Editor's Desk

Narratives of progress differ as per the sites of their origination. The Western paradigm has for the most part been rooted in the sovereignty of reason over all other faculties of human mind. There have been valid reasons for it. Prior to the Enlightenment, Europe was steeped in the Dark Age of religious superstition and orthodoxy. The Church asked for unquestioned acceptance of its version of Truth. The fall of Constantinople to the Ottoman Turks and the consequent ushering in of the Renaissance in Europe ignited the natural and unconditioned questioning of the mystery of Existence, which pitted the newly discovered rational and empirical Truths against the Gospel Truth of the Church. The Age of Reason in the eighteenth century established the supremacy of scientific truth over the religious one as revealed by the Church. A new binary was created, one of science and religion, with the former based on reasoning and verifiable Truth, while the latter based on unverified beliefs and religious authority. What went unnoticed in the process was the significance of the churning that the Church itself underwent in the process. The Roman Catholic Church lost a major proportion of its flock to the radical Protestant Church, which refused to bow to the unquestioned authority of the Church to intercede between man and God. It restored the right of the individual to read the scripture in his/her tongue and to interpret it in his/her unique manner. This development was by no means less significant than that of the emergence of science as it brought reason into the interplay of human mind with the religious text.

However, the narrative of science was so new and dominating that it filled the space left by the demise of the Gospel Truth as revealed by the Roman Catholic Church. At the popular level, it also led to the creation of confusion as tellingly encapsulated in this plaint of Thomas Hardy in one of his novels, "God's not in Heaven/All is wrong with the world". The British imperialists who ruled over India in the nineteenth and early twentieth century brought this prejudice to bear on their interpretation of Indian culture. Not conversant with the basic texts of Indian religion, they interpreted the popular manifestation of Indian culture as one steeped in religious obscurantism and orthodoxy. This is not to negate the efforts of many enterprising British in trying to decode the religious texts that formed the bedrock of Indian culture and uncovering therein profound esoteric Truths that explained the mystery of Existence. But, as in the West, so here, their efforts were overshadowed by the popular narrative of pigeonholing *Sanatana Dharma* as Hinduism and then labelling it as a religion that was as superstitious and orthodox as their own religion was. By superimposing their version of Truth on the new situation, they created the myth of a religion that was bedeviled with many evils in its societal and cultural manifestation. This went against the very essence of Sanatana Dharma which laid emphasis on critical enquiry as an essential prerequisite for the acceptance of a Truth. As quantum mechanics broadens the horizons of our knowledge, the truths of the religious texts, not just in India, but also elsewhere, will begin to make sense to humankind and this will modify our idea of Progress

(Ravi K. Dhar)

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ROLE OF CINEMA IN PROMOTING GENDER EQUITY TO ACHIEVE SUSTAINABLE DEVELOPMENT GOALS IN INDIA

Sonia Arora*

The 2030 Agenda for Sustainable Development, adopted by the United Nations Member States in 2015, provides a shared blueprint for peace and prosperity for people and the planet, now and into the future. Gender Equity means end of all forms of discrimination and violence against all women and girls, must have equal rights and opportunity, and be able to live life of free of violence and discrimination. Women's equality and empowerment is not only one of the 17 Sustainable Development Goals, but is also integral to all dimensions of inclusive and sustainable development. This paper evaluates the role of cinema in promoting gender equity through modern day films. Content analysis of films like Queen, Kahaani, Raazi, Mom, Hichki, Marykom, NH10, Manikarnika, Pink is done. These films have women as protagonist and heroes. It helps in removing the stereotype that only men can be a hero and women are supposed to stand behind them for support, protection, security and safety of themselves and their family. This study deals with the changing role of women in the society from a home maker to a super woman. It can be seen in history that films with female leads have made the women realize that they are not weak and can fight for themselves. Gender discrimination is a reality in Indian Society. Achieving gender equality and women empowerment is integral to each of the 17 goals. Only by ensuring the rights of women and girls, justice and inclusion, economies that work for all, and sustaining our shared environment now and for future generations. Gender equality is not only a fundamental human right, but a necessary foundation for a peaceful, prosperous and sustainable world.

Keywords: Gender Equity, SDGs, Cinema, Women Empowerment.

In September 2015, the world leaders at the United Nations adopted the 2030 agenda to shift the world on to a sustainable path with the principle of 'leaving no one behind'. The 2030 Agenda for sustainable development includes 17 Sustainable Development Goals (SDG's) and 169 targets with a vision to end poverty, fighting inequality and injustice, protecting the planet and make the world prosperous, peaceful and sustainable place for all by 2030. These goals are universally applicable and accepted by both the developed and developing countries. One of the 17 global goals that make up the 2030 agenda for sustainable development goals is gender equality. The term gender equity is concerned with equal access to resources and opportunities available regardless of gender, in all sphere. It breaks the boundaries set by stereotype, rigid gender roles and discrimination. Gender inequality is one of the most constant and a widespread form of injustice which is still exists in society at local, national or global level. It is one of the biggest hurdles in achieving sustainable development, socio and economic growth and poverty reduction. Where gender inequality exists, it is generally the women who are given a backseat in accessing the opportunities, positions in decision-making and access to economic and social resources. The Goal 5 (Gender Equality) of SDG targets to eliminate all forms of discrimination and violence against women and girls in the public and private spheres, including all harmful practices, such as child marriage and female genital mutilation. Gender equity is not only a fundamental human right, but a necessary foundation for a peaceful, prosperous and sustainable world. There could be no sustainable development without achieving gender equity. Achieving gender equity and empowering all women and girls is crucial to each of the 17 SDG's set out in United Nations' 2030 Agenda. Cinema is an effective medium of mass communication and has a magnetic hold on mind of the audience. It is a powerful and impactful medium to catalyze social change. Projection of gender stereotypes in films forms the society's perception of gender roles. The over-saturation of gender stereotypes in the films results in the misrepresentation of gender roles which gets embedded in the human mind and passes on from generation to generation as an acceptable view. It evokes the thought process and prejudice of society as the time progresses.

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This projection varies from costumes to music to objects of luxury; but the most crucial medium are the characters. The mind-set, thinking, apprehensions or the prejudices of the characters reflect those of the contemporary society. Hindi cinema means different things to different people, for some it is simply the medium of entertainment, while for others it is just a medium that broadcast moving pictures. And then there are people who think that it is a medium that reflects the changing scenario or rather reality of the society from time to time and facilitates social change.

Objective of the study
The objective of the paper is to analyze the role of cinema in promoting gender equity and women empowerment.

I. Research Design and Methods

The research methodology adopted for the study is 'content analysis 'where by analysis of some selected contemporary Hindi films based on women centric themes featuring female protagonist has been done. The films released in past 8 years have been selected for the study.

II. Results and Discussion

Women in Contemporary Films in Indian Cinema
Indian cinema has evolved immensely since its inception. Earlier Indian cinema is usually about heroism where a man rescues and comforts the female protagonist and takes all responsibility on his shoulders to fix all the problems and troubles. The lead actress of 50's, 60's and 70's in Indian Cinema was initially portrayed in the roles of 'Sati Savitri' who only looks after their family and children and depends on her husband to keep herself alive. They played society's perception of what women should be like, ideally good wives and mothers. The man as the 'Saviour' and woman as the 'Victim' are also prominently seen in the movies. The times have changed and the women in Indian Cinema don't need to be rescued by the hero anymore. From an era when men played women's characters, we have come a long way to having a female as the only central character in the film. The proportion of female-centric movies has risen in recent years." This research paper deals with the role of cinema in promoting gender equity by analyzing the modern day films that have attempted to pick up the women oriented themes showcasing female protagonist as empowered lady. Modern day films like *Mary Kom, Nil Battey Sannata, Kahaani, Queen, Mom and English Vinglish* released in recent years have portrayed women as central to the storyline and have attempted to establish women as heroes on screen. This paper aims to study the changing role of women in Indian movies released in the past 8 years from a home maker to a super woman. Indian movies based on women centric theme like *Kahaani, NH10, Queen, English Vinglish, Mom, Raazi, Neerja Pink, Manikarnika, Mary Kom, Nil Battey Sannata, Lipstick under my burkha, Hichki* , have been taken up and analysed to achieve the objectives of the study.

Manikarnika: The Queen of Jhansi (2019)
Kangana Ranaut Starrer-*Manikarnika The Queen of Jhansi* is a biopic based on the life of a brave queen 'Rani Laxmibai of Jhansi'. The film narrates the story of brave women warrior, who took a heroic stand against the East India Company and emerged as one of the prominent icons of the independence movement. The line from the famous poem on Rani Laxmibai written by Subhadra Kumari Chauhan "*Khoob ladi mardaani woh to Jhansi wali raani thi*" is true to each word and relevant today also. There's a lot that women can learn from Rani Laxmibai, her confidence and courage to take up arms, authority to lead an army of men and the grit to take down British raj single-handedly can help each one of us in overcoming the challenges of life. This film showcases that women are not the weaker class and can fight for themselves.

Hickki (2018)
The 2018-film *Hickki* starrer Rani Mukerji in the lead role is an appreciative attempt that touches the topics of discrimination, equality, and women empowerment. *Hichki,* directed by Sidharth P Malhotra is an adaptation of Hollywood film '*Front of The Class'*, which originally based on Brad Cohen book, *Front Of The Class*: *How Tourette Syndrome Made Me The Teacher I Never Had*. It tells the story of a woman, *Naina Mathur*, who suffers from a neurological disorder *Tourette syndrome* which causes her to make uncontrollable sounds likened to hiccups. After several interviews and multiple rejections, finally she gets her dream job as a teacher at a prestigious school. Naina faces immense challenges as she is given the responsibility of a class of 14 under-privileged students who always mock at her condition. The film's plot is not only about a teacher and unprivileged students, but it also teaches us about education equality in the system. The film has inspired a lot of people personally and as a part of society to extend a helping hand towards unprivileged students. *Hichki* (hiccups) here wasn't only referred as a physical disorder but also signified the hurdles that everyone has in their life, and how one decides to overcome. It is a strong portrayal of a woman who turns her biggest weakness into her biggest strength. The film

has a fresh concept which talks about the end of discrimination, equality, acceptance of the condition and a strong message that if you are not normal it does not mean you are a misfit or you can't be successful. Rani Mukerji was also awarded with Most Powerful Performer of the Year for Hichki at Maharashtra Achievers Awards 2019. It became one of the top seven highest-grossing Bollywood films of 2018, as well as the third all-time highest-grossing Indian film led by a female protagonist.

Raazi (2018)
Meghna Gulzar is famous for her women centric movies with a strong women lead and Raazi is one of them. Alia Bhatt is the lead protagonist in Raaz, which is based on a true story of an Indian spy Sehmat, who was wedded to Pakistani military officer (Played by Vicky Kaushal) during the Indo-Pakistan war in 1971. This movie is portraying a fearless and courageous woman who sacrifices everything for her country to find out the valuable piece of information about the enemy. This kind of story is an attempt to inspire the whole new generation of our country by showcasing such strong women who is fearless and can go to any extent for her country.

Mom (2017)
Mom is a thriller with dark and gritty twists women centric movie which is directed by Ravi Udaywar and lead by late legendary actor Sridevi. It is a sturdy revenge tale of a loving mother *Devki Sabarwal* (played by Sridevi) whose step-daughter *Arya* was molested at a party which was lead by her own class mate and was left half-dead. When the law fails to provide justice to her daughter, the mother avenges the rape of her daughter by exacting her coldblooded strategy on the 4 culprits who walk free from court, with the help of a private detective, which was played incredibly well by Nawazuddin Siddiqui. When her revenge is complete, her daughter witnessed' extend of intense love of her mother for her. Mom is not just a word it's an emotion and this movie was successful in portraying the extent to which a mom can go for her child. Mom is a powerful, heart-wrenching and soul stirring story about the strength of a mother's selfless love in the face of all odds which ultimately brings justice and emotional emancipation to her step-daughter.

Pink (2016)
The movie *Pink,* directed by Aniruddha Roy Chowdhury taught us the importance of a women's self-respect and empowerment and clearly stated that when a woman says 'No' it means 'No'. Amitabh Bachchan plays an advocate who fights for the girls entrapped in a legal battle against the men belonging to powerful families. The three leading ladies in the movie Taapsee Pannu, Kirti Kulhari and Andrea Tariang represented the common Indian women who were not afraid to fight for justice. The film Pink questions the society's mindset where we think woman with short hemlines and those who enjoy a drink with men are low on morals. It also tells you that whether a woman is a sex-worker, wife or slave, if she says 'no' to being touched, then no man has the right to force himself on her. The film won the National Film Award for Best Film on Other Social Issues and was lauded by critics for backing the cause of women. The film was also specially screened at Rashtrapati Bhavan and invited for a screening at the United Nations headquarters in New York City.

Lipstick Under My Burkha (2016)
The film *Lipstick Under my Burkha,* directed by Alankrita Srivastava dealt with an issues of women's sexuality and desires. The 'lipstick' represents the desires of woman that exist regardless of how they're veiled and the 'burkha' in the title is symbolic of the veil through which society expects them to filter all their actions. The film centers around the lives of four women from different age groups in search of a little freedom as they explore their sexual freedom and learn to be their own people in a conservative environment. The women portraying these lives on screen give Lipstick its true color. Lipstick Under My Burkha is the winner of the Oxfam Best Film on Gender Equality at the Jio MAMI Mumbai Film Festival.

Nil Battey Sannata (2016)
Nil Battey Sannata is Ashwini Iyer Tiwari's directorial debut that was released in India in 2016. Nil Battey Sannata throws lights on the serious issue of child education in today's contemporary society. It is an inspiring tale of a hard-working single mother *Chanda* (played by Swara Bhaskar) who works multiple jobs for a better education for her teenage daughter, while the daughter is ambition-less as believes her education will not help her get a job any better than her mother's i.e. a household maid. The lead actress Chanda leaves no stone unturned to find a way so that her daughter doesn't end up like her. The film is a powerful account of motherly love and the often turbulent conflict that can exist between generations. Nil Battey Sannata is a must-watch for all mothers and daughters. Swara Bhaskar also won Best Actress Award at the 2015 Silk Road International Film Festival for her performance in the film.

Neerja (2016)
Neerja is based on true story of a brave girl Neerja Bhanot (played by Sonam Kapoor) an airhostess, who heroically saved the life of hundreds of passengers in a

Pan Am flight in 1983 that was hijacked by terrorists. In the movie, we see the central character Neerja teaches us that strength, courage and bravery is within all of us, we only need to let it out.

