181 (20.99 %) health articles on Saturdays.
- In Deccan Chronicle, among the Health News Coverage, 57.46 % of the articles were on Specific Diseases / Condition, 19.89 % were on Public Health Issue, 13.25 % were on camps and campaigns, 7.19 % were on Health / Fitness Tips and 2.21 % were on advertisements regarding to health issues.
- In Hindu, among the Health News Coverage, 40.50 % of the articles were on Specific Diseases / Condition, 7.85 % were on Public Health Issue, 27.69 % were on camps and campaigns, 19.83 % were on Health / Fitness Tips and 4.13 % were on advertisements regarding to health issues.
- Under the Specific Diseases / Conditions, Heart disease (12.24 %) was given more importance in The Hindu and Cancer (17.31 %) was given more importance in Deccan Chronicle.
- The Hindu covered 86.78 % of health articles which were not research articles. And Deccan Chronicle covered 28.73 % of research articles which includes both published and unpublished articles in peer reviewed journals.
- 61.88 % of the health articles did not carry any photographs or images in Deccan Chronicle and also they did not use any black and white images. But in The Hindu, it carried both color and black & white photographs and 47.52 % of the health articles did not carry any photographs.
- Only 4.42 % of the health articles had more than 500 words in the article in Deccan chronicle but in The Hindu, 27.27 % of the article had the length greater than 500 words.
- The sources of 83.06 % of the health news were from the reporter and only 12.81% were from the agency with respect to The Hindu. But in Deccan Chronicle, 75.14 % were from the reporter and 22.65 % were from the agency.
- The Hindu carried 42.15 % of the health news in the Supplementary and never carried any health news in

the front page but Deccan carried majority of the health news in the City section (41.44 %).

- In The Hindu, the origin of 79.31 % of the health articles were from Chennai and only 10.76 % were from other countries. Whereas in Deccan Chronicle, 24.86 % of the health articles were from other countries and 62.15 % were from Chennai.

It was found from the Content Analysis of The Hindu and Deccan Chronicle that The Hindu covered more Health news than the Deccan Chronicle and majority of the health news was regarding the Specific Diseases and Conditions followed by the Public Health Issues in Deccan Chronicle and Camp and Campaign news in The Hindu. Majority of the health articles were not research articles, had the length less than 500 words, had their origin in Chennai, with the reporter as their source for most of the articles in both the newspapers that were considered for the study.

Expert Interview

Interviews were conducted with the health experts and journalists. This was done to elicit opinions from experts in the field of Health and Print medium asking them suggestions to a better and improved form of creating health awareness among the public. Here is what they said about the print media's coverage regarding the health issues.

Health Specialists

Media plays a very important role in creating awareness among the people about various diseases and their symptoms. Media should not only focus on creating awareness and to disseminate the correct message but also to remove other pre-conceived wrong thoughts about medicine and treatment. For example, Cancer treatment, people assume, as painful and that its treatment makes the condition even worse. Our audiences do not even know that not all cancers are fatal.

The audience can also write a letter to the Newspaper and ask about their illness which is answered by the Health Specialist. In such cases, use of technical words must be avoided so that all people can understand easily. The number of Health news articles that are published must be increased. Health journalists should discuss all the benefits and harms of new treatments and use independent expert sources. Too much news about the delivery of medical services is available but not enough news about the cost of, quality of, and evidence for those services. Absence of reporter specialization, sensational claims not supported by data, hyperbole, commercialism, baseless predictions of treatments based on basic science studies, single-source

stories must be avoided. Only media has the power to influence people to the betterment and spread awareness as there is nothing more important in life than health.

Journalists

The amount of coverage given to health care topics has stayed the same or increased at their news organization and the quality of coverage has been stable or gotten better over the past few years. They frequently or sometimes reports stories on news releases without substantial additional reporting. Some news organization frequently or sometimes allows sponsors or advertising staff to influence story selection or content. News stories that are published are based on the articles that have been published in peer reviewed journals. They publish news stories based upon the needs of the people like saying about the benefits of new drug that has been introduced. Separate columns are written by health specialists (Doctors or Experts) like Health tips, diet, fitness, etc that comes in Supplementary.

