UNIT 10 APPLICATION TO AUDIO/VIDEO PROGRAMMES

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10.1 INTRODUCTION

In this Unit, we propose to discuss the importance of audio/video programmes, their strengths as well as weaknesses, ways and means of utilising their strengths and overcoming their limitations, principles of software development and application of these principles to audio/video programmes, and development of script for audio/video programme.

10.2 OBJECTIVES

After going through this unit, you will be able to:

- discuss the importance and need of audio and video programmes;
- describe the special features of audio/video programmes;
- utilise the strengths and overcome the limitations of the audio/video programmes;
- apply the principles of software development to the development of audio/video programmes;
- identify certain innovations in audio/video programmes;
- develop scripts for audio/video programme according to the needs and interests of the target audience.
10.3 IMPORTANCE OF AUDIO/VIDEO PROGRAMMES

Both formal as well as distance education have been utilising the electronic media like radio, television, audio/video recorders. Radio or audio programme is an effective medium. It is also comparatively cheaper and easier for handling. Audio/radio programmes not only inform, but also inspire. They inculcate values, change attitudes and develop interests. There is already a very well-developed infrastructure for developing and broadcasting radio/audio programmes.

Educational broadcasting and audio tape/cassette programmes have, therefore, immense potentialities. Particularly, in developing countries like India, educational school broadcasts, adult education programmes, Farmers Literacy Programmes are used for the profit of the target audience. A series of programmes are broadcast for correspondence and training in service teachers. Hence, both for quality as well as expansion of education, radio/audio programmes are found useful.

The British Open University broadcast radio and TV programme related to the topics of the courses of studies. In India, UGC and IGNOU utilise the audio/video programmes at present for enabling the target audience to learn effectively and interestingly.

Television/video programmes are the most powerful media of communication which have revolutionised the life style of many people in the world. The media have remarkable versatility in treatment of themes and providing learning experiences in an efficient and interesting manner. Educational Television (ETV) and video programmes are utilised for imparting liberal and cultural education to various target audience. The programmes are now available for school and college education, nonformal education, distance education and correspondence courses. In brief, video and television programmes are useful for students, teachers, parents, supervisors and educational planners.

10.4 STRENGTHS AND WEAKNESSES OF AUDIO PROGRAMMES

The advantages and disadvantages of audio programmes are mentioned below:

Strengths
i) Radio sets, tape recorders and cassette recorders are not expensive in comparison to other electronic media.
ii) Even without electricity radio tape/cassette recorders can be used with the help of battery sets.
iii) These recorders can play back cassettes/tapes according to convenience of the learners. That is, these materials can be utilised for repetition, drilling, practising and illustrating some specific teaching points.
iv) Radio sets, tape/cassette recorders are comparatively handy and quite portable, and as such can be used easily at various places.
v) Production of educational audio programmes is easy and does not require many technicalities.
vi) Production cost of educational audio programmes is quite reasonable.
vii) Tapes/cassettes are produced according to the educational needs and conditions of special groups of learners.
Weaknesses

i) Audio programmes are only sound-based and have no visuals. Hence, these programmes can be boring.

ii) Audio cassettes/tapes are generally developed locally, even institutionally. So professional quality is often sacrificed.

iii) In case of audio there is no scope for interaction and feedback. Hence these are one-sided/one-way communication and miss the personal touch.

10.4.1 Steps for Overcoming the Weaknesses of Audio Programmes

With a view to overcoming the limitations of the audio programmes, the following steps should be taken:

i) Sound, being the only or the main medium has to be supported by printed materials, posters, slides, pictures, etc.

ii) As listening is very exciting for many, appropriate attention-drawing techniques need be adopted in the audio programmes.

iii) In these programmes, there should be adequate and appropriate use of music and sound effects.

iv) Scripts, being the backbones of these programmes, should be prepared taking pedagogic and psychological needs and conditions of the clientele into consideration.

v) In educational audio programmes, there should be imaginative use of humour, elasticity, suspension, curiosity etc.

vi) In order to make audio programmes effective, teachers should conduct audio discussions before, during and after the programmes and organise other follow-up activities.

10.4.2 Effective Utilisation of Radio/Audio Programmes

In order to ensure effective utilisation of educational radio/audio programmes, the following factors are to be taken into account:

i) Provision and maintenance of audio sets/audio/tape recorder

ii) Organisation of radio/audio listening in class

iii) Pre-broadcast/play back discussion

iv) Post-broadcast/play back discussion

v) Use of support materials

vi) Follow-up activities

i) Provision and Maintenance of Radio Sets and Audio Tape Recorder

The primary requisite of utilisation is the provision of a radio set and tape recorder in the school. Since at present these sets and elements are of different varieties and of various makes, schools should not go for very costly sets or for very cheap ones. If a Headmaster or Headmistress would like to have one for the school, this can easily be done by purchasing from the funds of the school.