NH10 (2015)

Anushka Sharma starrer *NH10* is one of those movies which bring a new wave in Indian cinema with a strong female protagonist. The film dealt with a serious issue of honor killing and was applauded by all sections of the society. The movie opens with a very-much-in-love couple, where Meera – a glamorous, competitive and contemporary woman who smokes, has her own individuality and freedom. She is also a wife and her husband fully supports her and treats her equally. It is a tale of a fearless woman who kills goons mercilessly with a rod to take the revenge of her husband's death. NH10 is a representation of the new-age women who does not give up on the situation and is now valiant enough to take her own revenge. The film gives a strong a strong message that a woman is no longer caged inside the home and weeping for the state of her life. What is truly refreshing about NH10 is its tough portrayal of its female character.

Mary Kom (2014)

Mary Kom is based on the story of an Indian boxer and great Olympic medalist Mary Kom. The Priyanka Chopra starrer Mary Kom is an inspiring story of a woman who challenged the age-old notion that a woman's career doesn't ends after marriage and pregnancy. In a country where sports is not taken seriously as a career, especially for girls who are supposed to get married and look after their family, Mary Kom sets an example for all of us. Her story proves that no obstacle can hinder an uncompromising determination. The film also breaks the stereotype that an Indian man can be extremely supportive of his wife's career, rather than act as a hurdle to it.

Queen (2014)

Vikas Bahl's *Queen* is a masterpiece which breaks gender stereotypes and challenges the notions society holds about women. *Queen* is a story of a shy, under-confident punjabi girl Rani (played by Kangana) who discovers herself as she sets off on her honeymoon alone after her fiancé Vijay (played by Rajkummar Rao) abandoned her just a day before the wedding. During her honeymoon, she meets new friends, discovers the world and life and comes back as a changed person, ready to take control of her life. The movie gave all new goals to women who have faced heartbreaks. Independence, power and self-confidence is what 'Queen' portrays and defines every

woman's character in the best possible way. The natural, innocent and effortless acting made Rani look like a real life character and inspires many girls to come out of the shadows and feel confident. Kangana Ranaut's Queen proved that a film doesn't need a hero, it needs a queen. The film also received an award for Best Hindi Film and Best Actress at the 62nd National Film Awards.

English Vinglish (2012)

English Vinglish is one of the best movies made by Gauri Shinde on women empowerment. The plot is about a simple and timid home-maker *Sashi Godbole,* played by *Sridevi,* who rediscovers herself. It is a story of a loving and caring wife/mother who is weak in English communication and always mocked by her husband and children. The lead actress gains confidence and self-respect only when she steps out of the house and takes a life-changing decision. Initially she plays the depressed and weak woman but things take a drastic turn when she decides to enroll for english speaking classes. It is a brilliant portrayal of a woman who overcame her fears, stands up for herself and taught us how a woman is so much more than a mother and wife. Sridevi was lauded for her nuanced performance in the film. The character became an inspiration for women everywhere.

Kahaani (2012)

The movie title *Kahaani* released in 2012, is one of the films which laid the foundation for gender equality in Indian cinema, where the protagonist did not need a hero to save a story. The director Sujoy Ghosh showcases the inner strength of a woman and how she is undeterred by situations. The story revolves around a pregnant woman *Vidya Bagchi* (played by Vidya Balan) who breaks all norms to take revenge from her husband's killer. In Kahaani, Vidya Balan played a prominent role of an action hero, manipulating a serious of events to avenge the death of her husband and destroy a terrorist cell. The character Vidya Bagchi not only won hearts of the public, but also proved that the audience is ready to come to theatres and watch a movie which has only one hero - the female protagonist.

III. Conclusion

As Cinema has been one of the major tools that influence society, the role and responsibility of film makers in depicting a particular gender in films is important. As society entered the world of modernization, the role of women in Indian cinema has changed tremendously in recent years. They are not projected as an ideal wife or an ideal sacrificing daughter-in-law. The Indian society is changing and with it, the mindset of the people. From a

damsel in distress to a figure of power, women have come a long way in Indian Cinema. Earlier female protagonist was portrayed as submissive, decorative objects, homemaker, not career oriented and bears the brunt of abusive husband silently. The burgeoning 70's – 90's has seen most blockbusters riding on the shoulders of the larger than life Heroes. The times have changed now and the women in Indian Cinema don't need to be rescued by the hero anymore. Now the female actors in movies are more doing the meaningful and realistic roles which the audience can relate to. They are now accepting newer kind of roles without any inhibitions because audiences are accepting them wholeheartedly. With characters especially created keeping women in mind, this point to a new wave in Indian cinema, where women are being trusted to carry a film to box office success. Vikas Bahl's *Queen* is one among the women oriented films that revolutionize the Indian Cinema. It tells the story of a submissive girl whose only objective in life is to be someone's wife change drastically when her marriage breaks. The film gives a strong message to the women that when a man breaks up with you, the life does not end. Looking at the recent trends in Indian Cinema we can see that there is a small shift from the typical movies to a new kind of 'Women-Oriented Cinema'. The projection of woman in the movies has shifted from the image of being the pitied one or glamorous dolls to the woman of essence and strength who raises her voice against injustice, stands for her rights, fights for her dignity and self-respect and also rebels when she has to. In movie *NH10,* we have seen a woman killing goons with a rod to take the revenge of her husband's death. It is also shown that a woman is no longer caged in the four walls and weeping for rest of her life, but she is now valiant enough to take her own revenge. This research paper analyzed contemporary films like *Mary Kom, English Vinglish, Hichki, Pink, Mom, Nil Battey Sannata and Kahaani* which have paid attention to the role of women and breaks the image of an old woman who is always crying or seeking a man's shoulder. Today, women in unconventional and dominant roles are appreciated and respected by audiences. The notion that only a hero can deliver a super hit has drastically changed. People have become acceptable in roles of women who can be bad or dark apart from just being nice.

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DUBBING CONTROVERSY IN KANNADA FILM INDUSTRY - A FIGHT BETWEEN FREEDOM OF EXPRESSION AND CONSUMER RIGHTS

Shrinidhi Addiga*

This paper tries to focus on the different aspects of dubbing controversies in Kannada Film industry. The ban on dubbing was imposed soon after the birth of Kannada Film Industry in the 1940s. Dubbing has been seen as a hurdle for the growth of Kannada film industry. Thus there was an informal ban on dubbing movies on Karnataka and industry followed it as social custom. But in recent years, the public expressed their quality consciousness about the movies and they have diversified interest towards the language. They united under consumer forums and started to insist that the Kannada Film Industry to allow dubbing in Kannada during the year 2006. Kannada Grahakara Okkoota (A forum of pro dubbing citizens) says that `it is the right of every Kannadiga to watch a movie in their language'. But the film fraternity who are in support of dubbing claims that it is not a violation of consumer law rather it is expression of the views and observations made by the people associated with Kannada film industry and it should be appreciated as the right to freedom of expression under Article 19 of the Constitution of India. Here in this paper the researcher has tried to analyze the language, cultural, economics and consumer rights aspects involved in the controversy.

Keywords: dubbing, Kannada film industry, Kannada Grahakara Okkoota, subtitling, cassette revolution, language debate.

Dubbing is one of the oldest and the most widespread methods used for audio visual translation where one can bring other language cinema and television programmes to the native language.

Its origins can be traced back to the late 1920s, with the need to transfer the new sound film to other languages and countries. Multilingual movies were abandoned during those times because of the cost factor and its unpopularity among the foreign audiences. Even subtitling had fallen out of favour in some countries – due to factors like low literacy levels and linguistic chauvinism. In few countries people were reluctant to learn new languages. Thus sound engineers invented and improved a kind of re-voicing known as dubbing (Chaume, 2013).

According to Chaume dubbing is a `a type of Audio Visual Translation which consists of replacing the original track of a film's source language dialogues with another track on which translated dialogues have been recorded in the target language'. Paulina argues that apart from two languages, dubbing also translates between two diverse cultures. This is extremely significant in a country with ethnic and regional cultures as diverse as India represents (Chatterji, 2014). Here there are few aspects which focus on the practices of dubbing in yester years.

Dubbing and subtitling

Subtitle has existed since the inception of film in 1903. Diaz Cintazx and Ramael define subtitling as `a translation practice that consists of presenting a written text, generally on the lower part of the screen, that endeavours to recount the original dialogue of the speakers, as well as the discursive elements that appears in the image (letters, inserts, graffiti, inscriptions, playcards and the like) and the information that is contained on the sound track (songs, voices off)'' (Diaz , 2014) Dubbing and subtitling are the two most frequent forms of audiovisual translation in the world. Though it looks like a similar they are vastly different. Subtitle retains the original audio track, whereas dubbing does not. Generally dubbing exclusively aims at children and Subtitling is mainly for adults and teenagers (Scholtes, 2016).

Chiro says that the dubbing allows viewers to focus fully on the image and audio without distraction. Cost of dubbing is fifteen times greater than that of subtitling Luyken et al (Chiaro, 2009). Dubbing is more labour intensive; not only does the text need to be translated, but

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each character need to be voiced by a different voice-actor, who needs to be coached by a director etc. (Scholtes, 2016). According to Chiaro subtitling has a more positive reputation than dubbing. Where as in dubbing something is removed, namely the original audio track, in subtitling there is only an addition (Chiaro, 2009).

Dubbing during cassette revolution
Shikha Jhingan says that the practice of dubbing was intrinsically tied up with the art of imitation. During the period of `cassette revolution'' (Peter Manuel, 1993) Lata Mangeshkar's songs from films of 1950 and 1960s were recorded by `copy artists' for music publishing companies. These version recordings drew upon the practices of imitation (Jhingan, 2013: 94). `Singing like Lata Mangeshkar' became a qualifying mark for the new dubbing artists and this dubbing system made it possible for singers to become playback singers in their own right. The process of recording allowed voices entry into the networks of circulation in the public domain (Jhingan, 2013: 100). Through these cassettes listeners accepted singer's voice. Thus working as dubbing artistes became an essential part of aspiring singers training, allowing them to showcase their skills in a given template. This period considered as struggle to an essential artist (Jhingan, 2013: 100). Nearly 80 years after the introduction of dubbing, dubbing became a global phenomenon. Cartoons for younger children are dubbed across the world. Even few countries like Portugal, Denmark and Norway which are historically reluctant to dubbing are also started to dub some movies. Turkish soap operas are dubbed in Greece (Tveit, 2009).

Language debate in Indian cinema
Hindi films do have a wider, Pan-India reach and the Hindi industry has marketed itself better than its compatriots. `National' media rarely promotes non-Hindi industry. Media concentrates on expanding Hindi audience. The Telugu blockbuster Bahubali gained coverage because it's Hindi version (Vetticad, 2016). Even many Kannada films found a good market when they are dubbed in Hindi. As long as they have enough action and fighting sequences they get huge demand. In fact, some directors say even films that don't do well in Karnataka make reasonably-enough money up north. Recent films like KGF: Chapter 1, Kiccha, El Dorado and Chandra and many others have found many takers after being dubbed into Hindi or other regional languages. (Serrao, 2019). So these riveting action films are being dubbed and enjoyed by North-Indian states such as the north east, Mumbai, UP and MP (Serrao, 2019). Few argue that dubbed Kannada movies were seen as a threat to local culture. But now, trends are changing and Kannada films are being dubbed in Tamil, Malayalam, Telugu, Hindi, Marathi and Bengali. Most of the Hindi versions of Kannada films are found on Set Max. The quality of voices in the dubbed films has improved tremendously because of high demand for these films (Serrao, 2019). Generally multinational corporate entertainment companies want to gain control over the regional market. It paves a way for unfair competition.

Hindi films and films from the South have a steadily rising footprint across the world today. It is true that a free and democratic society should have no issues with dubbing of films from one Indian language to another; however, if a Hindi film is dubbed in a regional language and played alongside its original Hindi version, the potential negative impact on the regional cinema of the state must be carefully weighed. It could also unwittingly either distort or misrepresent or mutate the specific cultural and linguistic elements of the target region. Any debate on this issue must take these nuances into account. http://www.indiatogether.org/controversy-over-dubbing-films-media observe again.

Dubbing in Kannada film industry
In India origin of dubbing can be traced in 1956 and 58 (Personal Communication, B Suresh (a Kannada movie producer and director) Jan 12). It began first in Karnataka and later spread to all over India. A V Meiyappa Chettiar introduced the concept of dubbing by dubbing the Kannada film Harishchandra and the Hindi-Marathi film Ram Rajya in Tamil and roped in existing actors to dub for the film. Soon, actors from other industries started working in Tamil and filmmakers needed to dub their dialogues to make their lines sound natural. And thus was created a new breed of professionals called dubbing or voice over artistes (Dubbing artistes Union of South India- an association for dubbing artistes which started in 1983 had around dozen members. At present the union is known as South Indian Cine and Television Artistes and Dubbing Artistes Union, has over 2000artistes. It is also affiliated to the Film Employees Federation of South India (FEFSI). Today dubbing has become an industry because of the television. Television created a huge demand for dubbing artists in order to dub Tv contents like serials and non-fiction programmes, international films, documentaries to the target language (Suganth, 2017). Because of an informal ban on dubbing, no dubbing artist's union was found in Karnataka.) (Suganth, 2017).

In India dubbing is done mostly in three types. 1. Releasing dubbed versions of Hollywood movies along

with the originals (Spider-Man 3). 2. Dubbing Indian movies to other Indian languages (eg: Tamil to Hindi). 3. Dubbing television contents to regional languages (dubbing children television programmes to regional languages). According to B Suresh, `with the entry of private players in Television dubbed content became major source for most of the channels all over the India Today a star's film fetches more money in dubbing market than in original languages' (Personal Communication, B Suresh Jan 12).

Ban on dubbing was imposed soon after birth of Kannada Film Industry in 1940s. In 1960 attempts were being made to dub Telugu movies like `*Maya Bazar*' and `*Patal Bhairavi*' in Kannada. But Film industry thought it as a treat for the survival of industry. Dr Rajkumar, a well-known cine star in Karnataka requested not to permit dubbing movies in Kannada. He saw dubbing as a hurdle for the growth of Kannada film industry. Thus in 1962 the local film makers under the banner of _*Sahitya Parishath* (an organisation for the development of Kannada culture and language) declared a ban on dubbed films in Karnataka. Thus there was an informal ban on dubbing movies on Karnataka and industry followed it as social custom and an unofficial ban remained unquestioned till 2006 (Kumar, 2017). But in the recent years, public expressed their quality consciousness about the movies and they have diversified interest towards the language. As dubbing is available in other Indian languages except Kannada, Kannada audience started to see anti dubbing group as hijackers of their rights. Audience started to oppose a language interest enforced by Kannada film Industry which is against to the consumer rights. People began to support dubbing in full swing with the expectation of improvement in the local film industry. They united under consumer forum called *Kannada Grahakara Okkoota* (A forum of pro dubbing citizens) and started to insist Kannada Film Industry to allow dubbing in Kannada during 2006.