Findings from Content Analysis

The Health news coverage done by The Hindu and Deccan chronicle is very less. The highest health news coverage was done by The Hindu. The Hindu had more number of health news during the month of December 2008 and Deccan Chronicle covered more health news during January 2009. The Hindu covered more health news on Thursdays while Deccan Chronicle covered more on Saturdays. The type of health news that was covered more by both The Hindu and Deccan Chronicle was regarding specific diseases / condition followed by Public Health Issue in Deccan Chronicle and camp and campaign news in The Hindu. Under the Specific Diseases / Conditions, Heart disease was given more importance in The Hindu and Cancer was given more importance in Deccan Chronicle.

Most of the health news covered by The Hindu was not research articles. When it comes to Research articles, Deccan Chronicle covers more when compared to The Hindu. Most of the Health news covered by the Deccan Chronicle is not accompanied by any photographs. And no black and white photographs were used in Deccan Chronicle but whereas in The Hindu both color and black and white photographs were used. The source of most of the health news covered by The Hindu and Deccan Chronicle is reporter. And all the Health articles from the agency are research articles in both the newspapers. In The Hindu, most of the health news appears in the Supplementary section of the newspaper but in Deccan Chronicle, it is in the City section. Not even single health news has

appeared in the front page of The Hindu. Chennai is the main origin of health news in both the newspapers.

Vital information like stem cell research and other health research news is not given much preference. This proves the Agenda-setting theory, which suggests that by reporting on some issues and not others, the print media influence what issues people think about and how they think about them. According to this theory, we would expect members of the general population, including health practitioners and policy makers, to view well-publicized issues as more important than those receiving little media attention.

Findings from Expert Interview

Health Specialists

- Media must create awareness among the people about various diseases and their symptoms.
- Media should disseminate information to remove pre-conceived wrong thoughts about medicine and treatment.
- The media should use simple words to communicate health issues to the people so that they can understand easily.
- The frequency of appearance of health related issues must be increased.
- There must be proper understanding between the Journalists and the Health Specialists in communicating the health news to the people.
- Absence of reporter specialization, sensational claims not supported by data, hyperbole, commercialism, baseless predictions of treatments based on basic science studies, single-source stories must be avoided.
- Incomplete information regarding new treatments, news drugs must be avoided.

Journalists

- The amount of coverage given to health care topics has stayed the same or increased at their news organization and the quality of coverage has been stable or gotten better over the past few years.
- They frequently or sometimes reports stories on news releases without substantial additional reporting.
- Some news organization frequently or sometimes allows sponsors or advertising staff to influence story selection or content.
- News stories that are published are based on the articles that have been published in peer reviewed journals.

- They publish news stories based upon the needs of the people like saying about the benefits of new drug that has been introduced.
- Separate columns are written by health specialists (Doctors or Experts) like Health tips, diet, fitness, etc that comes in Supplementary.

IV. Conclusion

The amount of health news coverage done in the print media must increase as readers and viewers may make important health care decisions based on the information provided in the newspapers. The Print media must also avoid using technical words in communicating the health information to the public so that everyone can understand easily. The journalists must have a specialization in the health field before reporting for Health News so that they can convey correct message to the public. The Health Journalists should discuss both the benefits and harms of new treatments.

