

# EDUCATIONAL HANDBOOK

FOR THE TRAINING OF PERSONNEL ENGAGED  
IN THE PRODUCTION AND DISSEMINATION OF  
CULTURAL GOODS AND SERVICES

prepared for Unesco by  
**MEDIACULT**

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## PREFACE

On the basis of outlines designed by a working group jointly organised by MEDIACULT and UNESCO in 1989, MEDIACULT was entrusted by UNESCO with the elaboration of the present study.

The purpose of this study is to establish an educational handbook for the training of personnel engaged in the production and dissemination of cultural goods and services.

Taking into consideration the role of the media and the cultural industries in the process of cultural creation and communication and the impact of cultural goods and services, especially of the audio-visual media, the study should, according to the Contract between UNESCO and MEDIACULT, July 1990, center on the following points:

- Définition des termes de référence du manuel et de son objectif précis;
- Description générale de l'impact des industries culturelles sur la culture;
- Rôle des "médiateurs" culturels (concepteurs, producteurs et diffuseurs);
- Approche pédagogique (enseignement adaptable et tronc commun);
- Etablissement des différents profils professionnels souhaitables;
- Principaux axes de l'approche cognitive;
- Connaissances techniques.

Whereas the study relates, in principle, to the situation and experiences in Western industrialised countries, a separate part prepared by N. N. Pillai, Indian Institute for Mass Communication, New Delhi, deals with the situation in India: *Training of personnel engaged in the production and dissemination of cultural goods and services. An educational handbook relating to the situation in India.*

Vienna, December 1991

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## INTRODUCTION

### The genesis of the project

The present project which deals with the necessity of training personnel for the production and dissemination of cultural goods and services is carried out by MEDIACULT in cooperation with UNESCO. The project's development up to the present can be divided into three stages:

#### Stage 1

At the request of UNESCO the Austrian National Commission organised, in cooperation with MEDIACULT, the first meeting of an international working group in 1986 with the aim

"to determine the main guidelines to be followed with regard to content and methods as well as the general framework of training for personnel engaged in the production and dissemination of cultural goods and services and, secondly, to propose a research programme to be carried out in these fields."

The results of this first working seminar are summed up in the brochure *The Training of Personnel engaged in the Production and Dissemination of Cultural Goods and Services. Guidelines for a research programme\**.

#### Stage 2

On the basis of the results of the 1986 meeting and in continuation of the resolutions, UNESCO requested three comprehensive studies providing information on the national levels of (infra-)structure for the training of personnel engaged in the production and dissemination of cultural goods and services. These studies were drawn up about the situation in Brazil, France, and India.

MEDIACULT was then entrusted with the task of analysing and summarizing the three national reports (1989): *Training of Cultural Development Personnel*. Especially those in charge of the Production and Distribution of Cultural Service \*\*.

#### Stage 3

This synthesis then served as a working document for the Second Seminar organised in Summer 1989. The task of this Seminar was to draft *Outlines for an Educational Handbook for the Training of Personnel Engaged in the Production and Dissemination of Cultural Goods and Services*.

This working group worked out a basis for a future handbook. The organisational structure and arrangement of the contents of such a handbook were determined as follows:

Part I: Culture - the impact of cultural industries on culture

Part II: Mediator - Training and professional profiles

1. Targets/Needs
2. Pedagogical approach/Methodology
3. Topics
  - 3.1. Information-oriented
  - 3.2. Skill-oriented

Part III: Case studies

Part IV: Factual information

This framework for a handbook and the history of the project were summarized by MEDIACULT under the title *Training of Personnel Engaged in the Production and Dissemination of Cultural Goods and Services. Elaboration of an outline for an educational handbook*\*\*\*.

The present text was compiled on the basis of the guidelines formulated at the meeting of the working group in 1989. The task set by UNESCO relates to the main part, i.e. Parts I-III, of the framework established in 1989 -- The training of the mediator. The general introduction to the subject "The Impact of the Cultural Industries on Culture" (Section I, Part I) deals with the basic changes in the sphere of culture caused by technological developments.

These changes with regard to the production and dissemination of cultural goods and services described in Part I make it evident that a profound analysis of the professional profile and adequate training opportunities for the mediator are urgently needed.

Based on a thorough analysis of existing training facilities in Western industrialised countries, Part II endeavours to elaborate methodological criteria for and principal content of model training programmes.

Section II is a study on *Training of Personnel Engaged in the Production and Dissemination of Cultural Goods and Services. An educational handbook relating to the situation in India* by N. N. Pillai, Indian Institute of Mass Communication, New Delhi. This study is included in the present handbook in order to pay due regard to the great significance of the "North-South" dilemma when eventually drawing up a training programme. For this purpose, the author has undertaken a separate study which deals with the training situation for the personnel engaged in production and dissemination of cultural goods and services in India. This study is also based on the guidelines elaborated by the working group in 1989. The complete text of the study is available from MEDIACULT on request.

\* MEDIACULT (and the Austrian National Commission for UNESCO): *The Training of Personnel engaged in the Production and Dissemination of Cultural Goods and Services. Guidelines for a research programme.* 1986.

\*\* MEDIACULT: *Training of Cultural Development Personnel. Especially those in Charge of the Production and Distribution of Cultural Goods and Services.* 1989.

\*\*\* MEDIACULT: *Training of Personnel engaged in the Production and Dissemination of Cultural Goods and Services. Elaboration of an outline for an educational handbook.* 1989.



# SECTION I

## PART I:

### THE IMPACT OF CULTURAL INDUSTRIES ON CULTURE

#### A. THE SIGNIFICANCE OF CULTURE

##### 1. The process of mediamorphosis

The enormous impact of the communication technologies on cultural life is mirrored in the numerous and rapid new developments in this sphere. There is a wide range of technical innovations (from records and cassettes to cable and satellite systems) which exert their influence on cultural communication.

All stages of the process of cultural communication are affected by these developments, i.e. the stages of production, of dissemination and of consumption.

In order to give this radical metamorphosis of cultural communication a name, the term "Mediamorphosis" (Kurt Blaukopf) has been proposed. This concept is meant to emphasise that current changes add up to a global process affecting cultural creation as well as the dissemination and the consumption of cultural goods. Mediamorphosis is also accompanied by a change in the professional profiles of those working in the field of culture and it affects the economics of culture.

##### 2. Cultural goods and services

The above-mentioned radical changes in the fields of production and dissemination entail a new understanding of the products in question. Generally speaking, the output of the cultural industries can be referred to as "cultural goods and services".

The term "cultural goods" includes audio and audio-visual cultural programmes which are produced by means of the communication technologies -- film, phonogramme, videogramme, radio and television (including cable and satellite systems).

Cultural programmes can be understood as

- cultural programmes in a narrower sense: cinema films, the performing arts (drama, opera, ballet, concert etc.), literary works, folklore etc.;
- programmes about culture: features devoted to cultural and artistic phenomena; programmes about the performing arts, the visual arts and the general aspects of past and present cultural life; information about cultural activities, events etc.;
- programmes belonging to other categories (such as entertainment, information) and containing cultural elements as mentioned in the first category.

The term "production and dissemination of cultural goods and services" (MEDIACULT 1986, 1989, 1989b) indicates that the technological developments mentioned above have led to the emergence of new professional fields and new professional profiles.

### 3. Culture and democracy

The definition of the term "cultural goods" stresses that the idea of culture behind it is of a comprehensive nature; culture in this sense "encompasses the whole gamut of phenomena" -- the sphere of entertainment as well as that of the arts in a stricter sense .

