

Q. 1 Discuss the role of radio in distance education.

Educational radio in the world today has made great advances worldwide in forging inventive applications. There have been many success stories of using television for education in many countries which has outlined the concept that television is basically not just an entertainment oriented medium and it is hostile to thoughts. According to the researcher at the University of Texas, Studies on preschool children have shown immense results. Performance on achievement tests over time has been better in preschool children who spent much less time on educational programming than their peers who watch more general entertainment shows. Generally Television Can Help To Achieve The Following Objectives:

1. Provide mass education opportunities.
2. Stimulates learning
3. Social quality in education
4. Provide flexibility of time and space in learning.
5. Reduce dependency on verbal teaching and teachers
6. Enhance quality in education

Young students are being conditioned, just like Pavlov's dogs, to be passive learners. Learning requires active engagement and to generate and sustain interest and pay attention and generate ideas and integrate knowledge into evolving learning styles. And that is where educational television comes in providing interest and attention. Apart from all these beneficial objectives educational television is providing. It is also fairly attractive to students because of the audio-visual elements in it. Almost Every home in the country has a television nowadays and not just the young but even older audience are quite addicted to soap operas and reality shows. All this is because of the engaging content that network provide. Just like this educational television can channel interesting elements that can help students engage better in academics? Media plays an important role in every student's life. It is easier and convenient to access information, provide information and communicate via social media. Teachers and students are connected to each other and can make good use of these platforms for the working of their education.

Professors are expanding their Twitter usage to host live lectures, offer off-hours support for students, or even host student debates. This type of social-media-meets-office-hours path is relatively unpaved, but if teachers are to keep pace with the changing nature of learning in the modern world, they should be open to exploring it.

Social media helps professors to be connected to their students off campus as well as with their ex students. Professors use social media as a way of teaching by creating groups and accounts for

Course: Broadcast Media (8621)

Semester: Spring, 2021

students where the information can be accessed. Professors can share ideas with each other and point students to LinkedIn and Facebook. Professors create hash tags that allow students to tag their academic posts, and view submissions to see what the collective has creatively produced.

In this conversation with Scott Talan, an assistant professor in the School of Communication at American University, get insights about the value of social media in teaching.

One of the main reasons behind professors adapting to social media in classrooms is that they can do marketing via social media. Not only they are able to make the work easy but also are branding themselves professionally, creating a name for them in the community. Facebook pages, twitter accounts, various blog sites and YouTube channels are the examples where you can see professors doing excel in their stream. These platforms are highly accessed and hence can help professors in getting the high reputation. Who wouldn't want that? Get known for your work while working!

In a survey by Babson survey research group and Pearson, 4,000 teaching faculty from all disciplines in higher education, representing U.S. higher education professors, examined both the personal and professional impacts of social media.

According to the report, key findings were:

- 64.4 percent of faculty use social media for their personal lives, 33.8 percent use it for teaching.
- 41 percent for those under age 35 compared to 30 percent for those over age 55 reported using social media in their teaching.
- Faculty in the Humanities and Arts, Professions and Applied Sciences, and the Social Sciences use social media at higher rates than those in Natural Sciences, Mathematics and Computer Science.
- Blogs and wikis are preferred for teaching, while Facebook or LinkedIn are used more for social and professional connections.
- 88 percent of faculty, regardless of discipline, reported using online video in the classroom.

A new area of social media is increasing in popularity that is focused on building relationships outside of the classroom.

Social Media for Community Building is the missing piece of the puzzle for Admissions departments, Enrollment Management departments, Public Relations and Student Services departments that are seeking to engage their audiences using social media.

In every college and university, social media is being integrated in every way possible, including admissions, campus life, alumni relations, and in the classroom.

Leading universities like University of Southern California, Ryerson University in Toronto and The Ohio State University have successfully integrated social media for the betterment of their students and teachers. These three universities have their success stories about how social media has helped their professors and learners.

Course: Broadcast Media (8621)

Semester: Spring, 2021

People today are intimately involved with social media at every stage. If you're missing out on the usage of social media you are pushing away a lot of potential audience. Using it in Higher Ed Institutions can prove to be a very effective measure.