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Table 1.1 - Total Health News Coverage in The Hindu and Deccan Chronicle

	Deccan Chronicle	The Hindu
Health News	1.150 %	1.415 %

Table 1.2

Total percentage of Health News Coverage from November 2008 to January 2009 in Deccan Chronicle and The Hindu

Health News	November'08	December'08	January'09
Deccan Chronicle	0.938 %	1.151 %	1.383 %
The Hindu	1.30 %	1.550 %	1.399 %

Table 1.3 Highest Health News Coverage during a single day

Newspaper	Day	Percentage
Deccan Chronicle	Saturday	20.99 %
The Hindu	Thursday	38.27 %

Table 1.4 Total percentage of type of Health News

Health News	Deccan Chronicle (%)	The Hindu (%)
Specific Diseases/Condition	57.46	40.50
Public health issue	19.89	7.85
Health tips / Fitness	7.19	19.83
Camp/Campaign/Workshop /Conference/Inauguration	13.25	27.69
Ad	2.21	4.13

Table 1.5 Total percentage of types of Specific Diseases / Conditions

Diseases	Deccan Chronicle (%)	The Hindu (%)
Anemia	2.88	2.04
AIDS	16.35	11.22
Alzheimer's	-	1.02
Cancer	17.31	9.18
Common cold & Flu	1.92	2.04
Diabetes	8.65	10.20
Down's Syndrome	1.92	1.02
Epilepsy	1.92	4.08
Eye problem	0.96	5.10
Heart disease	10.58	12.24
Mental health	8.65	4.08
Obesity	4.81	7.14
Sleeping disorders	1.92	2.04
Thyroid	-	2.04
Others	22.12	26.53

Table 1.6 Type of Health News Article

Articles	Deccan Chronicle (%)	The Hindu (%)
Not a research	71.27	86.78
Research (Unpublished)	24.31	9.50
Research (Published - Journal)	4.42	3.72

Table 1.7 Percentage of Health News articles accompanied by Photographs / Images

Photographs / Image	Deccan Chronicle (%)	The Hindu (%)
With Color	38.12	43.39
With Black & White	-	9.09
No photo / image	61.88	47.52

Table 1.8 Percentage of the Length of the Health News Articles

Length (No of words)	Deccan Chronicle (%)	The Hindu (%)
<500	95.58	72.73
>500	4.42	27.27

Table 1.9 Source of Health News

Source	Deccan Chronicle (%)	The Hindu (%)
Reporter	75.14	83.06
Agency	22.65	12.81

Table 1.10 Placement of Health News in the Newspaper

Placement in paper	Deccan Chronicle (%)	The Hindu (%)
Front page	2.76	-
City	41.44	30.17
TN	4.42	8.68
Nation	8.29	8.26
World	24.31	10.74
Supplementary	18.78	42.15

Table 1.11 Origin of Health News in Deccan Chronicle and The Hindu

Place of origin of news	Deccan Chronicle (%)	The Hindu (%)
Chennai	62.15	79.31
Rest of Tamil Nadu	4.52	3.45
Rest of India	8.47	6.47
Other Countries	24.86	10.76