Dubbing controversy came to lime light when Zee Kannada channel tried to air a dubbed programme. Attempts to telecast dubbed version of Amir Khan's *Satya Meva Jayathe* in Asianet Suvarna too was prevented by the trade bodies affiliated to Kannada Television. But Chintu Tv, a channel dedicated for Children by Sun network telecast dubbed contents in Kannada.

Karnataka Film Chamber of Commerce (KFCC), the Karnataka Television Association (KTVA) and Kannada Film Producers Association (KFPA) are showing a stiff resistance for dubbing and they claim that they were trying to protect local language, culture and local artists. This paper also tries to analyze the different factors associated with dubbing controversy in Karnataka.

Language aspect
The pro-dubbing group claims that Kannadiga population is considerable, but the cinema here comprises just two percent of the entire South Indian film industry (Kumar, 2017). Due to lack of quality, audience have shifted to other language movies and even good Kannada movies lost viewers. Pro-dubbing group argue that increase in language films will help to strengthen the local industry. But film industry has blocked the chance for the improvement in language and its enrichment. Pro-dubbing team says that, ban was acceptable in the initial days, when the industry was budding. But at present ban is motivated by vested interests. Anti-dubbing lobby stopped Kannada Film Industry from competition and its goal towards excel. But opponents claim that they love their language and they want to strengthen the Kannada film industry which is popularly known as Sandalwood (Kumar, 2017).

In its verdict CCI stated that the State Government of Karnataka has earmarked various incentives for original Kannada language films in the form of allowing tax exemptions and other financial benefits to protect and promote the local film industry shows that the Kannada language films are already in an advantageous position in comparison to other language films or dubbed films. In such a scenario, portraying a picture of dying industry so as to protect the Kannada film and television industry from competition from other language films and TV programmes is unacceptable (Kannada Grahaka Koota v/s Karnataka Film Chamber of Commerce, 2012:30).

Kannada Grahakara Koota argues that Karnataka Film Chamber of Commerce (KFCC), Karnataka Television Association (KTVA) and the Kannada Film Producers Association (KFPA) don't support dubbing for their commercial interests. Their commercial interest has been focused as `protecting language and culture. It is the right of every Kannadiga to watch a movie in their language'.

Cultural aspect
According to Lepphihalme, Dubbing is not only a simple translation, but also a means of cultural transposition (Chaume, 2005). The objective of dubbing is first to make a television show or a movie understandable to the target audience, by transposing it into the target audience's language, but also into the target audience's culture. Dubbing is also a means of making a cultural product acceptable to the target audience (Chaume, 2005:242).

But here there is an allegation that dubbing has alleged culture-neutralizing effect. Through dubbing we not only adopt language but also culture of that region. There will be nothing called `nativity' in them. Anti-dubbing group expresses his fear about the future Kannada film and television industry. Group thinks that industry may become dumping ground for film and television production which have been already profit in other state markets. According to B Suresh, a senior television producer and filmmaker most of the dubbing of entertainment content, especially in television takes place in Mumbai as most networks are based in this city. He expresses his fear about dubbing taking entire society towards `cultural homogenisation' (Khajane, 2018). He not only looks language as just a tool of communication, but also a culture. Well known director P Sheshadri forecasts negative impact of dubbed TV programmes on Kannada language and culture in the long run. "Kannada culture has already been damaged due to remade serials. Dubbing will ruin things further. Audience of Karnataka will have no other option but to watch dubbed serials that mostly portray the culture and tradition of North India and follow the same culture without understanding its origin (Akshatha, 2015). In dubbing generally another voice will be recorded over the original voice and if it lacks professionalism, then dubbing can affect the aesthetics of that original work. Anyhow KFCC and KTVA cannot become the self-appointed guardians of local language and culture (Kannada Grahaka Koota v/s Karnataka Film Chamber of Commerce, 2012).

Economic aspect
The Indian Film Industry is the largest in the world in terms of number of films produced. Every year Indian Film industry produces around 1,500 to 2,000 films in more than 20 languages. The industry also had highest footfalls in the world in 2015 (over 2.1 billion) following China (almost 2.2 billion) (Ernst and Young, 2011). When compared to India, US and Canada produces significantly lower number of films (approximately 700 films). But their gross realization stands at $1 billion where as in India it is $2.1. Report highlights lack of quality content and rampant piracy as a reason for this difference (Ernst and Young, 2011). The Indian Film industry is dominated by Bollywood, the Hindi film industry, contributes 43 percent of the revenue while regional and international films contribute the remaining 50 percent and seven percent respectively. Out of regional film industries contribution (50 percent), Telugu and Tami industry contributes 36 percent revenue to the box office. The remaining will be contributed by Bengali, Kannada and Malayalam films (Ernst and Young, 2011). It can be noticed here that Kannada film industry's

contribution is very less. Though the contribution of international films is very less to the Indian film industry, it has emerged as a growing segment. Within a span of few years it has increased its market share from five to seven percent. It is because of the number of foreign movies dubbed into Indian languages which has doubled over the past five years. It even helped industry to reach audience beyond Tier 1 cities (Ernst and Young, 2011). This statistic will boost the pro dubbing supporters' claims.

Consumer's aspect
Kannada Grahakara Okkoota alleged that the programmes /films which were dubbed in Kannada were not permitted by KFCC and KTVA released on TV channels/theatres in Karnataka. This list includes television programmes like The sword of *Tipu Sultan*, *Sri Ramayan* in Doordarshan(Chandana), *Veera Nari Jhansi Rani* (2011) in Zee Kannada channel and *Satyameva Jayate* (2012) in Suvarna Channel. The films includes the dubbed movies from different languages like Bharath, Coffee Shop, Namitha I love you, *Lava Kusha*, Independence Day, *Shwethanaga* as such. Associations and organisations related to Film and television industry are engaged in restricting the screening of films by taking anti-competitive decisions (Kannada Grahakara Okkoota v/s Karnataka Film Chamber of Commerce, 2012:4). Industry tried to restrict the release of the film Coffee shop produced and directed by Shri Geetha Krishna. Zee TV, which had bought the telecast rights of the film, had asked the not to air the film. Geetha Krishna accuses that a couple of newspapers, heavily dependent on film advertisement, were threatened not to carry advertisements by the producers of films opposed by Industry (Kannada Grahakara Koota v/s Karnataka Film Chamber of Commerce, 2012:8).

In 2011 channel Zee Kannada scheduled the telecast of a one-hour patriotic programme titled _Veera Nari Jhansi Rani'a narrative of the story was in Kannada. When programme was aired members of television and film industry barged into the office of Zee Kannada and indulged in acts of vandalism, alleging that the programme was dubbed (Kannada Grahakara Koota v/s Karnataka Film Chamber of Commerce, 2012:9-10). Kannada Grahakara Okkoota, oppose ban on dubbing and argues that ban on dubbing is a violation of consumer's rights to access all content. Stopping any person from enjoying entertainment in his mother tongue is essentially undemocratic. Grahakara Okkoota argues that ban on dubbing is prevented making `educational channels' available in Kannada for children. Majority of students who are studying in Kannada medium are deprived from

seeking knowledge in their own language (Khajane & Bharadwaj, 2018).

Kannada Grahakara Okkoota filed a case against the ban to CCI when it realised that cartoons and discovery channels are just not available in Kannada. Film and television industry has snatched the right of every Kannadiga to watch a movie in his own language. The fair-trade regulator Competition Commission of India (CCI) issues show cause notice to the Film Chamber of Commerce, Karnataka Directors Association and the Kannada Chalanachitra Academy, asking an explanation for the ban on dubbing of films and television programmes into Kannada which violates section 3 of the competition act, 2002. (Kumar, 2017). CCI in his order clearly mentioned that Trade associations such as KFCC and KTVA cannot become the self-appointed guardians of local language and culture and interfere with the market forces. With these observations, CCI considered the three organisations guilty of indulging in the practise of obstructing dubbing in Karnataka. But in against o it KFCC, KTVA and other organisations again filed an appellant in CCI. When CCI upheld the previous judgement, they filed a case in Supreme Court. But Apex court dismissed their plea.

Industry's view
Karnataka artistes, technicians, Workers Federation (KATWF) and Kannada Television Association (KTA) are against dubbing. They are afraid of their jobs. They think that through lifting a ban national television networks dump dubbed content and save expenditure by discontinuing production of local content. It will made an impact on livelihood of around 50,000 workers in a large scale working in Kannada television and film industry (Kumar, 2017). People associated with industry claim that Kannada industry is a small in size and it can face huge challenge by other language big budget movies. Local artistes and technicians lose their jobs by allowing dubbing in Kannada film and television industry. Though pro dubbing group argue that dubbing will allow to view quality movies and television programmes in our own language, anti-dubbing group argues that if once dubbing is allowed then it may pave a way for screening low quality movies and TV programmes. There is a chance of imposing dubbing content on audience. There is also another argument that pro-dubbing groups are providing a way for multinational companies and television channels to collect profit through dubbing. Supporting to this view, few thinkers pointed out that whole movement is not driven by libertarianism or concern for freedom of expression but focuses on strengthening and enriching the local language. Thus conspiracy can be observed in this

entire pro-dubbing lobby. Dubbing is also financially viable. Instead of remaking the serial or film producers can air dubbed programmes. Well known director P Sheshadri says that `at present 50 to 60 percent of the serials are made in Kannada, but invasion of dubbing might lead to airing of 90 percent dubbed serials' (Akshatha, 2015). Industry quotes an example of Tamil and Telugu TV industries that raised their voice against dubbing and fighting against it. Opposing rising percentage of dubbed serials in small screen, Tamil Tv industry called for a strike in 2015. Film fraternity in Tamil Nadu expressed the fear of losing job. Industry claims that the expression of views office bearers on issues concerning the Kannada film industry related to direction, production, distribution, exhibition or dubbing, cannot be violation of consumer law. The expression of the views and observations made by the persons associated with Kannada film industry must be appreciated as the right to freedom of expression under Article 19 of the Constitution of India (Kannada Grahaka Koota v/s Karnataka Film Chamber of Commerce, 2012:19).

Present status of dubbing
Since 1962 no movie was dubbed in Kannada. But in 2016 a Hindi movie `My Husband's wife' has been dubbed to Kannada as `Naanu Nanna Preethi'. It has been released in few parts of north Karnataka received quite a good response from the viewers. In 2017 Vega mathu Udwega 8, the Kannada version of Fast and Furious 8 well received by the audience. Recently a Malayalam movie Oru Adar Love story has been dubbed in to Kannada as Kirik love story. Besides this Pro dubbing activist wrote a letter to the management of all Kannada entertainment channels asking them to broadcast dubbed serials, films and other content. Arun Javgal of Okkoota says that (Personal Communication, Feb 24) all the channels were positively reacted to our plea. Slowly they are started to air dubbed content. When we took up this struggle same time on the other hand Chintu tv started to air dubbed contents. Now they have started to dub movies. Z5 has dubbed several movies and voot app (Colour's group) dubbed few cartoons and it is available in YouTube. Slowly they are picking up. Udaya tv airs dubbed serial adopting some different techniques'.

In 2018 Okkoota staged a state wide protest to gather support from different organisations. Now Kannada Rakshana Vedike and other pro Kannada organisations have extended their support to Okkoota. They have requested film distributors to dub the movie to Kannada. According to Arun, the film industry has also taken initial steps to produce a dubbed movie. ``All of a sudden we

can't expect drastic change or huge demand for dubbed movies. Initially people may take time to watch those movies. Still there will be a group which prefers to watch the movies in its original language. But our struggle has widened the market and consumer has got an option. He can go with his choice' says Arun.

Conclusion

There is no doubt that struggle has amplified the options for a consumer. Audience can enjoy cinema or television programme in their mother tongue. Though we can't expect drastic change in the initial stages, sure it will help for a section of a people. Studies on the impact of dubbed movies and programmes are highly appreciated. As there are valid points in an argument raised by both pro dubbing and anti-dubbing groups, a committee should be constituted involving representatives from both pro and anti-dubbing group. Experts in film, law, language, culture and aesthetic should be included in this committee. Committee should make opting prior permission to dub content or film as a mandatory in the Lines of Centre Board for Film Censorship (CBFC).

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GENDER EQUALITY IN CLASSROOM TEACHING: AN INDIAN PERSPECTIVE OF PRIMARY EDUCATION SYSTEM

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The first and initial lessons of gender sensitization happen in the family followed by the primary school. The best educational environments are fair to all genders and the teaching in the classroom is as such that children learn to respect and accept the other genders positively. This kind of environment is not possible in all the schools however efforts are being made to develop a gender neutral environment in all schools at primary level. A strong teacher treats his/her students equally and creates an opportunity for each of the disciples to learn the maximum. The first seeds of becoming a healthy and stable human being who cares for the fellow humans are sown in the classrooms of the primary schools. The teacher creates an environment through the gender neutral language, the non-verbal actions and body language to make each student feel confident and free to interact. Class participation of all the students becomes easier if there is group work or team work where each participant is treated equally. The feedback of teacher and peer on the spot for the students on their participation is an important factor in learning for the students. At primary school level the students are in the first stages of learning where the tendency of following the teacher and the group mates is maximum, therefore setting a standard will mark a difference in the overall personality of the students. The teacher helps in maintaining discipline and making them at this level understand the values of respecting the classmates irrespective of their genders and age. Any kind of remark and mockery at this stage if discouraged will help in developing a sense of responsibility amongst the students for their conduct in classroom which leads to a proper conduct in future in any public forum. The lessons in class are shared by the children at home and family gathering, if the parents also encourage the best behavior patterns then it helps the individuals to grow in a proper manner. Any kind of aggression and impolite behavior towards the opposite gender needs to be discouraged and addressed immediately. The experiences of the class rooms are carried further in future life for interaction in groups and working together in teams with people from different cultures, communities, castes and religion. Researchers have studied the patterns of student behavior in different set of schools and findings have led to many such studies on the attempts for gender sensitization at various levels. This paper is an attempt to highlight the issues in India related to gender sensitization at primary school level. It indicates the possibility of creating the environment for a gender neutral society.