The Internet is seen to support a new culture of learning—i.e., learning that is based around bottom-up principles of collective exploration, play, and innovation rather than top-down individualized instruction (Thomas and Seely-Brown 2011). The Internet allows learning to take place on a many-to-many rather than one-to-many basis, thereby supporting socio-constructivist modes of learning and cognitive development that are profoundly social and cultural in nature. Many educators would consider learners to benefit from the socially rich environments that the Internet can support (see Luckin 2010). For example, it is often argued that the Internet offers individuals enhanced access to sources of knowledge and expertise that exist outside of their immediate environment. In this sense, there is now considerable interest in the ability of the Internet to support powerful forms of situated learning and digitally dispersed communities of practice. The Internet is therefore seen as a powerful tool in supporting learning through authentic activities and interactions between people and extended social environments. The capacity of the Internet to support a mass connectivity between people and information is felt to have radically altered the relationship between individuals and knowledge. It is sometimes argued that the Internet supports forms of knowledge creation and knowledge consumption that differ greatly from the epistemological presumptions of formal schooling and mass instruction. The networked relationships that Internet users have with online information have prompted wholesale reassessments of the nature of learning. Some educationalists are now beginning to advance ideas of fluid intelligence and connectivism—reflecting the belief that learning via the Internet is contingent on the ability to access and use distributed information on a just-in-time basis. From this perspective, learning is understood as the ability to connect to specialized information nodes and sources as and when required. Thus being knowledgeable relates to the ability to nurture and maintain these connections (see Chatti, Jarke, and Quix 2010). As George Siemens (2004) puts it, learning can therefore be conceived in terms of the “capacity to know more” via the Internet rather than relating to the individual accumulation of prior knowledge in terms of “what is currently known.” The Internet is seen to have dramatically personalized the ways in which people learn—thereby making education a far more individually determined process than was previously the case. The Internet is associated with an enhanced social autonomy and control, offering individuals increased choice over the nature and form of what they learn, as well as where, when, and how they learn it. Education is therefore a wholly controllable aspect of one's personal life, with the Internet facilitating a digital juggling of educational engagement alongside daily activities and other commitments (Subrahmanyam and Šmahel 2011).

Indeed, Internet users are often celebrated as benefiting from an enhanced capacity to self-organize and curate educational engagement for themselves, rather than relying on the norms and expectations of an education system.

Q. 2 Write the significance of finance of broadcast media.

Broadcast media involves electronically and simultaneously sending information containing signals, print messages and audio or video content to a vast group of recipients using television, radio, newspapers, magazines and digital media including the Internet, emails and texts. How broadcast media works

1. It is still relevant

Broadcast media may seem old school in this digital age. But it still has a major part to play in getting exposure of ideas, products, services, news and information out to a mass audience. Information travels along a communications network, locally, regionally, nationally and internationally. In **advertising**, broadcast or traditional media can give a company a competitive edge over other businesses because there's an immediacy that makes an impact. People still watch televisions and listen to terrestrial radios. Consumers continue to read actual magazines in printed form. Consumers tend to remember the ads they hear or see on radio or television. This can be a boon for the brand. Print ads can be topical and spark discussion. Consider the controversy over the United Colors of Benetton ad campaigns launched in the early 2000's. Broadcast media, then, is a way to deliver messaging over networks that expose mass audiences to cultural, artistic, or political shifts and discussions in society.

2. Television is still a power player

Despite the omnipresence of the Internet; television provides great reach for businesses. And, make no mistake about it; business runs broadcasting. Almost everyone owns a television. With the reach that television has, especially in advertising, most larger companies with major budgets continue to use this medium as their primary sales tool. During a highly-rated prime time show on a major network; there's a captive audience of approximately 10 million people. Or, consider the clamor the day after each Super Bowl. Special event **ads** like these are memorable, giving maximum exposure and creating powerful brand recognition for those goods and services. Such ads can yield millions of dollars per minute of air time. The ads tend to be creative and dynamic so consumers remember them. Television is still one of the most creative forms of broadcast media because there's an ability to tell visually compelling stories infused with effective emotionality and humor.

3. Radio can make a local impact

Radio may be a minor player among broadcast media but it is still a player all the same. Radio tends to go local. For advertising and **public relations**, radio is less expensive to sell. Radio ads have the advantage of being easier to produce, ensuring a quicker turnaround than for print or television advertising. Radio is not dependent upon expensive and complicated equipment for remote broadcasts and activities. This can be ideal for local businesses who want to show community engagement and still connect with a local audience of consumers. Pew Research has reported that in one week approximately 91% of consumers listened to radio. Any way you cut it, that's still great exposure.