Fig 1.1 Percentage of Types of Health News

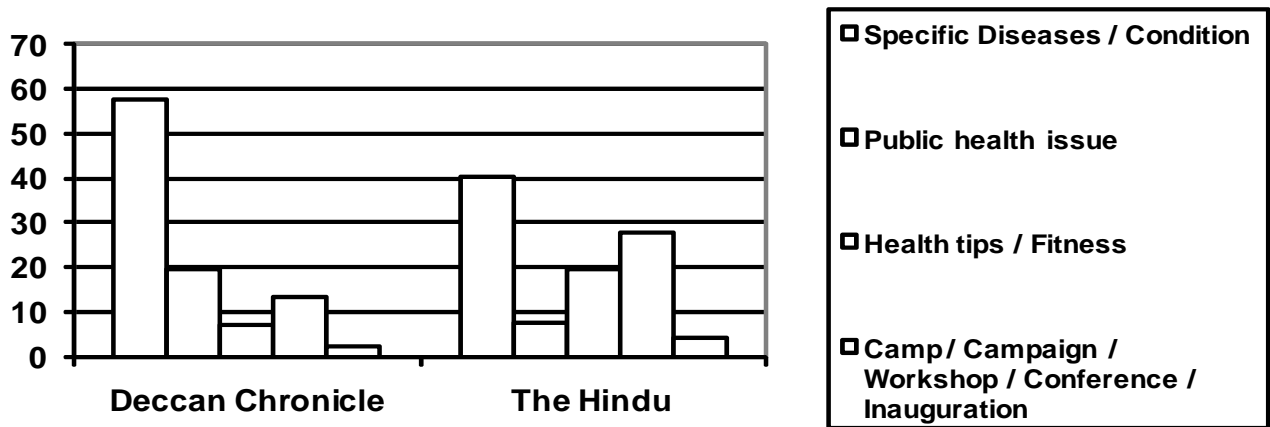


Fig 1.2 Deccan Chronicle - Total percentage of types of Specific Diseases / Conditions