Primary School is the first place of learning in a formal set up for an individual in the society after the parents' guidance at home and mother and parents being the first teacher. The students learn self-respect, mutual understanding, respecting peers and being sensitive towards other genders. The initial steps of discrimination start from the fact that girls and boys sit separately in the classroom. The groups for doing assignments and projects are separate. This is visible from the small groups they form voluntarily and move around in the school premises. The classroom sitting arrangements need to be the first addressed. What seems to be a natural tendency of alignment towards same gender becomes a challenge for the tutors in future when the students gradually move for higher education and further join any organization for job. The initial form of formal behavior which the students adopt in the classroom in school eventually becomes not only their habit but also a behavior in life. This begins with simply offering a seat to a peer, a girl if she happens to be standing in a common place like reading room. Similarly sharing of a stationery item like a pen or pencil by a girl student with a classmate boy if he in case requires one during a session in school. Sharing with peers and of opposite gender becomes the first habit and helps in positive approach towards the other gender in future. Perceptions are built at this stage. The total

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outlook of the student is dependent on the level of exposure, the experiences at home, neighborhood and then in school. The students at this stage are often in a confused state of mind as well when they are treated differently at home and school. This is more common in urban settings where student belongs to a traditional family wherein he/ she is taught to keep a distance from the opposite gender (not mixing with them freely). The challenge is to motivate the students to interact freely and help them to do assignments and project together with all in the classroom. The school teacher has to devise strategies to handle the basic issues related to gender differentiation. This problem is known as gender biasness where it is reflecting the differentiation between male and female students in the class.

According to UNESCO a good educational environment leads to equal and good employment opportunities. Creating more equal educational opportunities begins from the class room and with the teacher. The teacher creates an environment where both boys and girls feel free to ask questions, interact and develop their skills without having any inhibition and anxiety of being judged. According to the United Nations Development Program's Human Development Report (2013), India ranks 132 out of 187 countries on the gender inequality. The report confirms the status of India as compared to other countries in South Asia, with the exception of Afghanistan. Similarly, the Census report 0f 2011 clearly reflects the state wise sex ratio in the country where in Kerala has the highest and Haryana has the lowest of the same.

Different studies related to Gender Inequality have been conducted from time to time which includes work by Nobel Laureate Prof. Amartya Sen (2001). His classification of Gender inequality in India is as follows: -
1. Mortality Inequality
2. Natality Inequality
3. Employment Inequality
4. Ownership Inequality
5. Special Opportunity Inequality
6. Basic-Facility Inequality
7. Household inequality

Background of Gender Inequality in India: - India is a country where women are worshipped as a form of goddesses. Hindu households believed in giving women the respect of a mother and treated them likewise. However, with the passage of time things changed and the position of women deteriorated. The social issues like Purdah system, Dowry system, and Sati system led to lowering of position of the women. This led to the social

conditioning of the people who lacked education and started finding a girl child as a burden. The female infanticide rose due to this reason and discrimination began from the family leading to schools, colleges, workplace and society in general. The basic indiscrimination led to other issues and crime against women increased. The major reasons for the gender inequality are identified as the need of a male heir for the family, huge dowry, continuous physical and financial support to girl child, poverty, domestic – violence, farming as major job for poor and the caste system.

In India, a sex-selection phenomenon has been in place since the 1980s, with men born during this period now at marriageable age. Then the urbanization since the 1990s where a lot of families and men have moved to cities to look for work. People are much wealthier but at the same time there's pressure to produce sons as an heir, so educated, wealthy families are now more likely to have sex selection. These entire factors are coming to play and creating this toxic mixture, which has turned violence against women into a bigger issue today. The origin of the gender inequality has been always the male dominance. At least in India, a woman still needs the anchor of a husband and a family. Their dominating nature has led women to walk with their head down. It was all practiced from the beginning and is followed till date. In the case of a woman's reservation in parliament, the opposing parties believe that women are born to do household tasks and manage children and family. In many parts of India, women are viewed as an economic and financial liability despite contribution in several was to our society, economy and by their families. The crime against women is increasing day by day. Domestic Violence, Rape, Sexual harassment, molestation, eve-teasing, forced prostitution, sexual-exploitation, at work places are a common affair today. So, it's an alarming issue for our country. The major reasons for the gender inequality are identified as the need of a male heir for the family, huge dowry, continuous physical and financial support to girl child, poverty, domestic – violence, farming as major job for poor and the existing caste system. Various studies on Gender inequality have been conducted over the years. A study conducted in 2014 by S Jayachandran highlighted the root causes of the gender inequality in developing countries. It reveals the fact that economic development directs affects the gender gaps. It addresses the inequality. Dunn on the other hand discussed about the suppressed weaker section of the society the tribes who are given special privileges under the Indian Constitution. The paper emphasizes the importance of socio economic development in the uplift of the scheduled caste and tribe. The focus is mainly on the women. A study of Asian and

western countries by Thomas, R.E. (2008) throws light on the gender inequality in the modern times. It also showcases the gender inequality with facts and figures. The study describes the gender inequality in India and compares it with the western countries.

Chaudhary, & Sarkar, D. (2012), conducted their study in Cooch Bihar in West Bengal to find out some factors i.e. educational status, work participation and level of gender inequality. The study further suggested some relevant strategies implication for reducing this gender inequality to promote the deprived women of this district. Another study was of Raju, E. (2014), who has examined the gender discrimination in India on the basis of demographic, social, economic and political context. The paper has broadly discussed the issue of gender inequality, women empowerment& reproductive health among women of India. Some measures under taken by the International and national organizations were also discussed in this paper. A study by Rustagi, P. (2005), has asserted that the role of economic independence in eliminating inequality due to genderand religion. He insisted on the fact that a healthy environment is built upon the fact that each individual treats his/her family member on top priority. Gender inequality is subject to the main cause of the differentiation based on caste and creed. Individual faces the challenges from time to time despite of taking all measures to counter them.

Objective of the Study
1. To identify the factors responsible for gender inequality and impact on primary school situation.
2. To suggest teaching strategies and procedures for creating gender equality in classroom situation.

Socio-Cultural factors responsible for gender inequality and impact on primary school situation

Social Factors
Education: - The female literacy rate in India is lower than the male literacy rate. According to census of India 2011, literacy rate of female is 65.46% compared to males which are 82.14%. The lack of education of the parents lead to late entry of girl child in school. Education is the major factor to enlighten the minds and empower them. Educated parents encourage the equality of genders as compared to the uneducated, illiterate parents.

Patriarchal& Joint family System: - The patriarchal system at home leads to the mindset of the male students to think differently. Unequal distribution of household responsibilities at the junior stagewhere daughters help in kitchen and sons do outside work like buying groceries.

Whatever they see at home they start following in school and outside home. The kids treat their girl class mates as inferior. The reason is they are treated as superior in family as compared to their sisters. The nuclear family system in urban settings still motivate a positive equal environment as compared to rural joint family system.

Cultural Factors
Old age support from sons: - A key factor driving gender inequality is the preference for sons, as they are deemed more useful than girls. They are supposed to support the old age security of their parents. Sons from the childhood act as dominant. Sons live with their parents and after marriage they along with their wives are supposed to take care of the old parents. Daughters do visit their parents but they are not supposed to take any responsibility. In some families the parents do not even take meal or water in their daughter's home.

Patrilineal System: - It is a common kinship system in which an individual's family membership derives from and is traced through his or her father's lineage. Son's boast around about their property rights. Although the property rights are given to daughters too yet the system over the years has been in favor of the son inheriting the whole sole property and daughter getting dowry or 'Kanya Dan'on marriage.

Role of sons in religious rituals: -On marriages & deaths some rituals are performed only by the sons. During festivals there are some customs and rituals which are conducted only by the male members. The religious practices give preferences to the sons where they perform all customary rituals for example 'Havan', Pind Daan" for ancestors etc.,

Legal and Political Factors
According to the Constitution of India, both men and women are equal in the eyes of the laws and hence they have equal rights. But, unfortunately, legal & political bias has prevented the law to attain the success of equality in gender. This is another reason for inequality in gender. The political system over all has also been in favor of creating a divide amongst the genders, creating an environment for divide and rule. Over the years' people have accepted it and the formation of mindsets is at the young age in the beginning when they start attending schools. The rural primary schools have more challenges than the urban schools.

Analysis & Interpretation of the class room situation
Every child is a part of an Indian family where the system of preference of male child is prevalent. The family also

gives more rights to the son as compared to the daughter. The social norms and the systems condition the mindset of the child to accept the traditions. It is the upbringing of the children first in family and then in school which makes his/her personality. The child grows in an environment where he/ she finds the gender discrimination in a subtle manner and learns the same and acts accordingly.

Interpretation of the basic behavior of the students in class room –

1. Communication patterns – the tendency to generally talk to classmates of same gender, moving in groups for example, girls with girls with common backgrounds in terms of neighborhood, same language and boys with common interests like sports, movies etc. Passing remarks on the peers of opposite gender.
2. Body Language –the hand gestures, like pointing out fingers and fist, hitting each other, winking in interpersonal communication.
3. Perception – the classroom interactions will reveal the perceptions of the students; the girls will participate more in the soft skills assignments however the boys will take up the hard core assignments.
4. Question –Answer session – In the QA sessions the inhibition to ask questions for the fear of judgement by the peers. The students do not participate thinking that the peers of opposite gender will mock/laugh at them.
5. Dress – The dressing sense and the attire also reflects on the overall stereotypes they carry in minds. There is uniform in the school however the discrimination in the patterns of dressing often create barriers.

Creating Gender equal environment in class room
Seating arrangement: The teacher makes the sitting arrangement in a manner where boys and girls sit together and give enough space to each other.
Body language: while addressing the class the teacher emphasizes on the proper body language, hand gestures, postures in class while sitting and standing.
Team/ group work – working in groups and teams where there is a mix of boys and girls.
Using gender neutral language – Encouraging students to use gender neutral language and avoiding slangs.
Equal time and feedback to all the students in the class.
Creating discipline amongst the students where they learn to respect each other and work in harmony.

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A PSYCHOLOGICAL STUDY OF MARRIAGES IN BENGAL

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In post-independence India several changes have been observed in the structure of marriage. There are a lot of difference in the conditions prevailing before 1947 and the present situation. The economic social and political values have been thoroughly re-oriented. The marriage acts have brought in new life into the society which was conventionally deprived even to its most legitimate members. The new socialization, the inter personal relations, the national wars have paved a way for the speedy emergence of the new social ideas and with it new awakening in modern times.

Marriage is one of the most important of the human relationships. Undoubtedly the marriage relationship is also one of the most difficult of all the personal relationships which is undergoing transition world over. Marriage is also an important and social institution ordained for protection of society and in order that human being may guard themselves from foulness and un-chastity. It is an alliance sanctioned by society authorising two persons of opposite sex to bond in sexual union for procreation of children. Matrimonial advertisements are an important source for marriage alliance. These are also reflector of social psyche. The study focuses on the individual aspirations of young men and women who wish to marry under some traditional conditions of social and religious loyalties.

Analysis of the two daily newspapers namely Anandabazar Patrika and The Times of India shows that the attitude and expectations have changed tremendously over the last couple of years. The study of analysis of marriage alliances through advertisements with respect to the parents of the girls signify the common qualities on part of the boys looking in marriage are the physical attributes. Some of the common attributes are fair complexion, respectable position, age, economic and social status, apart from these educational qualification of the girl and her capacity for household duties are also widely taken into consideration. The major observation about Bengali society in 1980' and 1990's was that the social status of a qualified medical doctor or a full-fledged engineer or a technological expert sometimes excels or supersedes the usual family status and its history. In Bengal the British imperialism and its legacy has given the people a new pattern of social values with respect to services. So far the boys or girls who are in the administrative services are placed at the top of the hierarchy of its social values with respect to marriage alliance. Class I gazetted officers, executive heads of the departments, services of educational status get more preference in match making. Preference is also being given to a foreign return with a professional or technical qualification.

The random sample from the leading two dailies shows that both the divorced boys and girls well settled also look for partners through matrimonial advertisements. Not only that widow and widower are also giving matrimonial advertisements seeking for second marriage. Some of the important attributes asked for are -age, caste, education, occupation, status of the family, individual income, and hobbies. In the current scenario, the traditional methods of alliance have been replaced by matrimonial advertisements, is a sufficient proof that there is lot of new socialization process going on in our society. The present day society is in fact much more open to the wider world than ever before. The rise in number of matrimonial advertisements prove that it is wrong to think that only so called people with money people make best use of advertisement techniques. The people who are living in a backward position by the status and financial conditions, also use the advertisement for match making. The real truth lies in the fact that the changing belief system, attitudes opinions in relation to scientific and technological growth and development are bound to play their most effective roles in changing the ideas of advertisements. There has been a conflict always between tradition and modernity. Religious orthodoxy, its conventions, customs, social attitudes, behaviours came in conflict with growing ideas of new social life. The limited habitation has its own advantages and

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disadvantages when compared to an urban set-up and a metropolitan city. There is anonymity, alienation, distrust, dissatisfaction in a big city where there is large population. The social life is a mechanical striving. The industrial township, the struggle for jobs, lack of leisure and accommodation all give rise to diverse social problems of living. Social communication is particularly nil in case of big townships and cities. Even the kith and kin are deprived of family association. These circumstances of matrimonial advertisement serve as a boon. The research observed that in the post-independence period particularly the right to property concept and the concept of fundamental rights introduced changed with the introduction of new acts and reforms. Most of the ideas of inheritance of property and wealth have given place to changing norms and values of new economy and new enlightenment. When there is a restructuring in these value patterns there is a rapid change in common modes of matrimonial alliances and links.

One significant finding is that there has been increased mobility in the social context; restrictions of marriage in castes are getting reduced considerably with passage of time. Inter caste marriages are now happening and are no more a taboo. As a result, class and caste inhibitions are getting minimized. This consequently has led to progressive thinking which has encouraged inter-familial, inter-social and inter-caste marriages. The social standards have been dynamic and responsible for this change. Thus, the concept of registered social marriage is also gaining ground and as a result there has been a considerable increase in the number of marriages getting registered. Now a day's many young going to be couples and their families are open to registration of marriage in courts. Many boys and girls also prefer to get married through the legal process. This changing practise in the pattern of marriage arrangement is one of the prime reasons of replacing the age old practise of the ancient traditional marriage practise in India.