The sets belonging to the school can be kept under the custody of either the Headmaster or the User Teacher. Small battery sets are preferable if they are portable and can be taken to different classes without any difficulty. However, if the school has proper electricity connections in different rooms, an electricity-operated set will serve the purpose. Radio sets and Tape Recorder should be properly maintained in the school.

ii) Organisation of Radio Listening in Class

User teachers are generally the subject teachers or teachers who are interested in the media and remain in-charge of the same. There are different subject teachers in different classes. Since a topic relating to one subject for one class is
broadcast in one day for 20 mts., the user teacher may not find any difficulty in organising the broadcast activities in the class. The problem of the presence of subject teacher in all the classroom may arise if there are more sections in a class. If a tape recorder or two-in-one is purchased, it can be utilised for recording the School Broadcast Programme and played back the same at different times in the remaining sections.

Before switching on the radio, it is the responsibility of the User Teacher to create a proper atmosphere in the class for listening to the school broadcasts. The receiving set should be kept in a central position so that every student of the class listens to the programme without any difficulty. Since the radio is an audio equipment, every care should be taken to ensure it is audible to everyone in class.

iii) Pre-Broadcast Discussions
After maintaining a proper listening environment in the class, the user teacher will ask certain questions preferably three to five in relation to the broadcast topic in order to arrest the attention of the pupil towards the radio lesson. This will hold students attention to the programmes and the purpose of the broadcasting will be achieved. Before a radio lesson, the User Teacher should be aware of the specific objectives of that particular lesson.

During broadcast or playback, a user teacher must silently observe the reaction of students and will take a note of difficult concepts, words, phrases, etc. and any unusual reaction from students. At the same time he may listen to the programme and give his opinion and suggestions to the concerned authority and also to All India Radio for improvement of the programme.

iv) Post-Broadcast Discussions
After the programme is over, the User Teacher may invite questions from the students in order to clarify their doubts on the programme. By and by, he may try to explain the difficult ideas, words, phrases, etc. and ask certain questions which he feels relevant and useful and not covered by the students and provide the reply in case the students fail to do so. The user teacher will try to clarify the words and concepts found difficult by the students. This activity may take about 10 minutes.

v) Use of Support Materials
The support materials sent by the Education Dept., by AIR to the radio school from time to time may be consulted for effective discussion with students. The support materials are prepared on the basis of the radio scripts scheduled for broadcast on different subjects and for different grades. It is not necessary that only the questions on the support materials and context be asked by the teacher. He may ask questions which he deems fit on the lines suggested in the support materials.

vi) Follow-up Activities
After this is done, the teacher may give some practical assignments to the students to be done by themselves in order to bring out creativity in them. They can write an essay or a story or a poem according to their ability and interest.

In the above lesson children may be asked to write what they learnt from the lesson. This makes students exercise their brain and to recollect the information they get in the lesson. This also helps them to enter into a healthy competition. Again, the spelling errors of the students, if any, will be rectified when the same is seen by the subject teacher.

All these activities when properly organised result in joyful and effective learning. Thus, the teacher concerned should take active interest in the audio/radio programme.
and present himself throughout the period with keen interest and rapt attention to the listening of the programme from the beginning to end and organise all relevant activities in a planned and meaningful way. All this is essential for ensuring efficient learning through radio/audio programmes.

10.5 STRENGTHS AND WEAKNESSES OF EDUCATIONAL VIDEO PROGRAMMES

Educational systems and educational materials need to be consciously and carefully designed to help pupils learn and grow towards certain pre-stated educational objectives. Most of the television programmes are also an education of a kind, because they inform, instruct, entertain and thus educate. Then used as a teaching tool, in an educational situation—formal or non-formal, television may well be labelled as "the mother of audio-visual aids". It can effectively combine a multitude of teaching aids—films, slides, tapes, charts and other graphics. As a teaching aids, television has several advantages and can play a very important role in making learning effective and joyful.

10.5.1 Strengths of Video Programmes

i) Television can bring the whole world into the classroom.

ii) It combines both sound and pictures, moving and still. Grabs the attention of viewers and has great motivating power.

iii) It brings the past alive.

iv) It can bring distant objects, places, people, events and processes into the classroom.

v) It is a mass medium and can reach a vast number of viewers simultaneously and at distant places.

vi) It can magnify small objects which can be seen by several students at a time.

vii) It can also show events in slow and fast motion.

viii) Live and dramatised situations presented through television can be used to educate the viewers.

ix) Equipment and materials generally not available in school laboratories, can be shown on television.

x) In teaching foreign languages, the native speaker can be brought in the classroom for ideal demonstration of speech.

xi) TV can also cut down the cost of education to some extent, if more and more pupils are allowed to have access to television programmes.

xii) As a corollary to the above, the unit cost will come down and the cost-effectiveness of education will increase.

Weaknesses of Video Programmes

Television and Video Programmes, however, suffer from a few serious drawbacks also. These are:

i) Television is one-way medium. Once it starts, it goes on and on. It can't stop to answer the questions or remove doubts, if any, arising in the minds of viewers. That means you cannot turn the page back and information retrieval is nil.

ii) Television is a very expensive medium, and to bring down costs, it should cater to a large number of learners, making effective programmes and using interesting formats capable of being repeated.

iii) TV tends to make the viewers inactive, and as some researches have pointed out, its continuous viewing damages the brain temporarily.
iv) TV cannot cater to individual differences and can, at best, meet the requirement of the average group.