Broadcast media best practices

1. Don't take broadcast media for granted

There are still devoted consumers who have integrated radio, television and **print** broadcasting into their lives. According to the Nielsen ratings, the only consumers who are impacted the least by television are those aged 25-34. This group spends only 20 hours a week watching television. But consumers between the ages of 35-65+ watch between 28 and 48 hours of television weekly. Consider the exposure for advertisers who want to access these groups for information as well as selling goods and services. Broadcast media still delivers great brand recognition.

2. Broadcast media is timely

Broadcasters play to the here and now. News and information on television, on radio and in print generally speak to the most current issues of the day. Keeping shows and advertising relevant is a way of giving your brand a competitive edge. Remember, consumers want whatever is newer, faster and shinier than what they had in the past. If the ads are creative or humorous with a strong emotional component, consumers will likely remember the brand. Timely products advertised on relevant shows can remind consumers why your products are the best. Broadcast media can then be a way to break through the clutter.

3. Digital media can support broadcast media

Digital media is gaining ground in many ways because of how it is paired with traditional broadcasting methods. Television news shows request Twitter responses to stories in real time. Radio shows post special events on Facebook and ask for feedback to topical or funny subject matter. In this way, digital media supports the established methods of broadcast media. Live streaming is also increasing in popularity and has the potential of integrating larger groups of non-traditional or younger consumers into your audience for goods, services or information.

Q. 3 BBC is a model for providing education to different segment of society. Discuss.

Course: Broadcast Media (8621)

Semester: Spring, 2021

British Broadcasting Corporation (BBC), publicly financed broadcasting system in Great Britain, operating under royal charter. It held a monopoly on television in Great Britain from its introduction until 1954 and on radio until 1972. Headquarters are in the Greater London borough of Westminster.

The first initiatives in British radio after World War I were taken by commercial firms that regarded broadcasting primarily as point-to-point communications. The British Broadcasting Company, Ltd., was established in 1922 as a private corporation, in which only British manufacturers were permitted to hold shares. In 1925, upon recommendation of a parliamentary committee, the company was liquidated and replaced in 1927 by a public corporation, the British Broadcasting Corporation. Although ultimately answerable to Parliament, the BBC has virtually complete independence in the conduct of its activities. The British monarch appoints the members of the BBC Trust, an independent 12-member panel, governed by a chairman, that oversees day-to-day operations.

The original charter gave the BBC a monopoly covering all phases of broadcasting in Britain. A key figure in the early history of the corporation was John Reith (later Lord Reith), general manager from 1922 and director general from 1927 to 1938. He developed radio broadcasting throughout the British Isles, inaugurated the empire shortwave broadcasting service, and directed the development of the world's first regular television service in 1936. His concept of public service broadcasting prevailed in Great Britain and influenced broadcasting in many other countries.

British television service was interrupted during World War II but resumed in 1946. The BBC established its second channel in 1964, and it introduced the first regular colour television service in Europe in 1967. It retained its monopoly of television service in Britain until the passage of the Television Act of 1954 and the subsequent creation of a commercial channel operated by the Independent Television Authority (later the Office of Communications [Ofcom]) in 1955. A second commercial channel commenced broadcasting in 1982. The BBC's radio monopoly ended with the government's decision to permit, starting in the early 1970s, local commercial broadcasts.

BBC World Service radio broadcasts began in 1932 as the Empire Service. By the early 21st century the service broadcast in more than 40 languages to roughly 120 million people worldwide. World Service Television began broadcasting in 1991 and unveiled a 24-hour news channel, BBC News 24, in 1997. The BBC also has been successful with the overseas syndication of its television programming. In the United States, series such as *All Creatures Great and Small*, *Doctor Who*, *Mr. Bean*, and *Upstairs, Downstairs* have been featured on the Public Broadcasting Service.

The BBC is largely financed by annual television licensing fees, which are paid by those who own TV sets or watch live television transmissions on such devices as computers. It offers five radio networks in Britain, ranging from popular music to news and information services, as well as national television channels. Under its charter the BBC may not advertise or broadcast sponsored programs. It is required

to refrain from broadcasting any opinion of its own on current affairs and matters of public policy and to be impartial in its treatment of controversy.

Q. 4 Explain the role of Thai broadcasting in education.

A growing number of organizations are harnessing the power of mass media – TV, radio, internet, etc. – to tackle sensitive issues affecting girls’ rights, including child marriage. But designing successful radio and TV can be challenging. We asked several organizations with experience in this area for their advice.