This idea of culture is based on the assumption that culture and democracy are to be regarded as an inseparable unity constituting an indispensable precondition for a modern society, especially if a modern democratic cultural policy is aspired to.

In this sense, the concept of "human rights" has been extended to also include "the right to culture" - as a natural complement to the right to education. It is expressly embodied in Article 27 of the Universal Declaration of Human Rights. The Right to Culture is thus interpreted in a twofold way: as the right for all "freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits" and also as the right for everyone "to the protection of the moral and material interests resulting from any scientific, literary or artistic production of which he is the author". (Unesco, CLT-82)

This comprehensive concept of culture includes considerations such as life-styles, beliefs and opinions, value systems and the modes of production of economic or symbolic goods.

### 4. Traditional culture and mediated culture

Through the rapid and diverse technical developments in the area of communication technology the cultural industries have gained a unique position with regard to the production and dissemination of cultural goods. The traditional means of cultural production and dissemination (theatres, orchestras etc.) have been strongly influenced by these developments. This does not, however, mean that the traditional ways of cultural communication have ceased to play an extremely important part in cultural communication. Rather, these traditional facilities for cultural production coexist with culture mediated by new communication technologies yet they do not retain their quantitative significance.

The combination of and the cooperation between traditional institutions for cultural production such as theatre and opera, and the cultural industries imply two important aspects. Firstly, the fact that the cooperation between the two parties yields new sources of income for the traditional institutions enabling them to balance their enormous production costs. Secondly, this combination has led to the emergence of a new area of occupation for the personnel engaged in the production and dissemination of cultural goods and services.

Furthermore, this cooperation enormously increases the number of potential consumers which is not only of overall importance from the economic point of view but also with regard to the opportunities for cultural development and access to culture. These developments especially affect the personnel engaged in the production and dissemination of cultural goods and services. Both their social status and their working conditions and means of production are subject to dramatic changes.

In the present situation, two main characteristic tendencies prevailing in the cultural industries can be identified: the first trend is towards concentration - vertical and horizontal - and the internationalisation of the ownership of the means of production and

dissemination of cultural goods and services. The other trend is the already-mentioned changing role of artists in the production of cultural messages and the emergence of new professional profiles which can be summed up in the concept of the "mediator".

#### **5. New professional profiles - changing professional qualifications**

In the course of the last years cultural research has increasingly pointed to the importance of the group of people engaged in the production and dissemination of cultural goods and services and has underlined that well-based adequate training would be of the utmost importance for all concerned.

The fast-changing technology of the media and the increasing demand for media professionals equipped to respond to the need of emerging communication requirements can be met only by adequate provision for communication education and training with suitable inputs into the curricula.

This very concept emphasises the approach of sensitisation with regard to the cultural responsibility involved in the activity of the mediator. The arousal of consciousness about the role of media and their impact on society is a prime need in the process of training of audio-visual personnel, especially managers in public and private organisations.

#### **6. Cultural policy = media policy**

Traditional cultural policy is also affected by these changes and develops more and more towards a comprehensive communication and media policy. The concept underlying this development implies that the production, dissemination and consumption of cultural goods are subject to the rules governing the market where no automatic selfregulation is to be expected which would be in keeping with value-oriented concepts of culture.

This new policy in the areas of culture, communication and the media not only comprises the safeguarding of the cultural identity and pluralism of a nation but also has the task to consider the altering working conditions and professional qualifications of the personnel engaged in the production and dissemination of cultural goods and services.

#### **7. Promotion and preservation of cultural goods**

In this context the growing concern for the preservation and promotion of culture has to be mentioned, which has to be extended to the audio-visual goods and services requiring a new understanding of the concept of preservation and safeguarding of cultural goods. Cultural achievements are no longer preserved in the conventional manner only (books, newspapers, periodicals etc.) but more and more frequently by means of new technologies. These new techniques demand new technical and professional qualifications. Among the new techniques the audio-visual archives are going to play an increasingly important part as the constantly increasing programm costs will make the use of archive material by the broadcasting companies indispensable. These archives require personnel trained especially for these tasks capable of handling both electronic archives and the international networks existing in this area.

## 8. Cultural development

The issue of preservation of culture is closely related to that of cultural development. Initially, this term has been defined mainly in an economic sense, i.e. cultural and industrial development were regarded as two aspects of one and the same general process.

Later on, a more differentiated notion of cultural development emerged. Different approaches lead to differing conclusions. An analytical approach for instance, implies that cultural development can be interpreted as a consequence of growth of a predominantly economic nature.

The voluntarist approach regards cultural development as a deliberate component of the growth of societies and one of the defining missions of public power.

A further approach questions the effect of economic expansion on cultural development - whether this is to be regarded in a positive or in a negative way.

In any case it must be assumed that the accumulation of a certain amount of material wealth will be essential to cultural development. However, it should not be overlooked that numerous examples of rich cultural traditions and pluriform cultural life exist in countries without an advanced economy (popular arts, traditional music etc.). These forms of cultural manifestations bring us back to the issue of the preservation of culture.

It is the task of a culture and media policy sensitized to these problems to provide, especially in developing countries, for the preservation of this, as a rule orally transmitted, popular culture.

## 9. Cultural pluralism and commercialisation

In view of a global trend towards commercialisation of the electronic media this is, however, not an easy task. Above all, the small groups, the ethnic minorities, are being exploited and their cultural traditions marketed on an international scale without compensating the original authors for their work.

In order to counterbalance these tendencies it is necessary to sensitize those responsible for culture and the media towards the important social and political role of their own traditional culture and thereby endeavour to record and preserve the cultural heritage by means of the media.

This would require preconditions on several levels: On the political level (freedom of expression), the intellectual level (realisation of the values inherent in a particular culture) and on the economic level.

## 10. Towards a cultural market economy

These aspects and developments raise the issue of a correction of the market mechanisms. For cultural development may take two directions which are exclusive to each other: On the one hand, the existence of cultural industries could contribute to the emergence of a so-called "cultured public" as is shown by the fact that an increasing part of the population is participating in the process of cultural communication or is directly involved in cultural activities.

On the other hand, the number of negative phenomena such as the propagation of inferior products is to be neither overlooked nor underestimated. What is meant is a possible "deculturalisation of the masses" when standardised mass productions are manufactured and disseminated according to purely economic considerations regardless of the actual cultural needs of the population. The never-ending television series of shallow entertainment are a case in point.

Another effect is the levelling of cultural traditions and pluralism in favour of a "monoculture" of what kind ever.

The public service broadcasting organisations - typical for the European region - play a decisive role in this context since they are obliged to fulfill a cultural mandate. To what extent private cultural industries can be subject to such a mandate is a question that is not easy to decide. However, none of the existing market economies is totally deregulated; for, if this were the case, "children would still be working in factories in Europe and in the United States the slave market would still exist". (Blaukopf 1989, 163)

The development of the cultural industries with their far-reaching influence on cultural communication, i.e. the process of mediamorphosis, has led to the necessity for new regulations for some other sectors of the market economy, i.e. the cultural sectors, in order to guarantee the fulfillment of the basic cultural needs of the population.

## **B. CULTURE AND DEVELOPMENT OF TECHNOLOGY**

### **1. The industrialisation of cultural production and dissemination**

Since the end of the Second World War cultural industries have become increasingly important. The power of these industries and their international dimension are making themselves increasingly felt, thus decisively setting the future of culture at stake throughout the world.