The increased circulation and reach of periodicals and dailies is also one of the causes contributing to the reason for rising of general social awareness leading to progressive outlook and thinking in society. This has helped in facilitating in brining change in the social and cultural fabric of society. Now even, the parents are becoming open on using of classified matrimonial advertisement columns in the newspapers for purpose of matrimonial alliances for their sons and daughters. A significant finding was also that girls aspired to getting married to rich, wealthy boys rather than worthy and virtuous men. And men also looked to marry beautiful, fair, slim and tall girls as physical appearance was more important than any other quality. Similarly, was the thinking of the girls also as economic status was more important than anything else. Evidence is also there that seemed to indicate that women place money on a higher pedestal than do men. The biggest difference between men and women when it comes to choosing a mate is the concern of how much money the prospective spouse makes. A number of studies show that in cases where motives were purely materialistic, the marriage remained comparatively happy while the man earned good amount of money and was successfully professionally.

The findings also reflect that matrimonial advertisements are also for remarriage and divorced men and women. The most important factor which cuts the most important root of matrimonial advertisement is modernity. Modernity symbolises the growing awareness of new social ideas, new socialization techniques or process and the ever new idea of social cohesion. The impact of recent social ideas of social life or community living on the present day matrimonial alliances is more conspicuous particularly in the context of modern liberal education and the free influence of the popular advertisement medium.

In 1866 the Hindu widow remarriage act was passed. In order to enable the widows to remarry particularly child widows and such other widows whose husband had died. The advertisements show the number of it has been doubled in recent years. Not only this the advertisement shows even the heirs of such widows are considered as legal heirs such remarriage of Hindu widows. The Arya marriage validation act of 1937, the matrimonial causes act of 1950 and the earlier Indian divorce act of 1969 have largely contributed to the general rearrangement and realignment of Hindu marriages in India. The present research is however confined to a comparative evolution to the changing patterns of marriage alliances after our independence right in the context of pre-independence. It is not only true to say on our part that these acts and legal sanctions have changed the structural relations of marriages in our country. But there are several other factors as stated earlier that have their own decisive role in giving new direction to marriage alliances and arrangements in our society, religion, caste, education, and occupation have their own direct influences upon the changing patterns of matrimonial relationship.

In this study, it was found that social status, language and income occupy a very important place in the general scheme of marriages, relations and their alliances. The analysis of the matrimonial alliances through the medium

of newspaper advertisement tend to reveal the rapid changes that have been taking place in our country in field of matrimony particularly in the days that followed India's independence. Even as the general concept of marriage is changing. It is endlessly growing in its magnitude contradicting the earlier norms and forms.

The study clearly indicates the implied importance of caste, sub-caste and sect, sub-sect. the caste and class prejudice which falls under the area of religion is bound to play a great part in our normal conclusion. In Bengal, the caste prejudice is dominant as much as the race prejudice in some of the advanced countries. The profession and occupation greatly influence the matrimonial alliances in every country. Station in life, settled occupation provide confidence to youthful talents. The desired component both male and female is age, physique and character. In sociology which is called age preference in marriage. Education and academic qualification occupy dominant place in the choice of matrimonial links both in Hindu and Muslims. In the traditional setup of our Indian status caste, class, status and dowry have always dominated. These however have continued to dominate even today. But due to the advancement in higher education, many of these social evils have been eliminated to the certain extent. The numbers of the marriage alliances are based on academic qualifications and earning capacities of the males. These factors come to the forefront of the social scales whereas traditional family name and status have resided in to the background. It is a fact that men are more educated as compared to women in India and the language of advertisement shows that women are still viewed to be best suited to run the house. All her educations are therefore directed to improve the domestic harmony.

The income category with respect to the matrimonial relationships have become more important particularly in the post-independence period. Struggle for existence is the true test of this truth. India being an agricultural country, most of the income comes from those sources. Income is a general application which includes the salary income, the income from agricultural production and from business. All these categories are reciprocally related to each other. The matrimonial choices are greatly conditioned by income categories. For this reason, under "desired" the matrimonial advertisers show their clear cut indication for settled bridegroom. The common difficulty that confronts the average salaried person is that what he thinks as maximum earning today may not be the same after a decade. It seems that there is a variation with respect to the traditional beliefs and attitudes among the

male and female who however represent their natural inclinations through their regional newspapers.

It is generally believed with respect to horoscope that if there is a disagreement and they do not match they are bound to be cancelled in spite of many other favourable characters. Another important area shows that in traditional Hindu society much emphasis was laid on 'gotra' and 'shagotra' was strictly prohibited in arranged marriages. Exchange of 'gotras' and horoscope automatically means the willingness of opposite sides. This shows the dominance of 'gotra' in matrimonial alliances. Skin colour & complexion is observed more with respect to females than males. Impression is a subjective reflection of a person. Impression is an inward feeling. It is the general overall behaviour which sometimes last longer. The expressions like mart, beautiful, good looking and charming can be classed under the broader category of personal impressions. The general qualities like shyness, handsome, decent, cultured, modest, young and healthy come under the popular routine of other popular attributes. It is too difficult to draw a line of demarcation between these two areas.

Apart from these mother tongue plays an important role in inter personal relationship. The reasons are well known, true language is the language of emotions and feelings from which the word 'no bars' is coming to the advertisements. In the scale of matrimonial advertisements under 'no bars' there are three types of advertisers looking for qualities in the marriage alliance – One who cares for education and complexion who may not demand for caste or sub caste if one is inclusive the other is exclusive. Second: who look for education and complexion and also desire for caste and sub sect choice. Third: who prefer the choice and sub sect over education and complexion.

George Bernard Shaw once said "marriage is popular because it combines the maximum of temptation with the maximum of opportunity. The study shows that the number of advertisements are increasing every year. The nature and scope of matrimonial advertisement has changed due to new social influence. These advertisements indicated diverse areas under desired and declared categorised for both male and female.

The language of the matrimonial advertisements shows that in-spite of economic growth and rise in educational level still the families and also the boys and girls look for matching the horoscopes.

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COMMUNICATING THROUGH THE GRIDS OF INSTAGRAM

Lavina Nimba Bhaskar*

Instagram is, 'the' redefining medium of our times. Normative social media platforms like such have changed how stories are told by people, products and places. No longer is the story told in the format of plot-setting, conflict and resolution but, in the picture posts, animated gifs, personalised videos, captions, hash tags and in the Insta Gaze. This research breaks down the narrative structure in which posts are presented on an Instagram page and patches it up to get a deep understanding of image creation through an entire Insta page. This research reviews already existing literature on Instagram and social media to get a better understand Instagram as a medium. Research shortlists 26 well-known craft-based Indian brands, and through visual research, analyses how content is created, maintained in art and copy to increase visibility of the brands. Research also takes in, views and experiences of designers through semi-structured interviews. Author in this study theorises what is coined as, 'Insta Gaze' and how Instagram users and followers of the above delineated brands find identity and calm in this virtual act.

Keywords: Communication, Instagram, Insta Gaze, Narrative Structure, Social Media.

Instagram needs no introduction. 'Instagram' once created as a nomenclature for a photo sharing app now relives its life through millions of people as a verb in popular culture. And that marks the level popularity any brand or media can experience. This Paper aims at understanding Instagram as a medium and how craft-based Indian brands use this medium to increase their visibility.

In Asia wearable traditional textiles are as a part of everyday life as special occasion and can be fashionable too. Like other Asian countries India too boasts of its homegrown brands like - Raw Mango, Anavila, Khara Kapas, Good Earth, Nicobar, bobo Calcutta, Ekaya to name some [1]. All of these brands sell wearable Indian textiles, offer novelty in design and colours, appeal to a young audience, and make wearing indigenous culture a glamorous story on Instagram.

I. Research Design and Methods

Using a Mixed-Method research design [2][3], this research reviews existing literature on Instagram and social media studies to get a better understanding on the concept of Instagram. This research shortlists 26 well-known craft-based Indian brands. And through visual research, analyses how content is created, maintained - in the choice of appealing pictures, personalised videos, animated gifs, discourse of caption, identity in hashtags, insta grid creation, and promotion through Celebrities. Brands were chosen on following parameters - brands that sell wearable

Indian textiles, offer novelty of certain kind, appeal to a young audience, and of course the brand should have an Instagram Page. Research also documents the views and experiences of designers through semi-structured interview.

Instagram App and Relevant Studies

Instagram is a popular photo-sharing and video-sharing App owned by Facebook, Inc. It's creators Kevin Systrom and Mike Krieger, launched the app about 9 years ago in October 2010 exclusively on iOS. The App currently has more than 800 million users and has massy appeal to it.

Instagram is known for making popular the hashtag culture, Instagram Models and Instagram Peir (a cargo working area in Hong Kong that gained its name due to its popularity on Instagram).[4][5] On 14th January 2019, the most liked photo on Instagram was a picture of an egg, posted by the account @world_record_egg, created with a sole purpose of surpassing the previous record of 18 million likes on a Kylie Jenner post.[6] In past there have been several researchers who studied Instagram to establish theories and context. Matthew Pittman and Brandon Reich in their 2016 research, Social media and loneliness: Why an Instagram picture may be worth more than a thousand Twitter words. In their study they research

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on the relationship between high social media usage and loneliness, as a social problem. [7] In another study done in 2016 by Bruce Ferwerda and Markus Schedl, titled - Using Instagram Picture Features to Predict Users' Personality; Among 113 participants and 22,398 extracted Instagram pictures, they found distinct picture features like relevance of hue, brightness, saturation and how they are related to personality traits. Study also suggested a relationship between personality traits and filter features which allows for new ways to extract personality traits from social media trails, and new ways to facilitate personalised systems. [8] Most relevant to this paper is a study of conducted in 2014 titled - I'm Going to Instagram It! An Analysis of Athlete Self-Presentation on Instagram by Lauren Reichart Smith & Jimmy Sanderson, which examines the Instagram feeds of 27 professional athletes to determine how athletes utilized the visual social media site for self-promotion. A mixed-methods approach examined the photographs and captions to determine through content analysis, the self-presentation styles of athletes of both genders, as well as the main differences between them and significant differences emerged that confirmed the previously established gender norms. [9]

In another study in 2019, titled How Fashion Travels: The Fashionable Ideal in the Age of Instagram by Karen de Perthuis & Rosie Findlay, interrogated how one can conceive of the labor of appearance and being in the fashion image on Instagram, and considers how this style of fashion imagery draws on visual rhetoric of prior eras of fashion photography and now emulates itself on Instagram. [11]

Study of Indigenous Fashion Brands
Asian countries have many cultural commons, one of them being wearable traditional textiles as a part of everyday and special occasion fashion. Like other Asian countries, India too boasts of its many homegrown brands which use textiles of the soil in contemporary times and designs. Indian textiles are mostly organic cotton, organic jute, organic silk or mix of them. Most of these handwoven fabrics are jewelled with intricate patterns, motifs and surface embellishments.

Every province in India, every smaller cluster within that province connects culture to a special garment and textile. From Banarasi Silk in Varanasi to Ikat Cotton in Andrah Pradesh, each textile has its special elements and connect to the audiences. This study shortlists 26 well-known craft-based Indian brands. And through visual research, analyses how content is created, maintained - in the choice of appealing pictures, personalised videos, animated gifs, discourse of caption, identity in hashtags, insta grid

creation, and promotion through Celebrities. Brands were chosen on following parameters - brands that sell wearable Indian textiles, offer novelty of certain kind, appeal to a young audience, and of course the brand should have an Instagram Page.The Table below lists the brands whose Instagram page were visually analysed. Breaking Down the Visual Narrative Structure.

Picture Posts
The Visual research of the shortlisted brands suggested a self-presentation style of most brands on the list. Pictures posted by most brands showed some patterns though. Most pictures were a well thought of, styled and good compositions captured in a Studio Shoot. A trend noticed by the author was that most brands also were inclined towards adding illustration, abstract art or a black and white photo. Some included media articles on the brands Insta page. While very few included poetry or quotes as posts. In some cases, video editorials were also added to get a similar fashion magazine imagery alive. [11]

Discourse through Caption & Hashtags
Captions that accompanied the photos followed the format of introductory line, which flowed into a sales pitch, accompanied with garment detailing and styling tips. Most of the captions were well written and had an artsy, literary and sometime quirky value to it. Accompanying hashtags were in most cases, very few. Hashtags were used to create identity associations. By using hashtag of their own brand name companies increase their visibility on the App. It was observed that sometimes #India or #craft itself or adjectives like #Simple, #elegant, and #organic were used to create a associated verbal identity for the brand.

Colours and Grids
Visual research suggested that Instagram is no longer about randomly posting pictures. It's a planned promotion activity to create and maintain identity for the brands studied. And trending to this app is presenting content in a pre-planned grid. Insta users use 1X3, 2X3, or 3X3 Grids to depict one complete story or Picture. This primarily is because, it takes about 3 seconds (in terms of decision making and opening the post) to click in the grid view and get a full-square screen. Sometimes this grid format could be vertical instead of horizontal. Another trend is blocking colours or hues to give the same feel to the page rather than being random. The opposite of Grid, in design definition is called Free-flow. Free-flow seem to be more like it, in the case of brands studied in this research. There were grids but most Pages indicated a random, in the moment post. Some of the pages used Colour Blocking or stuck to certain palate of colour for some commonality or brand feel.

Celebrity Endorsement

India is a celebrity driven and celebrity crazed country. Celebrities in Indian movies define fashion. Be it Amitabh Bachan's Bellbottoms and side locks, or the bangs made famous by Actress Sadhna or Madhuri Dixit's Lace dresses; Celebrities defined fashion in India and not the ramps. Though the study showed different results, very few Insta pages incorporated Celebrity or celeb sighting in the brand's designs. The garment was the main focus in every post. And in some the Art.

Building a Brand on Insta

In an in-depth interview with designer Param Singh Saheb, the designer points out how a brand like his deals with dilemma of Online-Offline. Having an Insta presence is nevertheless important but limiting. It is important for Fashion Brands to be offline so that the consumer can get a more intimate, more up and close experience with the garments, and then again go back to the Insta to gain a top of the mind recall or some specific detail… it is the vicious circle of Online-Offline. Content that one posts on Insta does matter, it can make you trend or isolate. The designer mentions - colours are important, maintaining the vibe of the page is the key, quality of the post is more importance than quantity and staying true to the content of your page. Insta in many cases is the war between Art and Money.