10.5.2 Steps for Overcoming the Limitations of Video Programmes

With a view to overcoming the limitations of telecasting and video cassettes, the following steps need be taken:

i) Television, being a one-way medium, should be supported by interaction between teachers and students, once prior to and another after the telecast. This helps generate curiosity, prepare students for reception of the ETV programmes and video cassettes and for clearing doubts, if any, in the language and content transmitted therein.

ii) Since television is an expensive equipment, it is desirable that more care should be taken for production and utilisation of suitable ETV programmes, so that more students are benefitted and cost-effectiveness increases.

iii) There is no conclusive evidence that viewers become inactive and their brain is temporally damaged. Besides, viewing ETV/Video cassette programmes intermittently cannot do any harm to the mental or psychological make-up and condition.

iv) ETV/Video cassettes, should be made interesting and relevant to the needs of the curriculum, so that these can be made useful and the individual differences can be taken care of.

v) With the imaginative use of various visuals, music and electronic effects, ETV/video cassette programmes can be made pleasant and educationally efficient.

10.5.3 Effective Utilisation of Video Programmes

For promoting effective utilisation of ETV and video-cassette programmes, the following strategies need be taken:

i) Provision and maintenance of TV/VCR sets

ii) Organisation of efficient viewing of ETV and video cassette programmes

iii) Pre-Telecast/play back discussions

iv) Activity during viewing session

v) Post-Telecast/play back video

vi) Use of support materials

vii) Follow-up activities.

i) Provision and Maintenance of TV/VCR sets

Procuring TV/VCR sets is a prerequisite to the utilisation of programmes. This can be done with the help of unutilised funds. UGC is also making adequate funds available to the university departments and affiliated colleges for purchase of A.V. aids. Maintenance of these valuable equipment is very important and it should be done from the funds available for the purpose. But skilled and well-trained technicians should be available for proper repairing and handling of these aids.

ii) Organisation of Efficient Viewing Sessions

Appropriate accommodation for installation and safe-custody of these valuable equipment is essential and teachers who are interested in as well as committed to these programmes should be kept in-charge of these instruments, so that they organise the viewing sessions of ETV/video-cassette programmes properly. Appropriate seating arrangement of students and placement of TV/VCR sets at the right place while telecasting or playing back is necessary for proper viewing.
iii) Pre-Telecast/Playback Discussions

Students should be motivated to know what is coming in the programme. For this the teacher should briefly tell them about the caption, content and a few highlights of telecast/play back to take place.

iv) During Viewing Session Activity

Sometimes students are left alone in the viewing session and teachers go out of classroom for other activities. It is necessary that the teacher should remain with the students to the programme and note the reactions of the viewers, the difficult concepts and words not understandable by them.

v) Post-Telecast/Playback of Video Programme

As soon as the watching session is over, it is desirable that students need be asked questions to test how far they have been able to grasp the programme. Teachers should explain the difficult concepts and words, so that it is easier for them to understand the content and message of the programme (clearly).

vi) Use of Support Materials

Printed materials need to be provided adequately for going through the content and teaching points minutely and leisurely which are usually missed in the course of watching telecast/video programmes.

vii) Follow-up Activity

After all, if the activities were properly organised, students would be satisfied with the learning experiences and be in a position to express their own ideas about the programme creatively.

Teachers need to give some assignments to students with adequate freedom and flexibility to write a poem, a story, an essay, as they like. This will be a joyful learning experience as well as a relevant educational exercise.

At this stage, video cassettes have a special significance as these can be played back to show the teaching points, the visuals and actions minutely which might have been missed while telecasting or playing back for the first time so that difficulties can be explained by the teachers for easy comprehension.

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**Check Your Progress**

**Notes:**

a) Write your answers in the space given below.

b) Compare your answers with those given at the end of the unit.

1. Point out the importance of Audio and Video Programmes in three sentences each.
   
   i) ..............................................................................................................................
   ..............................................................................................................................
   ..............................................................................................................................

   ii) ..............................................................................................................................
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10.6 SOFTWARE DEVELOPMENT FOR AUDIO/VIDEO PROGRAMMES

Hardware and software are like two wings of audio production. All kinds of machines and equipment, called hardware, are essential but the material therein or the academic inputs of the programme are called software. Both of them should go hand in hand to make the programme meaningful and effective. Hardware has its origin in physical and engineering sciences and software owes its origin to the social and behavioural sciences. Software is developed according to the principles of these sciences and is used for modification of behaviour known as learning.

Software development is closely related to psychology and pedagogy. It is closely associated with the principles of programmed learning and is characterised by task analysis, identifying objectives, selecting suitable strategies, reinforcement techniques etc. The software approach is often referred to as behaviour technology aiming at modification of behaviour or enriching learning experiences. Achievement of educational objectives is possible only through adequate use of software inputs and organisations. Procurement of hardware is a one-shot activity, but software production is a time taking process which has to be continuous and academic by nature. Software has to be need-based, need-specific and relevant. Teachers and students can easily produce software and also programmes according to the curricular needs and provisions. Therefore, software development should be planned much before hardware planning and production and the entire teaching learning process should be viewed holistically with reference to the curricular needs and interests as well as abilities of the clientele or target group. Optimum achievement of the instructional objectives has to be emphasised for software development.