The global development makes it evident that cultural communication is determined to an ever greater degree by technical developments and that the industrialisation of cultural production and dissemination decisively shapes the form and content of culture.

The electronic media have changed the basic structures of the cultural landscape: production, dissemination and consumption of culture are subject to a constant process of innovation. In the following areas these changes are noticeable in a particularly impressive way:

- The electronic media have a bearing on the professional opportunities of cultural workers: as already mentioned, traditional job opportunities disappear whereas new professional areas - with new professional demands - are emerging.
- These new professional qualifications are integrated into the existing training institutions at a rather slow rate and with some delay. This means that those employed in the electronic media up till now acquire their qualifications mainly in an autodidactic manner, resp. through learning by doing.
- The electronic media transform the process of dissemination of cultural goods and services in a decisive way. This requires cultural policy measures especially concerning the media (copyright and performance rights etc.).
- The development of new communication technologies (transborder communication through cable and satellite transmissions) forces the public broadcasting institutions to submit to the rules of the market, and to adapt their production and dissemination activities to these changing conditions.
- The interdependence between mediatised production and dissemination and live artistic and cultural events requires the establishment of an adequate economic and legal framework governing their relationship.

Furthermore, the technical changes in cultural communication have strongly influenced the possibilities of individual expression. The technical means of production have become cheaper and easier to handle and this led to the emergence of new forms of narrative, artistic and musical expression.

On the part of the consumer, the possibilities of recording using video cassettes have led to a broader choice of programmes.

### **2. Towards an adequate educational policy**

Various factors in this process of transformation point to the necessity of an active educational and training policy to do justice to the changes in the culture and media landscape.

On the one hand it is essential to respond to the changing demands with regard to the professional qualifications for the production and dissemination of cultural goods and

services within the existing training institutions through the establishment of adequate curricula. These newly emerging professional groups are, at present, not even clearly defined and are subject to rapid changes, especially in the technical field, thus requiring the utmost flexibility of training programmes.

On the other hand, the effects of these technical developments on perception, communication and social relations have to be integrated into the curricula in order to enable the trainees to develop a critical attitude towards the media. Educational policy, however, should be understood in the broadest sense of the word and not be restricted to schooling and/or professional training but rather in the sense of permanent education which "can be extended to all types of population and at all phases of life". (UNESCO 1981, 384)

This provides a further argument for the careful and elaborate preparation and training of those entrusted with the production and dissemination of cultural goods and services for their future profession, since these mediators have to bear a greater responsibility for the social and cultural development of the population.

## **C. THE DISSEMINATION OF CULTURAL GOODS AND SERVICES**

### **1. International networks**

A number of surveys and analyses have shown that seen in the light of the above-mentioned considerations concerning the production and dissemination of cultural goods and services the changes affecting the area of dissemination deserve special attention. The latest developments characterised by tendencies towards internationalisation and concentration can be observed particularly in the field of dissemination. The result of these developments are cultural industries "characterised by a high level of oligopolistic control not only in national markets but across the world market (...), and by a high level of horizontal integration". (Garnham 1990, 123) They control the process of dissemination of cultural goods and services.

In this process the possibilities of expression of cultural identity and diversity for smaller countries and ethnic minorities are suppressed and expelled from the international transcultural exchanges.

The present developments do not contribute anything at all towards an increased sovereignty of the consumer or a wider range of cultural offers to choose from.

The cultural potential inherent in these technical innovations is thus checked and undermined by economic considerations and developments.

The technological aspect which could create a situation beneficial to the consumer does not necessarily agree with economic interests. This means that the emergence of constantly expanding private cultural industries could lead in a quite different, altogether negative direction in which - as Nicholas Garnham puts it -.. a "two-tier market with increased choice for the rich and decreased choice for the poor" develops. Under these economic circumstances, the introduction of new information technologies undermines the endeavours to create a common culture - as it is or was provided by the public service broadcasting systems.

The same tendency can also be observed in the sphere of information and entertainment. "The introduction of 'on-line' computerised information systems in the United States has led to a shift of information out of the public sphere and into the private where price barriers to access are making that information less freely available than it was before; where decisions on what information to make available, and in what form, are made on the basis of market considerations or other corporate interests rather than on the grounds of public interests." (Garnham 1990, 126f.)

Endeavours to counteract these tendencies in order to guarantee the access of smaller countries and ethnic groups to the audio-visual market have, so far, gained little attention and support.

### **2. European initiatives**

A number of questions have been raised with regard to the dissemination of cultural goods in view of the emerging larger market of the European Community.

In the deliberations on the status of the cultural goods and services, a predominantly economic point of view has prevailed so far, with the consequence that citizens would be reduced to the role of mere consumers and the promising prospects with regard to improved cultural and social opportunities would become void. (Hoffmann-Riem, quoted in Fabris/Trappel 1989, 56)



The concept of "Television without Frontiers" of the Commission of the European Community eases the way for trans-national corporations to make their influence felt. After the fixation of quotas has been eliminated from the draft concerning transborder broadcasting the European audio-visual production and dissemination should now be promoted by the MEDIA-92-Programme (Measures to Encourage the Development of the Industry of Audiovisual Production). It is an explicit goal of the MEDIA-92-Programme to promote the dissemination of audio-visual goods.

In this context institutions should be mentioned such as

- the European Film Distribution Office (E.F.D.O.) - producers are to receive financial aid for the production of films which then are distributed in several countries;
- the European Film Club - in cooperation with the French-German culture channel "La Sept" the distribution of high-quality films via satellite is to be supported;
- B.A.B.E.L. (Broadcasting Across the Barriers of European Languages) - together with the European Broadcasting Union it endeavours to collect subsidies from countries other than that of origin for the sub-titling and synchronisation of films;
- EURO AIM (European Association for an Audio-visual Independent Market) - a service centre for independent producers endeavouring to provide the infrastructure necessary for communication in the international film market. (Media 92)

### **3. The cultural policy context of training**

The afore-mentioned developments indicate that it is necessary to adequately train and prepare the personnel engaged in the production and dissemination of cultural goods and services for their future tasks and to sensitise this group of people towards its responsibility with regard to cultural policy.

In this context, the following aspects should be considered with regard to training:

- the cultural setting of a given country or region;
- the network of already existing institutions;
- the framework of cultural, educational and media policies;
- the level or degree of technical development of cultural life;
- the relative weight of traditional culture on the one hand and modern popular culture on the other;
- the various areas in which culture takes place or which are regarded as culture (theatre, cinema, television, sports etc.);
- the ideas and goals of those who aspire to participate in cultural life in any form whatever.

(MEDIACULT and ÖUK 1986, MEDIACULT 1989)

In which way the personnel engaged in the production and dissemination of cultural goods and services - i.e. the mediators - should be trained in order to enable them to fulfill their complex task is the central issue of Part II of this study.