Insta Gaze

In the field of visual culture, the term, Gaze, especially in the area of film studies and art history refers to the relation in which an individual is caught up and transformed into a subject through mechanism of looking and being looked at. The term was used by French psychoanalyst Jacques Lacan in his work How Desire is Enacted, and by Michael Foucault in the context of relationships within the Network of Power, as exemplified in the idea of inspecting gaze. [13] In Film theory in the 1970s Laura Mulvey used the concept of gaze to describe the gaze of a spectator as an implicit male one which objectified feminine character. [12] In another instance, Michael Foucault in his book The Birth of the Clinic: An Archaeology of Medical Perception talks about the Medical Gaze. He defines the gaze as a dehumanising gaze that a physician gives to a patient when treating them not as an individual but as a malfunctioning kidney or liver. [10]

Richard Howells and Joaquin Negreiros, in their book Visual Culture describe the new media as a rapid evolution and not a revolution, as the media in fact are merely a different system of delivery [12] So in fact the gaze remain as is, it's the medium that rapidly evolved from Art to Film to Social Media and in specific Instagram. Thus this study defines, Insta Gaze as a relation in which an individual is caught up in the act of looking, idea of inspecting, objectifying and transforms into a subject through mechanism of being looked at and finding identity through the medium of Instagram.

In the study conducted of 26 brands, one observed user behaviour when using Instagram. Insta gaze is a mindless-mindful, unsatisfying-calming gaze to one's phone screens which one may or may not read but definitely scrolls. The feeling is parallel to the act of watching TV. Some respondents defined it like lying down and staring at TV set, when you are subconsciously watching but otherwise just gazing and open-eye sleeping. This gaze is subconsciously addicting and fills up the blank times in waiting, just on a break or actively checking the social networking apps from time to time. Like the medical gaze Insta gaze is also recluse act.[10]

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Table 1: shortlisted brands Studied.

SI. #	Brand Names
1	Raw Mango
2	Anavila
3	Khara Kapas
4	Good Earth
5	Nicobar
6	PARAM Saheb
7	bobocalcutta
8	Ekaya
9	Pero
10	Jaypore
11	Ura Maku
12	Indiya
13	Shades of India
14	Sui
15	Runaway bicycle
16	11.11
17	Papa don't preach
18	Jade
19	Buna
20	MasabaGupta
21	Eka
22	Grassroots
23	Mogra Designs
24	Doodlage
25	AMPM
26	Anomaly

Image 3, 4, 5: Above depicts Grid Formats and Free flow form of Posts of Shades of India, Raw Mango and Masaba Gupta.
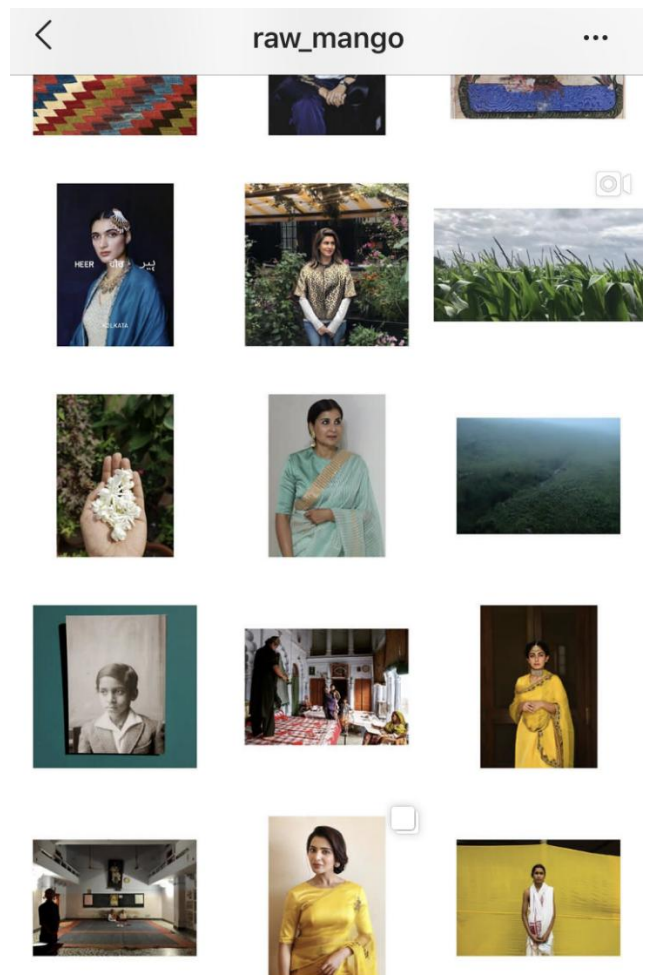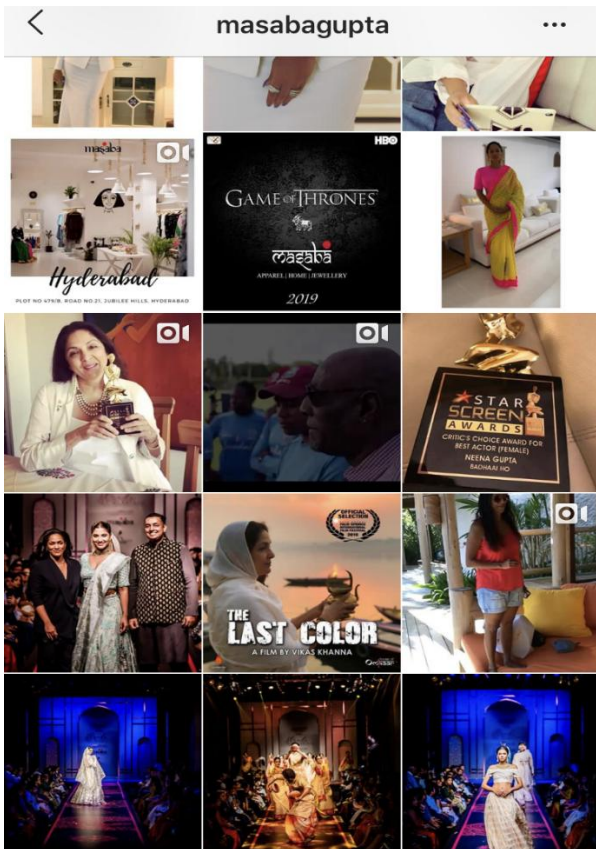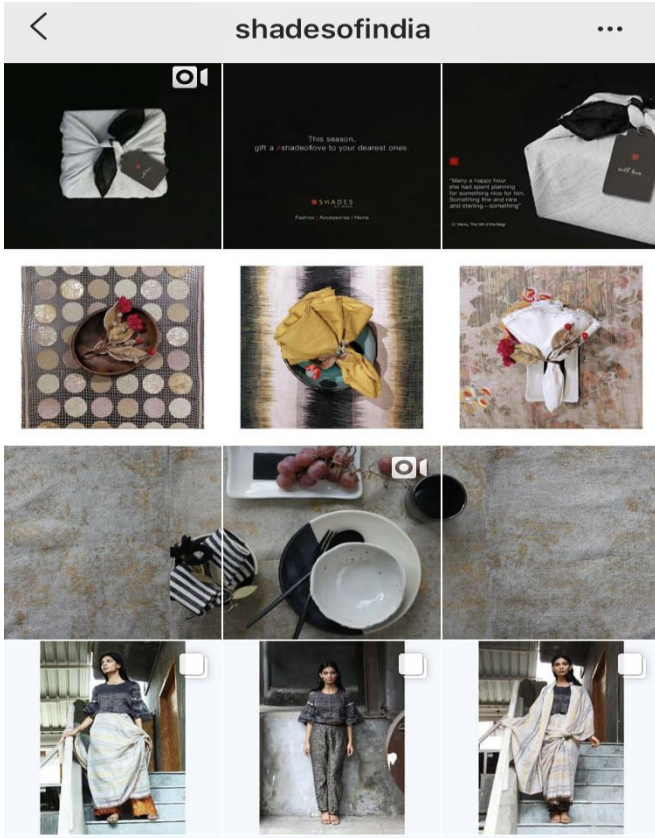
Image 6: Depicts above the Vibrant colours in art work to designer in this case is staying true to the content of your page.

FUTURE OF MEDIA: NEWS OF MASSES TO NEWS OF COMMUNITIES

Chhavi*

If technology is given a free play, news would soon give way to views. Instead of media comprising of properly structured news organizations giving out objective presentation of facts, media would be dominated by voices which would have means to use technology. The way broadcast media is presenting news in the form of panel discussions organized with four-to-five experts, media would turn into a mudslinging match where the loudest would be able to voice ones' opinion. The money invested in technology would be equivalent to the pitch of voice in cyberspace. Minorities who most of the times are not given representation in the mainstream media at present would be further alienated as neither they would be in making of media nor would be able to consume it. The struggle between haves and have-nots would be widened. Noelle-Neumann's Spiral of Silence might come into play in the media. The very principle of news i.e. accuracy might be tossed out of the window to match the speed of technology. Technology-centric media of future would not be representative of masses as the very process of distribution of news and hence, content can become class-specific. Though this would only be a phase leading to a more settled phase which would again have a media which is organized but would be specific to various groups and communities rather than catering to masses.

Today is an age of Information technology. If it can be put in another way, it can be said to be a 'Media' age. Along with the advancements in technology and other spheres, media is a sphere where not only technological changes are quick rather there are changes which are rampant in other spheres because of advancement in technological mediums or media. For instance, in the field of medicine, mobile phones and internet are being widely used; in education, internet is complementing the classroom teaching; in businesses, orders are made and delivered through online shopping. Hence, it would not be wrong to term this age as 'Media' age. But at the same time, there is a need to look at the media itself and what effects, changes are bringing in media. There are many features which are changing the media scenario. Time-trusted tools of information, newspapers and television channels are shutting in many countries including North America, Great Britain and Australia. So how it can be said that media is expanding or present age is an age of 'media'. The answer lies in studying the changes that are coming in media system. From a surface look at the media, it seems that the form or type of media is changing. From the media that used to reach millions, media is disintegrating among the masses.

Media largely till now is synonymous with mass media. Media is the term that is mostly applied to newspapers, magazines, and television and radio channels. But with coming of 'new media', these media have been termed as

Traditional media. Another word which is almost ready to enter the archaisms after the new media is 'Press'. The word 'Press' derived its association from the printing presses which used to print newspapers in the era where newspapers were the most important source of information. Today along with newspapers, there are many other sources of information which have come and the organizations or owners who used to bring out newspapers have also chosen to start giving out information through other sources (e papers and websites).

There is nothing much new in coming of 'new media' as science and technology have kept progressing since the evolution of mankind resulting in the invention of new media. Every medium as per its development phase is termed as a new medium. In 1940s and 1950s, radio was a new medium and 1970s and 1980s, television was termed as a new medium. At present, mobile phone and internet are termed as new media. The major difference in the evolution of media from newspapers, through radio and television has been the addition of human faculties which are used for consuming media. From reading newspapers with just eyes and listening to radio through

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ear only, television has combined the use of both eye and ear giving birth to audio-visual media. Marshall McLuhan (1964) has very aptly captured the changes brought out by the changing technology.

To bring in more perspective to the evolution of media, it should be noted that to distinguish the media that were used before traditional media is termed as 'folk media'. Folk media existed before the coming of mass-media, which is generally associated with traditional media. Folk media worked for and among local communities in form of dramas, nukkad nataks etc. Folk media was much nearer to people than mass media. It was a medium which conversed with people in their own language and culture.

Mass Media

What has made mass media different from other media? Why there arose a need to designate a separate category to media which included newspaper, television and radio? The answer to this lies in coming of mass-culture, mass-media and mass-media organisations. Mass-media organisations brought about mass media and mass culture.

The concept of mass media and mass communication was first talked about around 1920s and 1930s when a large number of people could be sent messages simultaneously (McQuail, 2010; Severin, 2001). Newspapers, magazines, radio and television were generally termed as mass media. These were the technological mediums which enabled the senders to send messages to thousands and thousands of receivers at the same time. These receivers need not to be present at one place but could be widely dispersed. Infact, the definition of 'mass' assumed that the receivers were not known to each other rather were like atoms (not affecting each other). McQuail (2010) says that receivers of mass communication lacked awareness and could not act themselves but were needed to be acted upon. Mass media gave somewhat important position to sender who had the information and knowledge as well as the means to send this information and knowledge across to a very large number of people. Hence, sender became superior to the large number of receivers. This possession of information (status) and means also distanced the sender from the receiver and circular nature of communication which was discovered lately again became distant. Mass communication essentially became unidirectional.

Another feature of mass which makes it different was that the 'mass' was heterogeneous in terms of its composition i.e. it consisted of people from different social and economic groups but was homogenous in its choice as they choose to consume the same message (McQuail, 2010). Hence, mass media messages adopted some standards in terms of both content and presentation. This standardisation of messages made the messages impersonal.

Media messages became products produced by mass media organizations. One of the main characteristics which McQuail (2010) underlines of mass media message was that message produced by mass media was a product produced by a professional organization. The message produced had an exchange value turning it into a commodity in a marketplace. Hence, it is appropriate to use the term 'products' and 'produced' in 'mass media-industry'. One of the most important goals of mass media industry has become profit especially with changing times.

The organizational nature of mass media messages had made another feature of mass media very intrinsic to it. This intrinsic concept is 'gatekeeping'. Since the messages are made by professional people and also by a group rather than an individual, mass media messages were sent after checks and balances. Though what were the basis of these checks can be questioned as whether these checks worked in favour of receivers or senders can open a new debate. However, newspapers and television news channels sent messages on the principles of truth, fairness and decency hence, it was largely accepted that mass media messages were 'gatekeeped' in favour of receivers and society at large.

'New' Media

The term 'new' came to be associated with media in the late 1960s and 1970s. The most important feature which made this 'new' media different from mass media was its connectivity, interactivity and generation of new content. It was the impression of connectedness which 'new' media gave to its users and it was the connectedness which does not ask for much both in terms of money and technical knowledge. New communication technologies tended to cross barriers of time and space.

Researchers in the communication field started identifying the features of new media which made new media different from earlier media. Important identified features of new media were speed and user-friendliness. Severin (2001) says that the world seems to be moving towards a new, user-active, multimedia communication environment. While McQuail (2000) says that the development of communication technology seems to be "in the direction of more speed, greater dispersion, wider reach and greater flexibility (85)". He gave some points

which he said makes 'new media' different from 'old media', though at the same time he said that these differences can be only in terms of degrees. The differences listed are as follows:-

I. Degree of interactivity- New media has more interactivity as compared to old media. Mobile phones and internet provide more opportunities to users to be interactive as compared to old media which generally enabled one- way communication.