Software production for audio-video programmes, requires a combination of content knowledge, production techniques and communication strategy to reach the target audience. It is rightly said that as merely copying a picture from a book into a large sheet of paper does not make a good illustration, similarly just recording a chapter or story of a book does not give a good audio/video programme. Some basic questions should be answered for understanding the production needs. Some of these questions are--

i) Software for whom?
ii) For what needs?
iii) With what objectives?
iv) With what background experience and knowledge?
v) With what means and medium?
vi) By which agencies?
vii) With what infrastructure?
viii) With what advance preparation?
ix) What targets are to be set in terms of time and money?

Answers to these questions are very relevant for proper planning and production of audio/video programmes. Sometimes, while answering these questions, we see that change in one does not suit the needs of audio/video production. The stereotyped ways or outdated rules and regulations do not promote creativity and productivity. The objectives of software production may be one or more of the following.

i) To inform
ii) To entertain
iii) To impart skills
iv) To instruct
v) To solve problems
vi) To generate thinking and curiosity
vii) To stimulate imagination and creativity
viii) To change attitude and interests
ix) To modify behaviour.

Some of these objectives can be easily realised, but some are not so easy to achieve. Some objectives are quite challenging and some are very stimulating. The production process is a long drawn-out one and adequate insight into the process is developed for ensuring effectiveness of the audio/video programmes.

### 10.7 DEVELOPMENT OF SCRIPTWRITING FOR AUDIO PROGRAMMES

Script is the backbone of the audio programme and the basic material for the audio programme. It is not the final product, but the basis for the audio programme. It is aptly said that if you have a good script, half of the battle is won in making a good audio/radio programme.

**10.7.1 Audio Script as it Evolves**

A script is prepared to communicate a theme or an idea to listeners through a radio or audio programme. The link between the scriptwriter and listeners is established through the producer who translates the script into sound. Necessary instructions to use relevant and meaningful sound effects and musical sounds at appropriate places should be given by the script-writer. For example, if the script-writer wants a boy to participate in a dialogue for a specific reason, this should be indicated in the script. If the scene on the deck of a ship is given in the script, sound of sea waves, singing of sea-gulls etc. should be suggested.

Every audio programme is introduced by a compere or an announcer. If the scriptwriter is to tell something specifically to the listeners, it can be mentioned by him in the beginning very clearly. It should be indicated in the script whether it should form a part of the script or just an announcement. But such introduction should be brief and catchy. After making an interesting beginning, occasional attention-catchers need be used for making the programme interesting. At the points where the listeners are likely to be disgusted or disinterested, some interesting facts may be given as attention catchers.
Similarly, the end of the script should be natural not abrupt. A climax should not be the end. Care should be taken for a smooth, but heart-touching end. In the educational audio programmes, it is desirable to make some repetitions for reinforcement and recapitulation. But such repetition should not be made haphazardly, but in a planned manner repeating only the important highlights.

Some activities can be suggested for the listeners who should not be just passive listeners, but active participants. Appropriate support materials may also be suggested by the scriptwriter for ensuring efficiency.

It is not desirable to show off the knowledge or use any difficult or bombastic words. Simple language and style are preferred. No moralisation or sermonising is encouraged.

There should not be too many teaching points in a script and too many facts and figures are to be discouraged. Some guidelines have been given below for reference of the audio scriptwriters.

10.7.2 Guidelines of Audio Scriptwriting

i) Script is the most important part of an audio programme. Unless it is excellent, every other aspect of production is useless.

ii) To be successful it must be written in the appropriate language for the listener.

iii) The appropriate language is the language the listener can understand, so it must take into account the listener’s background, education and interests. The writer must, therefore, think carefully about the structure and the vocabulary he is going to use.

iv) The words the scriptwriter uses are not read by the listener—they are listened to. So, the words must appeal to the EAR not to the EYE.

v) Writing for the EYE relies on the conventions of writing—punctuation, paragraph-type sizes, columns and headlines. The reader can go at his own speed. He can go back to check any point of difficulty. He can stop reading, put the writing on one side and return to it later.

vi) Writing for the EAR is quite different. The listener cannot be given too many facts. He cannot be given too many figures. It is essential to keep holding his interest. Therefore, the script must be presented in an interesting way. It must develop logically and also psychologically, i.e., his interest and emotion should be sustained. Sequencing is important. The radio writer may have to repeat, expand and reinforce. He must use the form of language which is simple and informal. It is SPOKEN LANGUAGE. The listener must be held, otherwise he switches off mentally.

vii) How is the listener held? The radio writer must think of the listener as his personal friend. He must talk with the listener, not at him. He must bear in his mind all the tones of voice that will communicate the script. He must read the script aloud to himself and ask......

"What do I sound like?"

"What do I mean?"