#### 4. Culture as an economic factor

Much as the production and dissemination of culture stand in need of adequately trained personnel, the view cannot be maintained any longer that art and culture are mere luxuries requiring subsidies. The fact that the cultural industries constitute an essential economic factor and function as an important employer, i.a. for the personnel engaged in the production and dissemination of cultural goods and services has not yet been thoroughly analysed and sufficiently considered. However, recent investigations impressively underline the importance and weight of culture as an economic factor. (see i.a.: Blaukopf 1989; Fohrbeck/Wiesand 1989, 1989a; MEDIACULT 1987)

"Culture and economy, the same struggle" quoted from the French Minister of Culture Jack Lang (Möllemann 1989, 8) points to the interdependency between these two spheres. Not only in a direct way - in the form of job opportunities, income, taxes and levies etc. - the economy of culture has become a growing dynamic factor, but also indirectly - through orders and contracts with other branches such as design, graphic arts, advertising, etc. - the process of economic growth is boosted. (see Schneider 1989, Möllemann 1989)

In spite of all these positive aspects it should not, however, be overlooked that these developments have caused decisive changes in the labour market. In this process, job opportunities, working conditions, and professional profiles are subject to dramatic changes: traditional professional qualifications lose their significance, new profiles emerge, which in their turn have a bearing on the training institutions.

What has been stated for the musical professions in a changing media landscape (Blaukopf 1990a) can be generalised for all artistic and cultural professions under discussion here:

New and creative professions in the field of music and culture cannot be expected to develop in a totally deregulated media landscape. What is needed is a value-oriented correction to the rules of the market. The mere multiplication of technical facilities (satellite, cable etc.) does not guarantee an increase in or a greater variety of the cultural and/or artistic offer. Without legal provisions, the number of programmes available will increase, but this increase will merely mean more of the same kind. The view that broadcasting companies specialising in cultural and artistic programmes can survive in a totally deregulated market economy is refuted by the failure of financially potent cultural channels, e.g. in the United States.

The explosion of the media does not automatically lead to an increase in job opportunities for artists, to the contrary, the technical development quite often destroys a greater number of jobs for artists than it creates. (see Blaukopf 1990a, 59 f.)

Summing up it can be said that the cultural heritage in its pluriformity - and in this context especially that of the ethnic groups in developing countries - is endangered through the exploitation by international media corporations. This cultural heritage can only be preserved if, on the one hand, the cultural activities of the population are encouraged and promoted and, on the other hand, the awareness of the personnel engaged in the production and dissemination of cultural goods and services i.e. of the cultural mediators, is awakened and enhanced.

## PART II:

### THE MEDIATOR

*"Ce n'est pas l'administration qu'il faut enseigner à l'art, mais l'art à l'administration."* (Norbert Wollschlager in: ASSEGIAC 1989)

#### General remarks

Whereas Part I describes the changes in cultural communication brought about by technical developments which had a decisive impact on the production and distribution of culture as well as on certain professional profiles and the status of cultural workers, Part II deals with a special group of people whose field of work has newly emerged from these developments and is continually gaining importance. What is meant here is the mediator or, more specifically, the cultural mediator, i.e. a person holding the key position where decisions are taken on the films, the records or the broadcasts to be produced and distributed. Part II now centres on the actual training opportunities for these cultural mediators.

**Chapter A** - under the heading of TARGETS/NEEDS - centers on the social and cultural political transformations which have been triggered by technological developments both on the levels of production and consumption in the fields of culture and the arts. These changes demand innovative forms of "cultural mediation" which stand in need of qualified personnel specialised in this area.

What then, are the factors necessitating qualified training for the mediator? And which are the elements that can be stipulated for such qualified training? Which cultural areas are involved? Who are the mediators? In which new fields of work will the mediator be found? What are his professional tasks and his competencies? What are the characteristic elements of his training? Who are the addressees in the institutions of training, in the cultural industries, in broadcasting etc. These are, in short, the questions dealt with in Chapter A.

Based on these considerations **Chapter B** under the heading PEDAGOGICAL APPROACH/METHODOLOGY is dedicated to the concrete practical conditions of training. First, the question arises where elements of training for the mediators can be found. This could be in art colleges with special courses for cultural management, media advising or media education. But also disciplines such as law, economics, and business administration have to be considered which are part of existing university curricula. However, also training opportunities within the private sector have to be mentioned in this context such as facilities for the training of sound engineers, cameramen etc.

Internal training opportunities of the broadcasting companies must be considered as well.

In the following, the individual disciplines necessary for a qualified training of a mediator are described and at the same time it is shown where and in which way relevant subject matters are to be found in the training programmes offered at present.

In this context - thus anticipating the results of an analysis - all those organisations and institutions which offer training opportunities for cultural management gain special significance. However, in these courses the media and the mechanisms governing production and distribution as a rule only play a subordinate part although they constitute the actual field of work for the future mediator.

For instance, in cultural management courses a number of elements are already included which point to the role of mediators as managers in the sphere of the media.

From the analyses contained in Chapter B it becomes obvious that the following points deserve special attention:

- Interdisciplinary approach
- Close combination of theory and practice
- Permanent in-service training and continuing education

From these elements practical demands can be derived as, e.g. an intensified cooperation among various training institutions. In this context, also a loosening of the all too strictly regulated training schedules seems advisable, as these represent an obstacle to the inclusion of projects of practical work into the course of studies.

Against the background of the elaborations in Chapter B, the following **Chapter C - TOPICS** - can be regarded as an effort to design a model curriculum. The enumeration of these topics and skills can also be seen in the context of the relevant research activities carried out by MEDIACULT for several years:

In 1986, UNESCO in cooperation with MEDIACULT organised an international meeting in Vienna in order to design guidelines for future research in this area. (MEDIACULT 1986)

On the basis of the guidelines formulated then, national reports were prepared (Brazil, India and France). (MEDIACULT 1989)

Against the background of these international experiences with regard to institutionalised academic training MEDIACULT accomplished a further study (MEDIACULT 1989a) which centred on the concrete working conditions and on the profile of qualifications of mediators in the phonographic and film industries and in public-service broadcasting.

From the juxtaposition of the de-facto professional qualifications with the ideal requirements, it was possible to derive significant elements for a model training curriculum.

In the course of its research activities MEDIACULT has collected curricula of international training facilities as well as a general synoptical bibliographical summary pertaining to problems of mediator training.

The brief outline of the chapters A, B, C, given here was based on the following selection of training institutions and organisations as well as on relevant literature:

The material on training opportunities and courses which constitutes the basis of the present research reflects the actual state of the training situation of the mediator. The analysis concentrates on the Western industrialised countries Austria, Belgium, Canada, France, Germany Great Britain, The Netherlands, Switzerland and the United States.

The following kinds of training facilities have been considered in the analysis:

Universities, Art and Film Colleges and Academies, Trade and Technical Schools, Private Training Courses, International Organisations.

Attention was directed towards professional training in the following areas:

Cultural management, arts and media management, media consultation, professions in the fields of film and television, media education.

In the following list the names of the institutions concerned are given in the original language (translations into English are given in brackets where necessary):

### Austria

**Universität Wien:** Institut für Publizistik- und Kommunikationswissenschaft (University of Vienna, Institute for journalism and communication research);

**Hochschule für Musik und Darstellende Kunst, Wien:** Institut für Kulturelles Management und Abteilung Musikpädagogik - Studien-

schwerpunkt: Medienarbeit (Hochschule for Music and Performing Arts, Vienna, Institute for cultural management and department of music education - study programme: working in and with the media).