II. Degree of sociability- New media has more social presence. This means that through new media, users are in personal contact with other users, rather new media is more about interpersonal communication than mass media.

III. Degree of autonomy- New media also gives more freedom or autonomy to user as these are personally owned.

IV. Degree of Playfulness-New media offers more opportunities of entertainment and enjoyment as compared to old media. These opportunities can be in terms of interactivity with others or in terms of content available on a medium.

Everett Rogers has also identified three main features of new technology, interactivity; individualized and demassified nature and the asynchronous nature of new communication technology (McQuail, 2000). Castells says that the global digital communication system is diverse and flexible and open-ended in the content of its messages, depending on specific demands of power, and culture.

Referring to some positive features of new media, McQuail (2000) pointed that mass media was often criticised for its depersonalizing influence, one-way communication and mass distribution. Mass media has always been seen against individualism and diversity. But new media seems to be working on these negative points by developing contact among its users personal and is providing a chance to its users to interact rather than only receiving messages.

Another aspect which is making new media different from mass media is the ownership of media. New media is very individualistic as compared to the earlier media which was organization-based. Today, every person who has a mobile phone and an internet connection can give out news and can be heard. And the penetration level of mobile telephony and internet connectivity is reaching saturation levels in many countries of the world especially in the countries where the earlier media had not reached.

Hence, it can be said that new media seems to be working in the opposite direction to the mass media of earlier times. Mass media tended to make receivers homogenous while new media is making them individualistic. The new media is catering to specific groups or individuals while mass media tended to 'masses'. The mass media seemed to be at distance from receivers while new media is making them the participants of communication process providing them the ability to interact rather than just to receive information.

Individualistic technological media

The changes which are coming in different media to a large extent can be attributed to technology. But what is standing out in the media of the present times is the technology itself. The earlier media used to give more importance to content in the media but in today's media, media (technology) and content have become equally important rather it is the technology which is forcing the content to change.

If today so much of information is in public domain, it is because of the technological mediums that have reached so many people. If today every citizen has become a journalist, it is because of the camera and recorder in the mobile phone and the internet connection which sends it to large number of people. And it is not just receiving of information that happens but also the feedback which comes instantly from the receivers making them participants rather than far-sitting receivers on the other side of the medium.

Marshall McLuhan (1964) said 'medium is the message' which signifies the impact of technology on message. He was among the first few thinkers who pointed out the effects of technological media that has been put into use in everyday lives. McLuhan observed that technology lead to changes in society, in its structure, in how people think and how people act (McQuail, 2010).

So, instead of reading newspapers which give news of the events happening hundreds and thousands miles away, people prefer to access internet which is giving news about people who are living next to them or resemble them more closely. Instead of listening to people (may be experts) who are discussing the important issues on their static television screens, viewers are themselves participating in discussion of an issue which they think is important and relevant and affecting them.

Transitional Chaotic situation

There will be lot of chaos as there would be transition from mass media to individualistic media. The immediate

future of media seems to be news giving way to views. Instead of media comprising of properly structured news organizations giving out objective presentation of facts, media would be dominated by voices which would have means to use technology. The way broadcast media is taking news in the form of panel discussions being organized with four-to-five experts, news has turned into a mudslinging match where the loudest is able to voice ones' opinion. The money invested in technology seems to be equivalent to the pitch of voice in cyberspace. Minorities who sometimes are not given representation in the media at present would be further alienated as initially neither they would be in making of media nor would be able to consume it. The struggle between haves and have-nots would be widened to some extent. Noelle-Neumann's Spiral of Silence might come into play in the media even more vividly. The very principle of news i.e. accuracy might be tossed out of the window to match the speed of technology. This difference is very aptly described by Castells (2009) as he says "for the time being, there is an unequal competition between professionalized media production and our low-quality home videos and blog gossip (422)." The difference would be between the age-old standard working of mass media professionals and the newly empowered citizens with new media. Though this phase would slowly and gradually give way to a more settled phase where newly empowered citizens would get to know the tactics of giving news and views. And also the technology would reach more number of people.

Settled phase of specific content for specific audience
After the chaotic situation in which everyone would want to give out information and where nobody would know whom to trust and listen, there would come a phase where people would have identified whom to look for information that they need. The difference between this identified source of information from a television channel or newspaper would be that this newly identified source would be much more specific and near to the receiver than the mass media. Even politics could be made more participatory giving making it more democratic. Kee et al (2013) say that the ppolitical participation through online media creates active audiences as these audiences are able to give their views without any restrictions. They further add that owing to the interactive nature of online media, it seems to be more anti-establishment and provocative. Underlining the open nature of new media, Dascălu (2014) says that internet provides innumerable opportunities and possibilities to its users. Technology-centric media would stop catering to masses or large groups of people. Once the technology penetrates the lower echelons of the society, it would mould itself according to the needs and interests of the people. Every small group or community would have its own media which would connect its own people. There would be media which would give very specific information, education and entertainment to the audience which is required by it. Talking of a similar media system, Castells (2009) says that the production of messages by ordinary people rather than professional organizations can be "…called the rise of mass self-communication, which increases the ability of us, the audience, to produce our own messages, potentially challenges corporate control of communication and may change power relationships in the communication sphere." Another researcher Moyo (n.d) says that new digital technologies are breaking the geographical as well as societal barriers enabling people to share information rapidly and easily. The researcher says that because of these advantages of technology, it can be used especially by marginalized groups to be a part of mainstream.

Corporate media which is occupying a much greater space than seemed good for media could also be shared by smaller communities. A community member who would have resources in terms of money, knowledge and technology would create a message and would give it to its community members. The feedback in the communication would also be very quick as the group would be close-knit and members would be able to understand the language and content quite easily. Here domination by a particular community member (like a corporate group) would be much less as feedback would be instant and accessible to almost all the members of the community.

Overall, ccommunication would be quite different from mass communication as it would not have impersonal touch of an organizational structure. The messages in new technological-media would have personal touch as it would be encoded by the members of the community themselves. Imagining the same future of media, McQuail (2010) says new media "…is to provide a highly differentiated range of content targeted towards innumerable subgroups and segments in the public, taking account of the interests, tastes and circumstances of the receivers. The purposes are more varied (543)"

Castells (2009) says, "The interactive capacity of the new communication system ushers in a new form of communication, mass self-communication, which multiplies and diversifies the entry points in the communication process. This gives rise to unprecedented autonomy for communicative subjects to communicate at large (135)."

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ADDRESSING CLIMATE CHANGE-DRIVEN HEALTH CRISIS WITH POSITIVE DEVIANCE APPROACH

Vinit Beley*

With rising anthropogenic climate change, Indian society much like any other is subject to newer health crises and pathogen-outbreaks, that can affect well-being of the population and hinder the development. The nature of the problem suggests that India may not have the liberty for reparative measures, and therefore, calls for a system in place that systematically handles the issue of health in changing climate. The Positive Deviance (PD) approach is concerned with identifying "outliers" also known as "positive deviants" in any population, who should have exhibited a certain behaviour / trait / reaction to abnormal conditions, but in fact they do not. The unusual but replicable behaviours and practices of the outliers are identified and disseminated in the population. The paper envisages the use of Positive Deviance approach on operational and communication fronts, to address the aforementioned problem, and proposes an organized system that would incorporate elements of PD in the systemic structure. Operational Front looks at how health professionals in public and private sector addresses the crisis by virtue of their proximity to the population, as well as organized data collection across the board and its assessment. Communication Front is concerned with dissemination of the knowledge in different segments of the population by the use of media and other outreach methods. A special emphasis is placed on how traditional and new media can be utilized to successfully drive change differently. The qualitative analysis is drawn from assessing multiple case studies and research papers on positive deviance approach applied to healthcare, development and communication problems.

Keywords: Healthcare; Climate Change; Communication; Positive Deviance.

Anthropogenic climate change is a growing concern for the climate's sustainability and is a big question on the survival of human civilization, along with rest of the species. The concern is recognized by 97% of the world's scientists, that the climate change is real. It is indicated that the average global temperatures have risen by 0.8˚C since 1885, with two-thirds occurring after 1975. This has severe catastrophic effects on weather patterns and climate patterns in all regions of the planet. A 2017 report by Jasmin Fox-Skelly in BBC entitled "There are diseases hidden in ice, and they are waking up" indicated that the melting ice cover is likely to release microbes from many millennia ago, that have been trapped in the ice. The report also indicated that due to their isolation from our environment for such prolonged period of time, humans shall not be able to survive the infections when exposed to the potential pathogens - the reason being we have not had a reason to develop immunity against them. And this premise excludes the effect of the pathogens on other lifeforms. An interesting point raised by the report was that the trapped microbes would be released at an alarming rate, thereby not giving humans enough time to cope with the increasing infections and disease brought in by them. India, in particular, is likely to be at risk from such pathogen outbreaks. The reasons for this include high population, abnormally high population density,

weak healthcare infrastructure and limited access to affordable healthcare in times of crisis. The inconsistencies in water purification, garbage treatment and sewage treatment facilities may also elevate the impact of such outbreaks. The scenario where the described pathogen outbreaks will be different than other pathogen outbreaks in the past is due to the fact that the we are unsure of the frequency with which similar outbreaks will occur, but are certain that there will be multiple of them. In a worst case scenario, we may have consecutive outbreaks resulting in weaker health for the population, making them more susceptible to each subsequent infection - implying that we may not be at a liberty to engage in "damage control measures". While we can trust the medical, pharmaceutical and public health communities to address these situations on their front, a need is realized towards a communication system that enables rapid transfer of intelligence and data across different parties so that solutions may be arrived at, even if the data points (patients) are scattered all across the nation. The communication system shall also be instrumental in communicating the guidelines to the public in regards to these outbreaks.

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Upon deliberation and assessment of health communication and crisis communication cases, it can be argued that Positive Deviance approach to research may prove to be an effective and viable method to approach the situation.

The paper qualitatively assesses multiples cases studies and research papers on health crises and positive deviance approach, and conceptualizes a system for internal and external communication, where positive deviance approach may be applied to address health crisis situations.

A Case for Positive Deviance Approach
Singhal and Dura defined Positive Deviance (PD) approach as follows: "The Positive Deviance (PD) approach to social change is an innovative method that enables communities to discover the health wisdom they already have and to act on it. The premise of PD is that in every community there are certain individuals or institutions whose uncommon behaviours or practices enable them to find better solutions to problems than their peers who have access to the same resources. The behaviours and practices of these individuals or institutions are 'positive' because they are doing things right, and 'deviant' because they engage in behaviours and practices that most others do not." To simply, PD approach looks at "outliers" who should have exhibited certain trait or behaviour, but have not done so - they are 'positive deviants' to the situation where their inherent properties enabled them to not only defy their expected behaviour, but do so in a positive direction. In case of a pathogen outbreak, these would be individuals who, by virtue of their demographics and lifestyle factors, should have been affected by the outbreak like others in that pool, but have not been affected - indicating the presence of inherent qualities which enabled them to build immunity towards such infection. Existing cases of PD approach have shown that an analysis of the outliers have resulted in derivation of solutions that eventually benefited the entire pool. In cases of health issues, the inherent qualities of the outliers were associated with particular habits and practices in their lifestyle, that were later adopted by the community at large to benefit the community as a whole.

Singhal & Dura (2017) also point to 6 D's of PD Approach:
- Define the Problem
- Determine the Existence of Statistical Outliers
- Discover Uncommon but Replicable Behaviours and Practices
- Design Intervention
- Discern Effectiveness
- Disseminate

There have been multiple cases where PD has proven highly successful. For instance, Singhal, Sternin & Dura (2009) described how malnutrition in Vietnam was reduced by 85% in the first year when the PD approach was used to identify outliers in the poor communities and identified "what they were doing that others were not." It is worth noting that malnutrition for children under the age of five was at 65% in Vietnam in 1990, which was when Sternin addressed the situation using PD. In India, Sethi, Sternin, Sharma, Bhanot & Mebrahtu (2017) described that PD was used to improve compliance to adolescent anemia control program in Kunthi district in Jharkhand, India, where anemia prevalence in adolescent girls is 70%, and compliance for Weekly Iron and Folic Supplementation (WIFS) program by Ministry of Health and Family Welfare was low. The study surveyed 17 villages in the region out of which only 2 served as PD outlier cases. It was found that Positive deviant adolescent girls consumed variety of iron-rich foods and in higher frequency, consumed iron folic acid (IFA) tablets, and practiced recommended personal hygiene behaviours. Deviant practices in schools included supervision of students during tablet distribution among others. In all 17 villages, the leadership and community members alike pledged to support the distribution of the IFA tablets to their adolescents via the Anganwadi center and monitor the activity themselves, which will invariably address the problem. A case for Neglected Tropical Diseases (NTDs) was highlighted in Ong, Araki, Kano & Jimba (2016) was made where potential of PD was highlighted.

There is a growing consensus over the efficacy of positive deviance approach in addressing health issues. In reviewing the literature, it was found that PD was successful because the solutions came from the communities themselves, rather than the experts. The solutions from the latter would be disseminated using Diffusions of Innovations approach (Rogers), and the adoption of the solutions was not enthusiastic by many individuals in the communities, delivering poorer results. Rose & McCullough (2017) stated a similar sentiment in: "The PD approach should be considered as a possible route anytime one has identified variation on a dimension of care that matters to the researchers, funders, health care leaders, or society. Our own work demonstrates how PD can fit into a broader program of research and implementation." We therefore envision that a PD approach would be effective in identifying solutions that

can be easily adopted by the communities. However, unlike the existing cases, our established premise would entail higher risks and affect larger populations, thereby requiring administrative initiative and intervention. Hence, we propose a system that uses PD approach while dealing with Big Data and systematic infrastructure.

Systemic Application of Positive Deviance in Healthcare

The conceptual communication and networking system applies positive deviance approach incorporated in the public healthcare system. The proposed system follows the theory of 'Solution and Leader Driven Change' (SLDC), while it takes into cognizance the importance of Problem-Driven Iterative Adaptation (PDIA) theory by virtue of foresight. Andrews (2013) points that "SLDC proposes that abnormal success results from reforms that are introduced through a disciplined, formal project process: solutions are fully identified up-front and are the focus of change; the reform is fully planned out at the start and implemented as planned; a champion drives the process; and a pure-form best practice solution is produced." whereas "PDIA suggests that abnormal success results when reforms are introduced through an iterative process more reflective of 'muddling through' (Lindblom 1959). As a theory, it relates to many other studies and arguments (as discussed in Andrews et al. 2013) and the participatory work of Chambers (1997), Korten (1980) and Uphoff (1985) as well as the managerial work of authors like Rondinelli (1993).