1. UNDERSTAND WHAT’S STOPPING BEHAVIOUR CHANGE

First things first, says Development Media International (DMI). “Carry out formative research across your target communities to understand the obstacles to changing behaviour.” DMI runs a family planning radio campaign on eight radio stations across Burkina Faso. The campaign includes messaging about the harms of child marriage. Once you understand the barriers to change, you can incorporate them in your script, explains DMI. “There is legislation in Burkina Faso to prevent early marriage, which many people may not be aware of. So we’ve used the promotion of this legislation and the possible penalties as a lever to promote change”.

2. INVEST IN HIGH QUALITY

Or in the words of Garth Japheth, co-founder of the Soul City Institute: “Be as good as, if not better than anything else on air”. It does not matter how powerful your message is if no one is watching your programme! The secret lies in the writing, according to the Population Media Centre (PMC), a Girls Not Brides member working to improve the health of people using entertainment-education soap operas on radio and TV. Virginia Carter, drama trainer at PMC, explains: “Adherence to the entertainment-education methodology is important, but if placed in a drama that is dull and predictable, you’ll get almost nothing by way of social change because no one will listen.”

Oxfam Pakistan, which uses entertainment-education to address violence against women and girls, says you will need “a local team of scriptwriters” and that as a responsible NGO you must “stay on top of the process”, checking that “situations are real and not over romantic” or that “characters act, dress and speak according to real life local situations”.

3. CHOOSE THE CHANNEL AND TIME WISELY

You cannot have an impact if your audience is not exposed to your programme, says Population Media Centre. “Choose a medium (radio, television, Internet, print, etc.) to which your audience has access, and a time and channel which is popular with them. If funding constraints require using a channel not widely consumed by your audience, promote the programme extensively.”

4. BUILD YOUR CHARACTERS STRATEGICALLY

Characters are essential to draw people in and convey the right messages. Oxfam Pakistan recommends incorporating three types of characters:

- Negative characters who are punished for their behaviour;
- Positive characters who are rewarded for their behaviour;
- Transitional characters who go from negative to positive values and behaviour. They are meant to be aspirational and mirror the audience's own life, taking them through a process of change.

5. MAKE SURE YOU SEEK LOCAL INPUT

Girls Not Brides member Girl Rising uses mass media to spark conversations about girls' education within communities. They explain: "As an international organization, we depend greatly on local input to ensure the content is culturally and contextually relevant. It's worth remembering to make sure translations are checked multiple times before sharing to a new place and that content meant to scale is shared with focus groups."

6. ENSURE THAT HIGH QUALITY SERVICES ARE AVAILABLE

Make sure services are available before pushing out your campaign or it may result in backlash, warns Population Media Centre. If you're trying to promote uptake of family planning for instance, make sure these services are available.

They explain: "Communication programmes can change behaviour in a positive way – but only if the infrastructure that is needed exists and is accessible to the target audience. If the promoted services are not readily available, a communication campaign can actually backfire by increasing frustration."

7. CONSIDER PARTNERSHIPS

Girl Rising has had to be creative and collaborate with others to reach new audiences. Here's their advice: "Consider how to bring your content into a place where the audience might not expect it. For example, we broadcast a Public Service Announcement series in movie theatres. People did not go to the cinema intending to hear this message, but the media was there to make it part of their day-to-day conversations."

Q. 5 Explain the effectiveness of radio programmes in Mexico and Japan.

Radio, sound communication by radio waves, usually through the transmission of music, news, and other types of programs from single broadcast stations to multitudes of individual listeners equipped with radio receivers. From its birth early in the 20th century, broadcast radio astonished and delighted the public by providing news and entertainment with an immediacy never before thought possible. From about 1920 to 1945, radio developed into the first electronic mass medium, monopolizing "the airwaves" and defining, along with newspapers, magazines, and motion pictures, an entire generation of mass culture. About 1945 the appearance of television began to transform radio's content and role. Broadcast radio remained the most widely available electronic mass medium in the world, though its

importance in modern life did not match that of television, and in the early 21st century it faced yet more competitive pressure from digital satellite- and Internet-based audio services.

Based on the human voice, radio is a uniquely personal medium, invoking a listener's imagination to fill in mental images around the broadcast sounds. More readily and in a more widespread fashion than any other medium, radio can soothe listeners with comforting dialogue or background music, or it can jar them back into reality with polemics and breaking news. Radio also can employ a boundless plethora of sound and music effects to entertain and enthrall listeners. Since the birth of this medium, commercial broadcast companies as well as government organs have made conscious use of its unique attributes to create programs that attract and hold listeners' attention. The history of radio programming and broadcasting around the world is explored in this article.