**Universität Klagenfurt:** Studienversuch Medienkommunikation (University of Klagenfurt, experimental course on media communication)

**Berufsförderungsinstitut - BFI - Linz:** Diplomlehrgang Kulturmanagement (Institute for professional promotion, Linz: study course on cultural management - with diploma);

**Österreichischer Rundfunk (ORF):** Berufsausbildung & Berufsbildung (Austrian Broadcasting - continuing professional training)

**School for Audio-Engineering (SAE), Wien:** Ausbildung für Toningenieur (training programme for sound engineers).

### Belgium

**Fondation Marcel Hicter:** European Diploma in Cultural Management 1991-1992.

### Canada

**The Banff Centre for Management, Alberta;**

**University York:** Program in Arts and Media Administration;

### France

**Centre International de Liaison des Ecoles de Cinéma et de Télévision (CILECT), Paris;**

**ARSEC (Agence Rhône-Alpes de Services aux Entreprises Culturelles), Lyon:** Le Guide Européen de l'Entrepreneur Culturel;

### Germany

**Hochschule für Musik und Darstellende Kunst, Hamburg:** Kulturmanagement (Hochschule for Music and the Performing Arts, Hamburg - Cultural Management);

**Hochschule für Wirtschaft und Politik/Hochschule für Musik und Darstellende Kunst, Hamburg:** Weiterbildungsstudium - Kultur- und Bildungsmanagement (Hochschule for Economics and Politics/Hochschule for Music and the Performing Arts Hamburg - continuing education studies - cultural and educational management);

**Technische Universität Berlin,** Institut für Kommunikations-, Medien- und Musikwissenschaften - Fachbereich Kommunikations- und Geschichtswissenschaften: Studienschwerpunkt: Kulturvermittlung. (Technical

University Berlin, Institute for research in communication, and media sciences and musicology, Department of communication and historical sciences - study programme "mediation of culture");

**Freie Universität Berlin**, Fachbereich Kommunikationswissenschaft. Ausbildungslehrgang: Kultur- und Medienmanagement. (Free University of Berlin, Department of communication research - training programme "mediation of culture");

**Kunsthochschule für Medien Köln** (Arts college for the media, Cologne);

**Akademie Remscheid für musische Bildung und Medienerziehung** (Academy Remscheid for education in the fine arts and the media);

**Bremer Volkshochschule** (in Kooperation mit dem Senator für Bildung, Wissenschaft und Kunst): Weiterbildung zum Kulturanimateur (Adult college Bremen in cooperation with the senator for education, science and the arts - post-graduate studies cultural animator training);

### Great Britain

**North East Media Training Centre; Salford**

**College of Technology:** Department of Performing Arts & Media Studies;

**Polytechnic of Central London, School of Management Studies;**

**Leicester Polytechnic School of Arts:** Course European Arts and Cultural Policy;

### The Netherlands

**Utrecht School of the Arts, Center for Arts Management;**

### Switzerland

**Institut für Audiovisuelle Kommunikation, St. Gallen** (Institute for Audio-Visual Education, St. Gallen);

### USA

**College and University Arts Administration Programs.** Student Adviser's Office. US-UK Educational Commission, London, 1978;

**Graduate Arts Administration Programs (USA).** A list of academic training programmes (MEDIACULT Archives 1978).

Additional material on the following countries was gathered from various "general surveys": Bulgaria, Czechoslovakia, Finland, Greece, Italy, Norway, Poland, Sweden, USSR, Yugoslavia.,

## A. TARGETS/NEEDS

### 1. The demand from the professional milieu

The production and distribution of cultural goods and services in a given country - in other words its cultural communication - is not a matter which develops and maintains itself spontaneously, in an autonomous way. If left to itself, as Pierre Moulinier stresses, "(it) is liable to sink into mercantilism, with cultural goods not fairly available to all and with no pluralism or freedom of expression". (UNESCO, Documentary Dossier 28-29, 15)

For this reason a "cultural correction of the market" is needed which, among other things, guarantees the access to culture, the creation of structures and infrastructure for cultural activities, the cultural expression of minorities, the promotion of young talents etc. (see l.c.).

Due to technological developments the production and distribution of cultural goods and services are subject to profound transformations leading to a multitude of changes:

a) Traditional cultural communication is transformed in and through the process of its "mediatisation";

b) New professional fields with changing profiles of qualification emerge from these developments and can be located at the point of intersection between culture and production/distribution by the media.

For this reason complaints about inadequate training opportunities for and lack of qualifications of media workers - be it in the public or the private sector - have been uttered more and more frequently during recent years. The existing - traditional - training facilities in the fields of music, theatre, film and TV production, to name just a few, correspond less and less to the actual requirements and demands arising in these professional branches. In this area, as a result of the aforementioned technical innovations, traditional professional profiles are disappearing as new professional configurations are emerging.

### 2. The task of the mediator

The mediator is moving along the intersecting line between cultural technical production and electronic technical distribution. The labels used for the new task are vague; various terms can be found according to the type of business enterprise in the cultural industries concerned: manager, director, editor, head of programming, etc.. All these activities are centred on the management of production and distribution of technically produced and transmitted performances and programmes. It can be assumed that at present this group of people is to be reckoned among the most influential shapers of the cultural landscape. Their scope of functions is characterised, due to the rapid technological developments, by the following tendency:

Fewer and fewer people are forced to produce more and more at an ever increasing pace. This leads to an "accumulation of functions" which most strongly affects those working in the Arts and Crafts. (see Lechenauer/Heyne 1990/32f)

### 3. Who uses and who chooses cultural goods and services?

In broadcasting it is the editor, the head of department, the producer, the commercial manager who decides which programme is produced and broadcast and also at what time and in which manner.



In the domain of film it is the producer or director who decides on the details of production of each film, on its presentation in the cinemas; decisions on its distribution in foreign countries are taken by other cultural mediators.

In the field of the phonographic industries it is the manager, director, or administrator who controls which course a recording runs, from the take right down to the final version of the product, whether it is released on CD, cassette etc.

In short, it can be stated that these mediators in their respective positions determine which TV-programmes and which films are offered to the public. They also determine to which kind of publicity campaign the public is exposed; which publications, posters, advertising etc. it will see. In this way the mediators are decisively shaping the character of our cultural environment. They, furthermore, decide which artists and what kind of art we should or could become acquainted with.

To sum it up - they shape our cultural surroundings to such a degree that it becomes impossible to avoid being affected by their decisions.

#### **4. Individual needs - assistance for cultural workers**

In this context it seems remarkable how little attention has been paid to the problems of the mediators so far in the course of discussions on matters of cultural policy.

Actually, we know very little about these mediators: who they are, where they come from, what kind of training they have had, what their goals are and what their notion of cultural policy is.

This lack of interest is supported by the traditional orientation of culture and media research which has so far scarcely taken any notice of the important role played by these shapers of our cultural environment.

The mediators, on the other hand, find very little appreciation of the problems and difficulties they encounter in realising their complex tasks. Furthermore, they enjoy almost no adequate support or help as far as educational opportunities, training courses, seminars etc. are concerned.

#### **5. Identification of targets or beneficiaries of training programmes**

At present, only a small number of training facilities and centres seems to exist which are oriented towards this kind of professional profile. For this reason - in the first instance only theoretically - ideal or model training curricula can be drafted which are composed of elements inherent in existing training programmes (film academies, courses for cultural management, art faculties etc.). In this context it is possible to list subject matters which should necessarily be included into training programmes for mediators.

#### **6. Target people**

The following institutions and personnel can be regarded as partners in a dialogue concerning the qualified training of cultural mediators:

- mass communication institutes at communication centres of universities
- commercial schools
- policy makers
- programme makers
- people who are responsible for training programmes

- managers of cultural industries
- show business people
- people from the private sector
- people active in the media

## 7. What is the importance of academic training in a fast-changing world?

Much as "learning by doing" is regarded a decisive element of training in this professional area, investigations published recently seem to prove that this mode of training alone is no longer sufficient to meet the complex professional demands. In most of the professional fields under discussion here, there are complaints about training deficits and, although it is maintained that the essential qualifications can only be gained by long-term experience, the installation of a specific training schedule for mediators is deemed necessary.