Given such roots, PDIA proposes that successful change is usually motivated by a problem, not a solution; the reform content emerges through a process of experimentation and trial and error; with multiple agents playing different leadership roles; producing a mixed-form hybrid that is fitted to the peculiar context." These theories can be surmised as "blueprint" and "process" approaches". In the premise of the paper we had argued why PDIA approach on its own merit, be feasible due to the nature of crisis, however in cohort with SLDC-driven system in place there seems a chance to minimize damage and step into action right away with efficient communication system for sharing data for positive deviants in a given health crisis situation.

We begin by defining the scope of the "system". The communication and networking system is aimed at connecting healthcare providers stationed at various locations where the outbreaks will have occurred; analysts who will review the data and outlier inputs from the healthcare providers; public policymakers and government agencies; pharmaceutical industry; and health communicators for mass media. The system comprises of computer systems concurrently on a network with a set of secured data servers to process and analyze big data of both quantitative and qualitative nature. There are three fronts to the system: Operational Front, Analysis Front and Communication Front. The Operational Front lays out the groundwork for data collection from the network of healthcare establishments for review by experts at different centres of analysis. The Analysis Front lies entirely in the purview of healthcare professionals, experts in public policy and in pharmaceutical industry. Communication Front is concerned with communication of information and findings with the public in order to contain the effects of the outbreak. With the three fronts working in with each other, we will have established an information communication system that systematically engages in positive deviance identification, analysis and public communication. In this paper, we will focus on description of the Operational and Communication Fronts, as the Analysis Front is best left to the discretion of the medical fraternity.

In the Operational Front, healthcare providers are the ones who would be directly in contact with the patients and hence, closest to the raw data. While the regular operations of the healthcare providers shall not be altered, extra effort will need to be taken to record relevant data points of all patients and their diagnosis. The data will also need to include survey points on diet, hygiene practices. Alongside, extra effort shall be needed to record data for members of the family that are not affected by the outbreak yet. This offers one set of potential outliers. Meanwhile, investigators will have to look for households that were not affected by the outbreak, which would constitute the second set of potential outliers. Civic engagement strategies would need to be customized for different communities and localities, taking into consideration the size of the population, geographical area of the locality and number of professionals at disposal. Here, the skill of the trained professionals will be used to determine the true cases of outliers who should have been affected but were not. It would be the Analysis Front that would indicate which data points are of significance and must be prioritized. As Baxter, Taylor, Kellar and Lawton (2015) indicate, data points of interest can constitute: what routinely collected data can be used to identify positively deviant wards and how it can be analysed; the timescale positive deviants can be identified over; and the methods that can be used explore how they succeed. As tedious as the task sounds, the operational front would have to engage staffers and volunteers to collect similar data from affected patients to determine true habitual and dietary differences of the

outliers; and also engage in follow-up with the patients. The data will need to be fed into an organized centrally-maintained system.

The Analysis Front would be receiving the data for macro-level review which would enable them to identify patterns in the affected and unaffected patients, and the peculiarities of the outliers. The outlier trends can be studied at mass and recommendations can be made instantly to the Operational Front, Administrators and Pharmaceutical professionals. The presence of administrators and pharmaceutical sector at the Analysis Front node is important to ensure that any of the delays at this phase can be dealt in real-time. The massive data collected by different operational front nodes, will be of value to decision makers once the analysis is done. If there are habitual/lifestyle factors leading to immunity in the outliers across a wide spectrum, same can be communicated using mass media channels on the Communication Front, whereas any nutritional supplement can be intimated to both the government and the pharmaceuticals, and solutions can be conveyed back to the operational front. At the Analysis Front, it is important that the server capacities are taken into consideration to avoid technical disasters, which is a risk when dealing with Big data.

The Communication Front is the final node which consists of professionals at both the Operational Front sites as well as Analysis Front sites, who can be serve as single, genuine sources of public information. The presence of this node is necessary to avoid problems that arrive in mass media and new media channels in any event of calamity. While mainstream media is infamous for sensationalizing and fear-mongering on issues, they are also likely to invite so-called experts who may not be best qualified to comment on the health crisis (because the actual experts would be busy in service) and lead to growing misconceptions in public. New media on the other hand would be a hub for misleading news and memes designed for havoc and nuisance. It would be in the healthcare sector's best interest to establish the specific sources for information which ought to be treated as official. The Communication Front shall use communication experts who can actively propagate the messages from the "Centre" on all media channels, and may also include task of combating fake news and memes online.

The Communication Front will also be responsible for transparency in information, ensuring that analyzed trends of the positive deviant outliers is actively disseminated to the public for quick adaptation. The Front will need to devise strategies to manufacture consent for civic participation with the Operational Front as well as to adopt suggestions disseminated from the official sources. It may also generate content that would enable members of public to also identify potential outliers and encourage them to communicate with the healthcare providers in the Operational Front with data. One way for public members to share their own data would also constitute establishing web portals to collect data securely with due authentication. They may also advise the members at the Operational Front in dealing with distress among patients should the flow of patients increase.

Caveats
1. One of the first questions that would asked for this proposal is "Why would we need this one when there are established systems that do the same?" The answer lies in the fact that this system has an in-built emphasis on identifying outliers in public, and this information is elementary for this system to be compliant with Positive Deviance Approach. In the event of pathogen outbreaks, which are likely to happen given the trends of rising average global temperatures, a mere top-down approach to health crisis will prove inadequate to sustain in the rising number of patients, as the vulnerability to infection will be higher. Therefore, it will be important to know the "grassroots" preventative measures that enable some kind of resistance. And in any case, should such outliers not exist, or the data collected from them be not applicable to larger public, the cohesive, rapid system is still beneficial because it enables rapid general data collection from all centres of healthcare, and enable a streamlined avenue for analysis and dissemination of public information, where all the information from various centres is made available to everyone. Overall, a centralized data system makes addressing health crises more organized, systematic and efficient, and shall deliver better results.
2. We also see the significance of Big Data in addressing health crises, and being able to facilitate a real-time data collection mechanism instead of post-action analysis of value in addressing such crises. We also emphasize that India has seen a growing connectivity of internet in rural and remote areas, especially in healthcare establishments. This trend may prove beneficial as the same can be exploited for establishing the PD Data Communication and Networking System. But since maintaining such a wide network may prove expensive, it is suggested that while this network is laid out, it can activate in cases of outbreaks and major health events only -

thereby enabling better use of resources as well as ensuring health of the data servers.

3. One important factor that the proposal assumes is the availability of Staff and trained personnel. Training of medical personnel in positive deviance approach and in identifying outliers in set of conditions will prove of value in the long run. The overall attitude of the healthcare community towards PD approach may be vital in reforming the healthcare as we know it. But since we also deal with the possibility of inability of handling sufficient staffers and volunteers in good health to perform such data collection duties, the network system will have included options for civic user engagement for voluntary data feeding, which the Communication Front can propagate.

4. Kyere (2016) noted in the study of complete child immunization in Ghana that "… may be that nation-wide 'one-size-fits-all' government campaigns to encourage child immunization should be supplemented, or even replaced, by small area, targeted efforts fit-to-purpose and fit-to-local conditions.". This is important to note as our system does incorporate big data and would be a largely centralized system of communication, and hence we shall have to incorporate measures to ensure that local and regional data points are recognized for their demographics and different solutions will arise for different communities. It is the diversity of solutions we are looking at, and assessment of how many of these solutions can apply to greater set of communities to effectively deliver results.

5. Rose and McCullough (2017) also supplement the argument with "Database studies can be very quick and effort-efficient, so some researchers will naturally gravitate toward them first, but in our experience, numbers alone cannot fully explain the causes of variability in health care." They emphasize on the aspect of qualitative analysis of subjects, which the PD approach enables. However, they also outline the factor of "confidence in outlier status" - which may be detrimental towards findings.

6. One assumption made in the paper is about active participation of private health providers, analyst agencies and pharmaceutical sector - with the belief that they would voluntarily do the needful without creating hurdles driven by opportunism. Given that in a major health crisis, patients could flock to both public and private healthcare providers, and all pharmaceutical companies will be needed to meet medication needs, all data points are of immense value. Therefore, a binding policy that mandates private sector health providers and pharmaceutical companies to participate in the exercise is highly recommended.

Conclusion

We have seen the potential of positive deviance approach in addressing health crises and how it can be incorporated into a centralized data communication and networking system in order to systematically identify outliers from different regions and report their trends back to the public using communication strategies. We also see how the issue of crisis sensationalization and fake news are combated in mainstream and new media, by officiating the Communication Front sources as the only legitimate sources of information on the matter.

Singhal & Dura (2017) point that "Despite greater emphasis on public inclusion and participation in risk and health communication since the 1980s, information flow in risk situations tends to focus on deficits, remain unilateral, and privilege the role of outside experts, and attend primarily to technical solutions. PD is not a "magic bullet," but it has the potential to shift or "flip" risk and health communication paradigms." In the caveats to the proposal, we outline the challenges posed by lack of trained personnel as well as participation from the communities as well as private health providers and pharmaceutical industry. The proposal entails that solutions will be need to be both localized and generalized based on outlier trends, and hence data collection mechanisms need to be refined. Even if the positive deviance identification yields no fruitful results, the organized system shall be proving useful in combating upcoming health crises.

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DST SPONSORED RADIO MATHS PROJECT AT COMMUNITY RADIO JIMS VASANT KUNJ 90.4 MHz

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Community Radio stations in India have been mainly responsible for empowerment of communities. The concept of community radio station is primarily based on the elements of Public Sphere i.e. Participation and Discussion. CR stations in India provide an open and fair platform to each and every member of the community to voice opinion for sharing and discussing the pertinent issues affecting not only their everyday life but also of their family and community and tries to bring them on the center stage. Community radio interrogates and introspects in consultation with the community about their issues and problems and tries to provide solutions through their engagement. The system of community radio broadcasting became operational after the historical judgment of the Supreme Court in the year 1995 where it clearly mentioned that airwaves constitute public property and must be utilized for development and advancement of society. By keeping this verdict in view, the then government clearly made an announcement of formulating a new policy to provide control of airwaves in the hands of these community broadcasters. Earlier community radio broadcasting was only limited to educational Institutions but also included handful of Non-Government Organizations as part of the third model of broadcasting.

First license to community radio station in India was given to Anna FM of Chennai in Tamilnadu state in the year 2004 and thereafter several organizations and institutions participated in this journey of community empowerment through establishing and broadcasting programs through community radio stations. Community Radio JIMS Vasant Kunj 90.4 MHz joined this journey of community empowerment in the year 2005. Radio JIMS Vasant Kunj 90.4 MHz of Jagannath International Management School, affiliated to Guru Gobind Singh Indraprastha University, New Delhi was established with the aim of providing a platform to voice the issues of the community in and around Vasant Kunj area. The station is geographically located in the heart of south Delhi. It's an open platform for students and community of targeted groups to share their views on issues like Government policies, women empowerment, spirituality, education, health and nutrition, tourism or any other contextual issue. The listeners demographically comprise of the urban migrants inhabited by pockets of migrated population working as house maids, cleaners, drivers, daily wagers, carpenters, plumbers, electricians, scrap-dealers, shopkeepers, sales girls and boys etc. Constant interaction with the community made the station realize that these people are in constant fear of numbers and everyday calculations. This coincided with announcement of second phase of Radio Maths project by National Council for Science and Technology Communication (NCSTC), Department of Science and Technology (DST) Government of India in 2014-2015 for production and broadcast of 180 episodes and Radio JIMS, Vasant Kunj applied for the project to DST. Radio Maths project was launched in the year 2012-2013 as a pilot project to impart mathematical concepts.

Prior to operationalization of the project in January-February 2017 baseline survey covering 1000 households was conducted in the five slums (Rangpuri Pahari, Masoodpur, Kishangarh, Harijanbasti, Mahipalpur) within 5 to 6 KM radio radius of the CR station to understand the perception of listeners regarding program formats, content and time of broadcast. The survey was followed by capacity building workshop for skill building regarding doing research for content generation and production of programs.

Objective of Radio Mathematics Project:
- To help with basic mathematical skills in the community in order to enable them to get rid of phobia/fear for Maths.
- To enhance understanding of community about everyday Maths and familiarize the listeners with the need, importance and requirement of it in everyday life and create interest by simplifying its application.

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Execution Strategy

The programme was titled 'Radio Ganitmala' and was broadcast thrice a week and repeated the next day. The strategy focused on the following parameters;

- On learning basic mathematics like addition, subtraction, multiplication, division, tables etc.
- To calculate interest, percentage, area, measurement and dimensions with use of examples from daily life.
- All the episodes produced and broadcast by the CR station to be well researched. Incorporate voice of community in each episode and complement it by views of the by experts.
- Use of different formats like biographies, drama, songs, quiz and storytelling.
- To develop an internal and external monitoring mechanism to review the overall quality of each episode. Sample programs to be pre tested prior to production. Regular feedback and two-way participation was the backbone of developing and executing this whole project.
- To develop system for archiving the programs in the mp3 format and all programs to be uploaded on Radio I live format, a radio streaming format.
- To develop an App available on Google Play store for popularization of listenership.
- To integrate sponsorship announcement three to four times in each episode.

Learning outcomes

During execution of Radio Maths project, some of the learning outcomes observed were as following;

- Peer to peer learning has good learning outcomes and this was established in course of operationalization of the project where a team comprising of 1 student and 2 community representative was made for content generation.
- Outreach activities can act as a facilitator as the station organized regular outreach activities with the target communities for program production.
- The radio station also integrated Radio Maths program production and outreach activities as part of the curriculum in all the semesters in BA (JMC).
- In an educational set up, internship programs can be offered to students and community representative for program production.

Insights

Some of the insights during this entire journey were that community radio can be used as tool for enhancing skills, learning and understanding about use of a subject like Maths in everyday life by simplifying it through use of examples. Maths is a dry and non-interesting for many and the biggest challenge was its presentation in an interesting as well as informative manner. The focus was on exploring ways for applying mathematical thinking for giving solutions to everyday life.

It was able to build self-esteem of the participants involved in program production. The spectrum of the program was very vast which gave voice to about more than five hundred households covered under the baseline survey. Community engagement for programme production paved way for generation of content. Over a period of time idea generation started happening with community participation. Enthusiasm and ratio of male participation was less as compared to female participation. Community Radio can be used as tool for promoting community empowerment for an abstract subject like Maths also.

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