10.8 DEVELOPMENT OF SCRIPTWRITING FOR VIDEO PROGRAMMES

10.8.1 Video Scriptwriting as it Evolves

The process of writing a script for ETV and video programmes is essentially the same as designing any learning activity. But writing video scripts means using your “ideas and imagination in a different way, i.e., giving visual treatment to your ideas. The first thing, therefore, to understand and learn about script writing is that it is not a process of writing words or sentences and thinking of pictures to accompany
them. On the other hand, it is an imaginative and creative process and is essentially and basically an art of imaginative programme creation, using the available visual resources. It is because of this reason that it is said that television programmes are evolved from the combined or pooled talents of the producer, the scriptwriter and occasionally others directly involved, such as designers, graphic artists etc. Success can be achieved in this exercise more conveniently and confidently, if we look upon the process of evolving an ETV/Video script as a cyclic process, as shown in the diagram in Figure 10.1.

Fig.10.1 : Process of evolving an ETV/Video Script

In the Fig 10.1 circle of video script, we mentioned the stages of video script development. All these stages are broadly divided into three broad phases of activities. These are:
1. Development of programme brief
2. Development of academic note
3. Development of actual script

**Development of Programme Brief**

Development of programme brief include the following:

i) Topic or title of the programme
ii) Target group/audience
iii) Objectives of the programme
iv) Format and style
v) Content outline

The example of a programme brief on the topic “Bringing into focus” is given here.

**Programme Brief**

- Title of the programme : Bringing into focus
- Target audience : General viewers
- Objectives of the programme

1. To present the situation of street children in Delhi and also to discuss their problems, reasons for becoming street children etc.
2. To sensitise viewers towards the problem of street children in India.
3. To present the efforts of Government, NGO and International agencies such as UNICEF towards solving problem of street children in India.

4. To project the efforts of NGOs in Delhi in solving various problems of street children in Delhi.

5. To understand the Ideology, Philosophy, approaches and problem solving process of NGO towards the problems of street children in Delhi.

- Format of the programme: Documentary

- Content Outlines:
  1. Who are street children?
  2. Categories of street children
  3. Problems faced by them
  4. How do they survive on the street
  5. Government efforts to solve the problem of street children
  6. Efforts of NGOs to solve their problem
  7. Role of international agency

Development of Academic Note
Academic note contains, apart from objectives and target group mentioned in academic brief, amplification of content line and suggestion for visual materials, sound effects and participants.

Academic Note for the Documentary
Introduction
If we go to any major city in India, we find that there are small children spending time on the railway station, footpath, bus depot or working on the small hotels, Dhabas cleaning utensils and serving food to people. We also find children with harmonium or other musical instruments (sometimes created by themselves) singing and begging in the trains, buses or on the street. We call them—“street children”.

Have we ever asked ourselves as to where these children have come from? Why do they come on the streets? Whether they like this kind of life or they are forced to stay in these situations? Let’s find out from them the answers of all these questions.

You might be interested to know how many street children are there in Delhi? Though there is no adequate data available as of today, there may be more than 1 lakh street children in Delhi.

The Problem
A child is pushed on to the street for many reasons, he seeks to run away from the hardships within the four walls of his house but in doing so he hopes his freedom will not rob him of the warmth, care and security that the home provides.

Most kids come from dysfunctional or broken family settings where neglect, abuse, parental discord and the like are every day happenings. Other equally important reasons are seeking a better life style, in search of a job, peer pressure, educational difficulties and poverty.

On the street the child is left to fend for himself, in this process of coping he overnight becomes an independent adult, and is faced with a number of hardships and trials. This situation of survival coupled with personalised needs make the child vulnerable.

No sooner does the child live on the street, he experiences the feeling of anomie. This results from exploitation, abuse, trauma, homelessness, depression, neglect, insecurity, harassment and destitution. All these factors affect the core of the child more than the
mere deprivation of the basic needs of food, clothing and shelter. Correspondingly, the child feels that he does not belong to a system that discards him. He internalises this external focus of control to a feeling of “I am nobody”. From this premise, he views the world with suspicion, mistrust, fear and the desperate needs to survive on his own even if he has to encroach on other’s property.

- A few shots of children on the railway platform, streets, working and begging.
- Interviews of children on WHY DID THEY RUN AWAY FROM HOME? (This question can be asked to 3 children — each from Street, SBT and Udayan).

**Categories of Street Children**

1. Children on the street who live with their families. They have the support of their families though they work on the street.
2. Children who live on the streets with the streets as their family. It is the street that gives them shelter, food and fosters a sense of belonging and companionship. A majority of them have no ties with their families. Whenever they have ties, they are remote and contacts with their family are few and far between.
3. Children on the streets who have no contact at all with their families. They include orphans, runaways and refugees.

Visuals from each category mentioned above. Interview of such kids with a question “DO YOU HAVE CONTACTS WITH YOUR FAMILY? WHAT DO YOUR PARENTS DO?”

It is the second and third category of children who suffer extreme deprivation. They are entirely on their own for their economic and psychological survival, a situation in which there is no protection and supervision or guidance from a responsible adult.

Children who run away from home can be classified into two groups:

1. Children run away from unpleasant or traumatic home environment. They have family problems that they are unable to resolve, for example — alcoholism, child abuse, ill treatment by step parents, unemployment and poverty. They have experienced conflicts, which go beyond their tolerance level.
2. Children who run away from home to taste the exciting experiences of glamorised city life.