It is shown by these investigations that training on the academic level is able to create the preconditions for a well-based comprehensive understanding of matters relating to cultural policy for the mediator.

Although, the lack of practical experience in the academic domain is frequently criticized and with good reason, it is - at the same time - conceded that this sphere being free from "factual restraints" allows for the aspect of sensitisation (see Chapter B, 4.) to be considered.

In this context, attention should be drawn to the endeavours of UNESCO who reacted to these structural changes in its research orientation at a very early instance. The studies carried out in this connection have repeatedly stressed the necessity of achieving a balance between the structure and the content of such training. (see i.a. UNESCO, *The Training of Cultural Animators and Administrators*. Joint Study No.10, no year)

## 8. The legitimisation of the training

The foregoing deliberations have clearly shown that there is a demand for institutionalised training for cultural mediators. This demand can be based on four arguments:

Firstly, the so-called "resource persons" are to be considered: i.e. all those directly or indirectly involved in the various institutions concerned with the training of mediators (courses for cultural management, for music and media education etc.)

Secondly, the possibilities already existing, to receive diplomas in this field which are accepted as professional qualifications must be mentioned (diplomas for media pedagogics, media counselling, cultural management etc.)

Thirdly, for quite some time now, the scope of professional activities actually exists, within which the mediators practice their skills in very varied ways and in which they receive their further training by "learning on the job".

As a final point it can be stated that the education programmes for cultural mediators have led to the introduction of new disciplines and subject matters.

## 9. Barriers

The demands and prerequisites for new training opportunities as well as their justification have come up against some strong barriers. Innovations in the area of education usually find very little support and promotion; opposition from the teaching staff frequently leads to a preservation of the status quo and this means that new developments are not considered in the curricula. The structures of teaching and learning at the university level are often of a rigid and inflexible character, thereby hampering any progress in adapting the curricula to new developments.

## 10. The need for institutional and flexible training

An analysis of the various aspects of training and the fact that the traditional training opportunities at university level are usually too inflexible in their reactions to new trends and requirements have shown the need to combine institutionalised training courses with more flexible training facilities such as terms of practical work etc.

## 11. Further training of the already trained

Mediators not only stand in need of a complex and comprehensive basic education but also of additional "postgraduate" training at regular intervals in order to update their information on the latest technical developments and, beyond that, to gain a "creative distance" away from their daily routine.

## 12. The use of existing institutions

The training opportunities presently existing for professions in the cultural industries (film, television, phono industries) are characterised by a predominance of the sphere of production. The curricula of such training facilities for mediators would, therefore, have to be broadened by the inclusion of certain elements, on the one hand, and curbed with regard to some other aspects, on the other hand.

In this context, the training courses for cultural management are of especial significance as they offer a number of subject matters which are in line with the requirements laid down in the present handbook. However, these courses are predominantly oriented towards the traditional fields of art and culture, i.e. media such as broadcasting, film and phono etc. are not covered.

## 13. Interdisciplinarity

From the aforesaid it becomes evident that the curriculum should have an interdisciplinary structure. The typical feature of the mediator's professional profile must be seen as "comprehensiveness" which means that the demarcation lines between the various tasks and responsibilities cannot be clearly defined. In other words, what is required is not specialisation in a single area but the ability to first of all recognise and then to combine the essential elements inherent in the various disciplines.

#### **14. Cooperation among training institutions**

The disappearance of certain professional profiles resulting from the developments described above and the overlapping of the spheres of competency will also have a bearing on changes on the level of infra-structure. Both institutions/research centres and practically oriented training courses will have to develop interrelated curricula, cooperating for the benefit of the various disciplines involved.

#### **15. Job description = disseminators of culture**

The complex structure of the curriculum for the mediator reflects the complexity of the professional tasks and responsibilities which he encounters. The afore-mentioned study by Mediacult (1989a) clearly demonstrated the varying job opportunities and the great variety of tasks for the mediator: as director, editor, programme manager, media counsellor, coordinator of the artistic repertory, promoter of young talents, etc.

In this sense mediators can also be regarded as key position people and gatekeepers.

#### **16. Key position people, gatekeepers**

Although gatekeepers are not necessarily identical with the mediators, the analysis of the relation between media and culture clearly shows that also for this group basically a sensitive attitude towards the cultural aspects of media production and distribution is desirable.

#### **17. The importance of commitment to culture**

This basic aspect of mediator training - the sensitisation for important issues of cultural policy - is very difficult to put into practice especially within scope of traditional patterns of institutionalised training programmes.

The analysis of training programmes reveals that the graduates from university courses and trade schools, art faculties and academies of art are usually not adequately qualified to deal with the "factual constraints" existing in the actual job situation in the field of culture and the arts.

On the other hand, the more or less exclusively skill-oriented vocational training programmes do not reflect the existing polarity between craftsmanship and cultural requirements. In such cases, training is clearly focused solely on the technical aspects.

The analysis of training programmes also makes it clear that it is extremely difficult to place the element of sensitisation to culture within the common core of the training programmes.

## **B. PEDAGOGICAL APPROACH/METHODOLOGY**

### **1. Concept of tailoring - on different levels**

From the selection of institutions for education and training shown, it becomes clear that it is necessary to adapt the curricula and training courses for cultural mediators to the specific requirements of the types of business involved. The following is a survey of the various possibilities of administrative frameworks within which training institutions can be established, each of these possibilities requiring a specific concept of tailoring:

#### **Institutional, State governed**

Universities, Art colleges and academies  
e.g. Hochschulen fuer Musik und darstellende Kunst in Vienna, Hamburg etc.

#### **Public administration**

Ministries, Communities, Labour market administration etc.  
e.g. Diplomlehrgang Kulturmanagement des Berufsförderungsinstituts in Linz/Austria (Course in cultural management organised by the Institute for Professional Promotion, with diploma); North East Media Training Centre in Great Britain.

#### **Autonomous institutions**

Public Service Broadcasting Organisations  
e.g. Austrian Radio with its internal training programmes

#### **International organisations**

UNESCO, Council of Europe which are both participating i.a. in the programme Media '92; Centre de Liaison des Ecoles de Cinéma et de Télévision - CILECT; Fondation Marcel Hicter.

#### **Private enterprises**

Schools for audio-engineering in Australia, Great Britain, New Zealand and Austria, or the Institute for audio-visual communication in St.Gallen, Switzerland.

The methods of teaching and instruction vary considerably according to the differing types and aims of the organisers.

Training facilities run by the State such as universities and art colleges offer almost exclusively "pre-service" training.

Courses and workshops organised by private enterprise and public service broadcasting companies function, as a rule, as "in-service" training.

The educational opportunities arranged by international organisations are usually intended for "post-service" and "in-service" training.

However, the classification - according to these three modalities of training - is not always clear-cut.

The courses offered can also be distinguished with regard to their orientation: they can be predominantly value-oriented or skill-oriented. Also, in this context, the curricula differ according to the respective training facility: courses within the scope of universities and art colleges tend to be rather value-oriented, whereas courses run by private enterprises and autonomous institutions tend to be more skill-oriented.

However, the demarcation lines between these two types of training are none too distinct.