Radio's early years

The first voice and music signals heard over radio waves were transmitted in December 1906 from Brant Rock, Massachusetts (just south of Boston), when Canadian experimenter Reginald Fessenden produced about an hour of talk and music for technical observers and any radio amateurs who might be listening. Many other one-off experiments took place in the next few years, but none led to continuing scheduled services. On the West Coast of the United States, for example, Charles ("Doc") Herrold began operating a wireless transmitter in conjunction with his radio school in San Jose, California, about 1908. Herrold was soon providing regularly scheduled voice and music programs to a small local audience of amateur radio operators in what may have been the first such continuing service in the world.

The radio hobby grew during the decade before World War I, and the ability to "listen in" with earphones (as there were no loudspeakers) and occasionally hear voices and music seemed almost magical. Nevertheless, very few people heard these early broadcasts—most people merely heard about them—in part because the only available receivers were those handmade by radio enthusiasts, the majority of them men and boys. Among these early receivers were crystal sets, which used a tiny piece of galena (lead sulfide) called a "cat's whisker" to detect radio signals. Although popular, inexpensive, and easy to make, crystal sets were a challenge to tune in to a station. Such experiments were scattered, and so there was little demand for manufactured receivers. (Plug-in radio receivers, which, through the use of loudspeakers, allowed for radio to become a "communal experience," would not become widespread until after 1927.) Early broadcasters in the United States, such as Herrold, would continue until early 1917, when federal government restrictions forced most radio transmitters off the air for the rest of World War I, stalling the growth of the medium. After the war, renewed interest in radio broadcasts grew out of experimenters' efforts, though such broadcasts were neither officially authorized nor licensed by government agencies, as would become the practice

Course: Broadcast Media (8621)

Semester: Spring, 2021

in most countries by the late 1920s. Early unauthorized broadcasts sometimes angered government officials, as in England, where concern was raised over interference with official government and military signals. Amateurs developed the means and simply began to broadcast, sometimes preannounced but often not. As they became more proficient, they would announce schedules—typically an hour or so for one or two evenings per week.

One of the world's first scheduled radio broadcast services (known as PCGG) began in Rotterdam, Netherlands, on November 6, 1919. Other early Dutch stations were operated by the Amsterdam Stock Exchange (to send information to new members) and by a news agency that was seeking a new way to serve newspaper subscribers. Another early station appeared in Canada when station XWA (now CFCF) in Montreal began transmitting experimentally in September 1919 and on a regular schedule the next year. (The first commercially sponsored stations in Canada appeared in 1922.) The first British station offered two daily half-hour programs of talk and music from Chelmsford (near London) in 1919–20. Concerns about interference with military wireless transmissions, however, led to a shutdown until 1922, when government-authorized stations appeared, including the first London-based outlet. The first Mexican radio station aired in the capital city in 1921, though many in the country had first heard broadcasts from Cuba or Puerto Rico. By that point, stations had also appeared in Australia (Melbourne, in 1921), New Zealand (from Otago University in Dunedin, also in 1921), and Denmark (from Copenhagen, 1923).

Broadcasting got an important boost in the huge American market when about 30 radio stations took to the air in different cities in 1920–21. Most of these developed out of amateur operations, each dedicated to a different purpose. “Doc” Herrold returned to the air in 1921, but he soon had to sell his station for lack of operating funds. The University of Wisconsin's WHA began as a physics department transmitter, but as early as 1917 it was sending wireless telegraph agricultural market reports by Morse Code to Wisconsin farmers. WHA, the first American educational outlet, probably began voice broadcasts in early 1921, though several other universities soon initiated stations with similar aims. KDKA in Pittsburgh, most often cited as the first radio outlet in the United States, had begun as the amateur station 8XK in 1916, but it was forced off the air in World War I. It reappeared on November 2, 1920, as a “commercial” voice-and-music service operated by the Westinghouse electrical manufacturer to help sell the company's radio receivers. Westinghouse added other stations in different cities over the next two years, and General Electric and the newly formed Radio Corporation of America (RCA) soon entered the radio business as well. Detroit's amateur operation 8MK (which debuted on August 20, 1920) soon became WWJ, the first station to be owned by a newspaper (The Detroit News). Initially seen as simply another

Course: Broadcast Media (8621)

Semester: Spring, 2021

press-supported community service, a radio station became a means of hedging bets in case the new medium proved competitive with newspapers.