Ask question to kids from SBT, Udayan and Street — “Why did they run away from home?”

**Problems they face while on the street**

The street children face various problems from the police, older boys, their employee, parents, lack of shelter and health facility, recreational facility, etc. They also face the problem from general public— i.e. negative attitude of people towards these children.

The following questions can be asked to various people:

- To street children-
  1. What kind of problem do you face when you stay on the streets? How do you overcome these problems?
  2. Would you like to go to your family? If not, then why?
  3. Would you like to learn?
  4. What do you want to be in the future?
  5. Do you know which NGOs are working in this area? Do you go to these NGOs? If not, then why?
1. What do you feel about the street children?
2. How can we solve the problems of street children?

Street children – How do they survive on the street?
Most of them work as ragpickers, coolie, petty vendors, selling water bottles on the Railway and Bus stations; a few of them also work on Tea stalls, Dhabas, etc. Some are also engaged in begging, pick-pocketing etc.

Few shot from these categories.
Ask the following questions to street children:-
- What work do you do?
- How much do you earn?
- How do you spend money?
- Do you save money?

Government efforts to solve the problem of street children
Interview with Mr. A.P. Singh, Deputy Secretary, Ministry of Empowerment and Social Justice.
- What do you feel about the problem of street children in India?
- What are the government initiatives in solving the problems of street children in India?
- Which agencies are working as partners in your efforts to solve the problems of street children in India?

Efforts of NGOs to solve the problem of street children
1. NGO who is providing immediate service when the child is in the problem: Childline

Interview of Ms. Shweta Gandhi-Chedha, City coordinator, Childline, Delhi.
Few shots of how they provide the service when they receive the phone call from street children. (It can be dramatised.)

Questions to be asked for childline
- What is childline?
- When did you start this project in Delhi?
- What strategies have you adopted to create awareness about the service?
- What services do you provide to street children and how?
- How is response from street children?

2. NGO who is providing long term services and reaching out to the large number of children – Salaam Balak Trust.

Interview with Mrs. Praveen Nair, Managing Trustee, Salaam Balak Trust about various activities of the organisation.
Questions to be asked:
- When did the SBT start? What was the aim when you started?
- What are the activities of SBT?
- How do you identify street children?
- Do you encourage these children to go back to their families?
- What kind of rehabilitation programmes you have for these children?
- What is a root cause of this problem and how can it be solved?
Visit to the Akanksha project of SBT, which is located near the New Delhi Railway Platform.

(Questions to be asked to the beneficiaries and children)

- What services does Akanksha provide in this area?
- What do you want to be in the future?

3. NGO who is working with small number of children but giving quality education—UDAYAN.

Interview with Dr. Kiran Modi, Director of Udayan.

Questions to be asked:

- When did you started working with these children?
- What are the objectives of udayan?
- What services you are providing to the children?
- How far have you succeeded in your goal?

4. Role of International agency— in solving the problems of street children

Interview with Mr. Gerry Pinto, Programme Officer, child protection, UNICEF

- What role does UNICEF play in solving the problems of street children in India?
- How are the problems of street children in India different from problems of street children in other countries of the world.
- What needs to be done to solve the problems of street children in India?

At the end ask a question to a child:

- What is the ambition in your life?
- What would you feel when you stay with your happy family?

Development of Final Script

Based on programme brief and academic note, a draft script is prepared. After editing and modification, the final script is prepared. In the development of script, the content expert, the producer and the scriptwriter are involved. Sometimes, both the content expert and the producer develop a script without the help of a script writer. A script for a video has the title of the programme. There are two columns in a script. The left column is left for the visuals that are to be shot and finally shown on the video and the right column contains the narration. One important thing in the script is that the narration always corresponds to the visual. The example of a script is given hereunder.

**Video Programme**

<table>
<thead>
<tr>
<th>Visuals</th>
<th>Title: Bringing into Focus</th>
</tr>
</thead>
<tbody>
<tr>
<td>A child—selling peanuts, another child—washing plates, another— working in a garage— A boy selling fruits—anotanother—polishing shoes</td>
<td>Narration</td>
</tr>
<tr>
<td>(Montage of various jobs performed by small children supported by relevant music, fast cutting)</td>
<td></td>
</tr>
</tbody>
</table>

We have become so immune to the sight of working children we hardly pay any attention to the child who washes plates in a Dhaba or works in a tea stall, or to the children working in a garage or a boy selling fruits or to the boy who wants to give your dusty shoe a shine.
Children roaming in the marketplace, railway station, bus depot and in the busy traffic.

Children working in a dhaba, tea stall. A small boy sitting near his father while he works.

Various shots of children living on the public pavements—children running inside Jhuggi clusters.

Small children—taking food & fruits after a day's collection.

Children moving in the busy traffic.

Children moving inside bus depot.

GRAPHICS
CHILDREN ON THE STREET.

CHILDREN OF THE STREET.

Have we ever asked ourselves where these children come from? Why do they come to the streets? Whether they like this kind of life or are they forced to stay in this situation?