The importance of value-oriented aspects in training programmes is stressed, especially by autonomous institutions (the more so by international organisations), although the concrete curricula contain rather few relevant lectures or courses.

## **2. Differences in training for personnel involved in the process of production and dissemination of cultural goods and services**

The method of training differs according to the professional status and the level of training reached by the trainee:

externally - the trainee is a student at a university institution, art college, trade school etc.

internally - the trainee is directly involved in the process of production and/or distribution of cultural goods and services.

Whereas in the first case a combination between technical skills and theoretical knowledge is required, the curriculum in the second case has to be adapted to the educational level of the trainees.

### **Project-oriented training**

Private enterprises and autonomous institutions recruit their staff by careful selection in the process of "learning by doing"

### **Level-oriented tailored training**

On the other hand, university courses usually show little concern for practical experience. The graduates are informed about their future professional field in a rather abstract and general manner.

However, initiatives must be mentioned here, which for some years already endeavour to abolish this one-sided orientation.

The Hochschulen fuer Musik und darstellende Kunst both in Hamburg and Vienna, for instance, introduced courses on "Medienarbeit" (work in and with the media) which incorporate practical work in the areas of radio and television into their curricula, in order to enable their students to test their theoretical analyses in practical experience.

## **3. Common core**

The three items mentioned in the Final Report (Mediacult 1989b) - attitude, knowledge and skills are given different weight in the various training programmes. Whereas the item attitude in the sense of awareness has hardly been elaborated pedagogically and is contained in the programmes implicitly, at the best, as basic orientation, the two other

items skills and knowledge appear in almost all the course programmes though to a varying extent.

**Knowledge** - in the sense of information gathered on economic, administrative, organisational, cultural policy and socio-political matters is offered, especially in the courses for cultural management, however, in very general and unspecific ways:

- such as lectures/seminars on law, bookkeeping, cost accounting, economics and statistics, art criticism, history of art, history of music, sociology of the arts etc. (see State Institute for Theatre, Music and Film, Leningrad. In: Hofecker 1986).
- or lectures/practica on financial, economic and legal conditions forming the scope within which cultural work must be carried out; description of forms of management in the fields of theatre, opera, art galleries, cultural centres etc. (see Polytechnic of Central London School of Management Studies. In: Hofecker 1986).

The subject matters of specific relevance to the mediator are very rarely touched upon. Surveys and analyses in this context have yielded i.a. the following topics:

- sociology of culture and the media
- media policy
- aspects of cultural media
- culture in television
- aspects of professions in music and in the media
- the history of broadcasting
- developments in the film industry

In the area of **skills** far more courses are offered, especially in the technical realm (area of production) and, beyond that, these courses are continually brought up to date concerning the latest technical developments.

Thus, when taking stock of the courses offered for further education in the film and television professions, the following additional qualifications for personnel engaged in the technical-electronic production process are listed:

- new video techniques for artistic productions, computer animation, economics, financing the media, basic legal aspects of the media, dramaturgy and script editing etc., long-term: high definition television (HDTV) and three-dimensional representation of space for producers and directors.
- techniques of artistic analysis, electronic data processing for planning and economics, legal aspects of the media and state promotion of the media, marketing, legal aspects of co-production for producers and managers.
- employment of electronic computerised sound production, digital recording and editing, stereophonics, dramaturgy for sound engineers including stereophonic and three-dimensional effects (see Lechenauer/Heyne 1990, 33ff.)

Thus, the future dimensions of training can be summed up as follows:

For problems arising in the film and media industries in the course of production a more comprehensive special training seems to play an increasingly important role. An ever growing amount of knowledge on particular schemes of financing, distribution and marketing of productions runs parallel with further specialisation in the field of economics. It should go without saying that training and education should not be limited to mere technical aspects but innovations and new developments in the artistic fields should be included as well. (see Lechenauer/Heyne 1990, 37, 39).

#### 4. The sensitisation to cultural needs

Relevant studies concerning the professional profile of the mediator show that it is of great importance to sensitise this group of people to their decisive work in the field of cultural policy. This group has essential influence on the cultural communication of a given country in the course of mediatised production and distribution. This factor, however, is hardly taken into any consideration within the training schedules of private and autonomous institutes, be it in courses for cultural management or in film academies.

It is only on the state-governed level, in courses at universities, colleges or art academies that this important issue is touched upon at all. It has to be kept in mind that on the pedagogical level it is quite feasible to develop the awareness for the important role of cultural communication but that this is quickly jeopardised in actual practice on the job. In this context it has to be stressed that there is no pedagogical model preparing the trainee to withstand the pressures and constraints arising in the course of professional routine.

However, it is in this sensitive area that the ability is required to keep the balance between cultural and economic demands. This requires a person conscious of his duties and responsibilities who has been prepared in theory and practice for his task.

A survey of various vocational handbooks with regard to the degree of cultural awareness they convey shows that especially media workers are vested with a personality structure contradictory to the one described above. For the correct meaning of the term "sensitisation" is not the frequently cited "vocation" but the deliberate acceptance of the role of the mediator (in full knowledge of its responsibilities).

#### 5. Dimensions of competence

##### On an abstract level

The professional field of the mediator is defined very precisely by the "competencies" listed in the Final Report (MEDIACULT 1989). In the training courses offered, they are, however, given very differing weight. With regard to "cultural competencies" (arts, aesthetics, history of the arts), "marketing competencies" (economy, financing, management), "legislative competencies" (law competencies, employment, contracts, copyright, media legislation) and "administrative competencies" lectures, seminars etc. are mostly offered in cultural management courses. Lectures on "communication and media competencies" and "social and political competencies" are very rarely provided in the curricula. Especially the "communication competencies" (self-representation, group dynamics etc.), which are more and more frequently deemed necessary qualifications for managers are usually offered separately from the regular course programme and held as additional courses.

Public service broadcasting companies, for instance, certainly offer such seminars on communication for heads of departments and other staff but the personnel in these



positions - as is shown in a study (MEDIACULT 1989a) - often lacks the self-confidence to participate in this form of further education.

Austrian Broadcasting (ORF) e.g. offers its staff a kind of "discussion training" with the following intent: psychology of finding oneself through interaction with society; processes of group dynamics; strategies for coping with conflicts and confrontations on the job (ORF 1990, 21).

Courses on "**media competencies**" (techniques of media) can be found especially in training programmes of autonomous institutions (public broadcasting companies) and in private enterprises i.e. in those areas where "in-service-training" is offered.

The so-called "**socio-political competencies**" (functions of culture in a given society; leisure, education, philosophy of the media, cultural policy in a given society) are often covered in educational programmes at university level or in post-graduate courses run by international organisations.

To which extent the socio-cultural framework can be relevant for the content offered in the training programmes is shown in the following by an example from Africa:

For the English-speaking African countries S.T. Kwame Boafo lists the following topics in the training programmes for journalists:

- a. Definitions of cultures and cultural institutions in Africa;
- b. Characteristics of African societies - cultural and linguistic diversity, customs, norms, values and traditions;
- c. Principal agents and processes of cultural change and development;
- d. Communication media and cultural development. (Boafo 1989, 63)

### Dimensions of specification

Based on the abstract levels described above, four areas can be defined which should, in combination, result in concrete training programmes:

- **field of culture** (music, performing arts, visual arts, media-specific forms)
- **field of media** (AV media, broadcasting, phonograms etc.)
- **given society** (introduction into and consideration of the socio-political systems, technical, economic and educational standards)
- **"operation size"** (consideration of the scope of the project in question - local level, regional, national or international levels.)