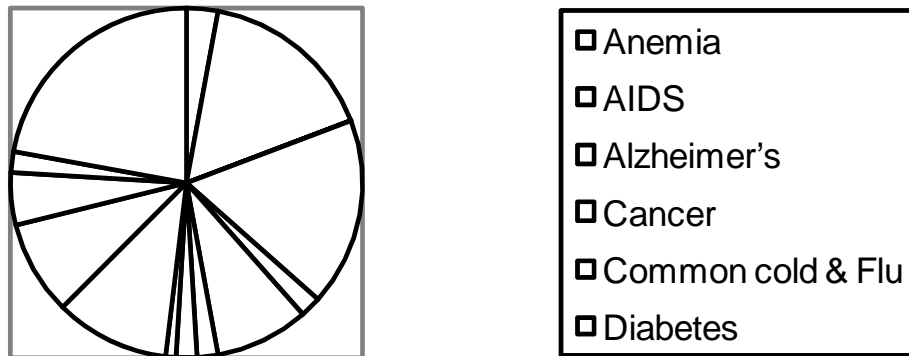


Fig 1.3 The Hindu - Total percentage of types of Specific Diseases / Conditions

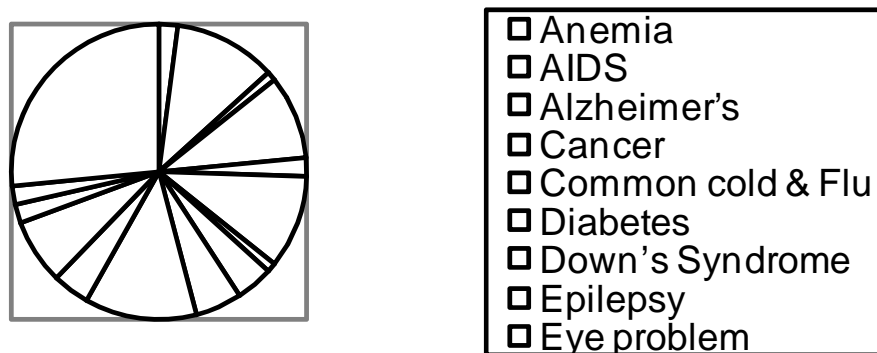


Fig 1.4 Percentage of Type of Health News Article

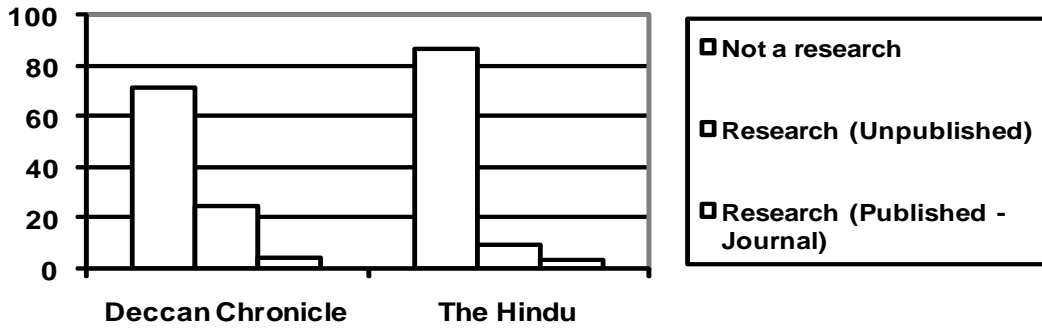


Fig 1.5 Percentage of Health News articles accompanied by Photographs / Images

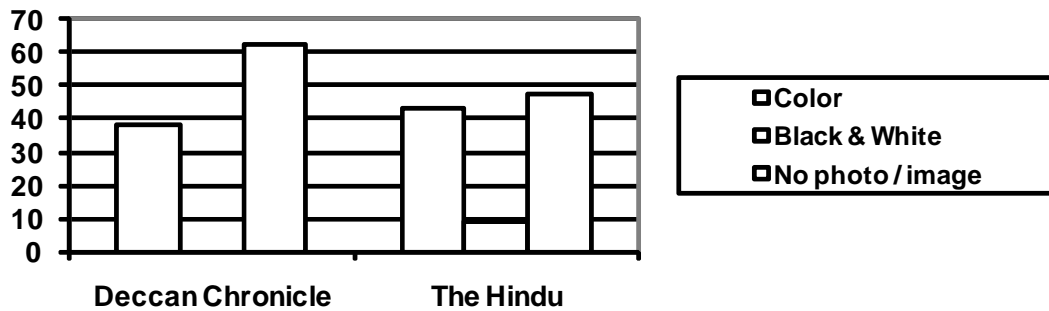


Fig 1.6 Length of the Health News Articles

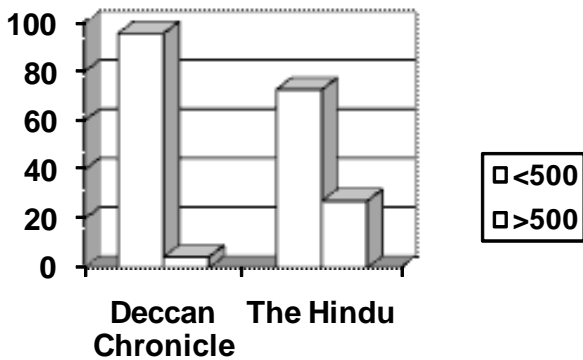


Fig 1.7 Source of Health News

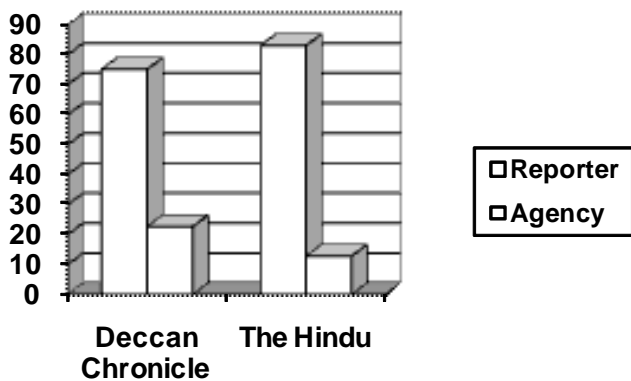


Fig 1.8 Placement of Health News in the Newspaper

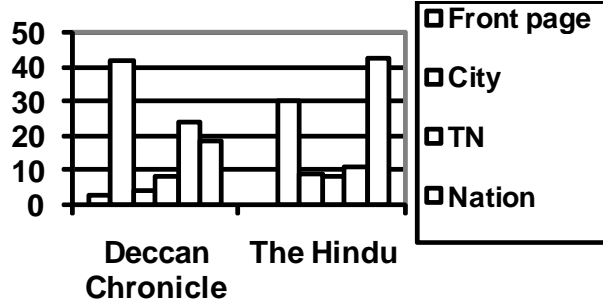


Fig 1.9 Origin of Health News in Deccan Chronicle and The Hindu