If we go to any major city in India we find that there are small children spending their time on the railway station, footpath, bus depot or working in the midst of busy traffic. We call them—“Street Children.”

In the absence of adequate data, it is difficult to state the exact number of street children. According to the 1961 Census, there were 6586 children in the capital city of Delhi alone, who were homeless and spent their nights on the pavements. This figure increased to 26870 in 1981. This shows a fourfold increase in the number of street children in twenty years. According to a research study in 1992, it has been estimated that there are nearly one hundred thousand street children in Delhi.

But how can we identify street children among working children? Street children can be identified on the basis of the availability of shelter to them and their level of contact with their families.

The first category consists of the children who live with their families on the public pavements or in Jhuggi clusters. They have continuous family contacts though they work on the street.

The second category consists of those children who spend all their days and nights on the streets and in public places. They are described as “children on the street.”

It is the street that gives them shelter, food and fosters a sense of belonging and companionship. A majority of them have no ties with their families. Sometimes, they have only occasional contact.

The third category comprises those children of the streets who have no contact at all with their families. They include orphans, runaways and refugees. This is the most crucial group as these children do not have any protection from the society. They have been described as “Children of the Street.”
A child is pushed on to the street for many reasons. He seeks to run away from the hardships within the four walls of his house. He feels that in doing so his freedom will deprive him of the warmth, care and security that the home provides. But how wrong he is!

And this realisation comes late, sometimes very late.

While moving around New Delhi Railway Station, we found Mani, a runaway from his home in Lucknow.

Children who run away from home can be classified into two groups: the first category consists of children who run away from an unpleasant or traumatic home environment. They have family problems that they are unable to resolve for example—alcoholism, child abuse, ill treatment by step parents, unemployment and poverty.

The second category consists of children who also run away from home to taste the exciting experience of glamorised city life.

On the street, the child is left with no choice but to take care of himself. This situation of survival coupled with personalised needs make the child vulnerable. In the process of coping with the hardships and trials for survival, overnight he becomes an independent adult.

The declaration of the World Summit for Children held in September 1990 at New York states: “The children of the world are the most innocent, vulnerable and dependent they are also the most important members of society. Their time should be one of joy and play, of learning and growing. Their future should be shaped in harmony and cooperation. Their lives should mature, as experiences are added. But for too many children, the life they meet is of another nature.”
Interview of Mr. Gerry Pinto, Programme Officer, Child Protection.

Theme of Interview: How is the problem of street children in India different from that in other countries of the world?

There are millions of children across the world who do not even enjoy the basic human rights. They have no childhood and no future. From a very tender age, they have to act like adults and contribute towards their family income. But inspite of the hard work most of the time they are not even able to secure one square meal a day. They are also the most vulnerable victims of malnutrition and diseases.

Each minute while you are watching this programme, some 18 children below the age of 5 are dying.

Hunger is an invisible killer, silently taking its toll on humanity, particularly on infants and children. For this very reason, UNICEF views hunger as the “Silent Emergency”. 40,000 children across the globe die every day from this Silent Emergency.

Interview of Mr. Gerry Pinto, UNICEF: What role does the UNICEF play in solving the problems of street children in India?

But how do these children survive on the street?
Most of them work as paper hawkers, street vendor selling sundry items at public places, car washers, shoe-shiners and some at the roadside dhabas. others work as rag-pickers in the areas surrounding the railway stations at and busy bus depots.

Some are also engaged in pick-pocketing.
The image we have of street children is that they are rogues and thieves. Are they really parasites? Do they help their families also?

While we were shooting at the Inter State Bus Terminus-ISBT, New Delhi, we could talk to some of the children working as shoeshines. The first boy was Ajay.
Whatever the state of the Indian Republic as it completes five decades of independence there is no doubt that the majority of Indian children especially the street children are in distress—despite five decades of planning, the policy, budget and administration.

Interview of Mr. A.P. Singh Deputy Secretary, Ministry of Social Justice & Empowerment / Govt. of India.

Interview of Mr. A.P. Singh regarding the Government initiatives.

SALAAM BOMBAY, a dramatic film on street children released in May, 1988 inspired many NGOs to discover the world of street children. One of them is the SALAAM BALAK TRUST. It identifies one of the basic problems faced by street children as shelter.

Today, the Salaam Balaak Trust provides various services including shelter to 5000 children in Mumbai, Delhi and Bhubaneswar.

In New Delhi, it provides support services to approximately 3000 street children through its 9 centres located in and around the New Delhi Railway Station and Paharganj area.

The common features of the programmes of Salaam Balak trust are that they provide shelter, medical services counselling, formal and non-formal education, vocational training, recreation and a saving scheme for the street children.

Interview of Ms. Nair

Health is another very important issue in childcare. Without good health, life does not hold much meaning. Specifically street children should be prevented from drug abuse and diseases like AIDS.
A lady health worker takes the body temperature of a small boy.

Posters of ‘Childline Indoor’ of ‘Childline Office’ a person attending a phone call

Children inside the night shelter reading books- writing the alphabet

Street children are vulnerable on the streets. Many times they face health problems, they want to share their emotions with somebody. Who will give them a patient hearing?

Childline is one such project initiated by the Tata Institute of Social Sciences, at Mumbai City and now extended to Delhi City with the help of a few NGOs and with the sponsorship of the Ministry of Social Justice and Empowerment.

Interview of Ms. Shweta Gandhi, City Co-ordinator, Child line, Delhi

Unless illiteracy is eradicated, none of our problems can be solved. With education comes awareness and awakening to do better in life, to rise out of the darkness into light. And without proper education, the joys of a beautiful childhood are denied to children.

In the world scenario, out of the 100 million girl children of school age, 60% are girls who have never stepped inside a classroom.

Interview of Ms. Kiran Modi, Director, Udayan Care

Children are basically very curious and want to learn about the world around them, especially with modern technologies such as computers. But there is a scarcity of resources. On a smaller scale, we too can do our best to help street children.

Interview of Ms Madhu Gupta, Udayan Care

Today's children will be the future of tomorrow's world. But what if these children themselves have a bleak future? What if they are illiterate and ignorant about any kind of opportunity? Then what does their future hold for them? Or rather what future contribution can they make for the world?
A group of children singing the song “HUM HONGE KAMYAB”.

But still there is a hope. If we are determined to do something—we can do it—we can give these children their due importance and help them find their place in society. In fact, we should learn from these children. Let them be our source of inspiration.

<table>
<thead>
<tr>
<th>Check Your Progress</th>
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<tbody>
<tr>
<td>Notes:</td>
</tr>
<tr>
<td>1. Describe the nature and principles of Software development in five sentences for audio/video programmes.</td>
</tr>
<tr>
<td>2. Mention at least four salient principles of writing script for audio programmes.</td>
</tr>
<tr>
<td>3. What are the phases of activities in the production of scripts for audio and video programmes?</td>
</tr>
</tbody>
</table>

### 10.9 LET US SUM UP

Audio and video programmes including Radio and Television programmes are potential, useful and interesting aids to education. These programmes are meant for various levels of education starting from primary to university, from pre-school to adult education. Hence, both formal and nonformal education are supported by video and audio programmes. Both the broadcasts are essential for Distance Education and video as well as audio cassettes are also used to profit various target groups of audience.

There are strengths and weaknesses in the utilisation of audio and video programmes. Most importantly, absence of interaction is the great drawback, but programmes have potentialities to bring the world into the classroom and to provide multifarious learning experiences to different groups of learners. It is felt necessary to capitalise strengths of these media and to overcome drawbacks that are there over the years.

In order to overcome limitations of these media, it is felt necessary to provide scope for adequate interaction and participation. Besides proper provision and maintenance of Radio and TV sets, it is desirable to organise broadcast discussions and activities.
before, during and after the listening and viewing. Since both audio/video programmes are one-way communication, such interactive activities would be useful.

Software both for audio and video programmes is more important than hardware. Software principles are based on psychology, pedagogy, programmed learning and so on. Achievement of educational objectives would be possible through suitable software. Some relevant questions relating to various aspects of planning, production and utilisation have to be answered before developing suitable software.

Script being the basic material for audio/video programmes, it is imperative to follow some significant guidelines for suitable audio/video programme. Though both these media have special needs and potentialities, the script must be developed according to the needs, interests and conditions of the clientele. The language format, humour and relevance should be made use of according to the instructional objectives and nature of programmes.

10.10 UNIT-END ACTIVITIES

1. Identify a topic from the subject you are teaching in your school. Develop an audio script on the same topic.

2. Identify a topic from the subject you are teaching in your school. Develop a video script on the same topic.

10.11 SUGGESTED READINGS


Goel D.R. *A Study of School Broadcasts in India*, (1982), Ph.D.Study MS University Baroda.


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10.12 ANSWERS TO CHECK YOUR PROGRESS

1. i) Radio programmes are cheap and easier for handling. They not only inform, but also inspire. They inculcate values, change attitudes and develop interests.
   
   ii) Video programmes have remarkable versatility in treatment of themes and provide learning experiences in an efficient and interesting manner. They are used to impart liberal and cultural education to various target audience.

2. i) Production of educational audio programmes is easy and does not require many technicalities
   
   ii) The production cost of educational audio programmes is quite reasonable.
   
   iii) Audio programmes are produced in accordance to the educational needs and condition of special of learners.

3. i) Video programmes bring the past alive
   
   ii) Video programmes can bring distant objects, places, people, events and processes to the learner.
   
   iii) They can also show events in slow and fast motion.

4. Software development is closely related to psychology and pedagogy. It is closely associated with the principles of programmed learning and is characterised by task analysis, identifying objectives, selecting suitable strategies, reinforcement techniques etc.

5. i) Scripts for audio programme must be written in the appropriate language for listener.
   
   ii) The works used by the script writer must appeal to the ear not to the eye.
   
   iii) The script writer should not use too many facts, figures.
   
   iv) He must talk with listener, not at him.

6. The broad activities involved in the production of a script are:

   i) Development of programme brief
   
   ii) Development of academic note
   
   iii) Development of actual script.