The dimensions "**field of culture**" and "**field of media**" could, for instance, become focal points in film and television schools. With regard to specific projects, these four dimensions should be handled in a flexible way. The curriculum centred on the media (Medienschwerpunkt) at the Department of Music Education in Vienna could serve as an example in this context. This study programme is conceived as a field of learning, experimenting and testing. In the practical section of the course, the areas of production and editing (in the present case radio broadcasting is the subject) are dealt with also including the fields of reception and organisation. One of the guiding principles of the project is the blending of theory and practice. Concrete projects (experimental situations where practical work is performed) occupy an important part of the study programme.

During the various stages of training, phases of information, work in progress and evaluation alternate.

Each of the areas of training is arranged in such a way as to ensure that every student is not only supplied with the necessary basic knowledge but has, furthermore, the opportunity to come into close contact with specific items of media work according to his personal inclinations.

Great value is placed on students' working and acquiring additional knowledge independently. (see Hochschule für Musik und darstellende Kunst, Wien, Abteilung fuer Musikpaedagogik, Grundsatzpapier 1983.)

The experimental study programme "Medienkommunikation" at the Institut fuer Unterrichtstechnologie und Medienpaedagogik (Institute for the technology of teaching and media education), University of Klagenfurt (Carinthia, Austria) can serve as a further example. This course of studies should enable graduates to obtain an analytical and critical grasp of different areas of human communication (communication by personal and technical means, communication and the media, political-journalistic and aesthetic-literary) as well as to take an active part in the socio-communicative process.

The first section of this study programme consists of a general introduction into the different areas of human communication. In the second section there is a choice among various significant topics (media and pedagogics; media and the arts/literature; media and public communication).

Depending on the topic chosen either several weeks of practical work or a teamwork project has to be completed. The broad comprehensive study programme offered should prevent students from seeing the field of journalism as their only area of future work; it is meant to acquaint them with the increasingly significant role of the media in social communication thereby opening for them a wide range of professional opportunities almost untapped so far. (see unisono 1989).

Whereas the dimensions of the "operation size" and the "given society" are frequently dealt with in training courses for cultural management, they are not in any way presented systematically in the curriculum. This means that the basic elements of cultural management are often taught in a very general, distorted and abstract form. And for this reason it is essential for research to be closely linked to questions of training.

## **6. Steps in the curriculum for producers**

There are numerous training opportunities for film, television and video producers.

### **Film and television**

The Centre de Liaison des Ecoles de Cinéma et de Télévision (CILECT) - a non-profit making association of training institutions for film and television staff - already exists since 1959.

The goal of this Centre is to foster and promote the cooperation among higher level institutes for training and research in the film and television areas, as well as between members of the faculty and/or students of such institutions and persons commanding expert knowledge and rich experience of teaching and/or research in these areas. (Lechenauer/Heyne 1990, 40).

Courses for training and further education with regard to the technical aspects are offered both at university level and in the private sector. In the arts faculties and academies for film, the greatest emphasis is also laid on mastering the technical equipment. The rapid

development of technology forces especially the professionals working in these media area - such as sound engineers, directors, cameramen - to permanently gather new information and to become familiar with the latest techniques in taking, processing and storing audio and video recordings.

### **Phono**

Training in the area of phono is, in the first instance, offered by private enterprises and only as a second choice by academic institutions.

The SAE - School of Audio-Engineering - could serve as an example for such private initiatives. This enterprise has meanwhile established branches in Australia, England, Germany und - in 1986 - also in Austria. The SAE directs its training offers to all those interested in taking up a profession in the music industries, in acoustic and sound engineering or in broadcasting. The main aim of SAE is the application of theoretical knowledge in practice. (Skytech, 1990; see INA 1990)

Broadcasting institutions, to a large extent, train their sound engineers and technical staff themselves and offer their own training courses for the further education of these professional groups.

At university level, the Hochschule fuer Musik und darstellende Kunst in Vienna, for instance, offers a training programme for sound engineers. The graduates are trained for work in broadcasting companies and in theatres and concert halls.

## **7. Links between research and training**

Generally speaking, the interrelation between research and training has received very little attention either from the methodological/paedagogical point of view or in the actual practice of teaching. This is a further reason for the gap existing between the supply of and demand for training opportunities. This lack of interest manifests itself i.a. by the fact that research into the production and distribution processes in the cultural industries is setting in rather reluctantly.

As studies performed by ME. IACULT (1986, 1989, 1989a) and by the Institute of Manpower Studies (ims 1990) in Great Britain clearly show, investigations in this area are urgently needed in order to enable the listing of the requirements and deficits in training for employers and employees in these sectors.

## **8. Formal and informal training**

In all the examples cited here it is stressed that the training of the mediator requires education along two lines in order to guarantee the merging of theory and practice. This means that phases of "learning-by-doing" should alternate with phases of formalised theoretical instruction.

These alternating phases of theoretical learning and practice also require cooperation between differently oriented centres for production and training (e.g. enterprises for media production and university institutes). However, what is missing in this context is the infrastructure and the training programmes required to make such cooperation feasible and fruitful.

## **C. TOPICS**

In 1989 MEDIACULT invited, in response to a request of Unesco, an international working group to draft "Outlines for an educational handbook for the training of personnel engaged in the production and dissemination of cultural goods and services". This group was not expected to invent pedagogical stencils, but the aim was to design the pedagogical tools which would permit the introduction of a cultural approach and of a cultural content, into the development of human resources, into cultural industries and into the media.

Based both on the results of MEDIACULT research and on the discussions among the participants, the following Topics were enumerated. The individual topics and skills were specified on the basis of the data on training institutions mentioned in the Introduction and the general literature on the subject listed.

### **I. Information-oriented topics**

#### **1. The significance of culture**

##### **a) Characteristics of traditional cultural performances**

- Definitions of cultures and cultural institutions;
- Cultural analysis and theories of culture;
- Introduction to the arts and culture;
- Categories of culture;
- The foundations of aesthetics;
- The social rank of the arts;
- Introduction to the arts of the 20th century;
- Galleries and museums;
- The study of cultural heritage and folklore;

##### **b) Characteristics of media culture**

- Culture and the role of the old and new media;
- Transmission of culture by the media;
- Communication media and cultural development;
- New communication technologies and cultural impact;
- Structure and development of, and change in the music, theatre and arts scenes under the impact of the electronic media and modern communication technology;
- Audiovisual media versus print media;
- Film, video and television;

- The development of the potential for film and television production (in Europe);
- Music in international television;

## **2. The role of intermediary organisations**

- The impact of the international, national and regional-cultural policy on the dynamic of European Culture. (Marcel Hicter-Foundation);
- The development from individual to integrated media;

## **3. Marketing approach, social marketing in communication**

- Basic elements of marketing, advertising, public relations;
- Advertising: means, media and methods;
- Cultural market economy as the objective of future cultural management;

## **4. Distribution networks**

- Introduction to the existing network associations for the distribution of audio-visual productions, such as e.g. activities of the MEDIA 92 Initiatives;

## **5. Development of technology and individual freedom in the choice of programmes**

- Selective and critical use of e.g. pay-TV;

## **6. Dissemination problems**

- Sources of media content: local versus imported media products;

## **7. Entertainment versus culture**

- Lectures on aesthetics, history of the arts, popular culture;
- Goals of programming - clarification whether television is, transmits or creates culture and, if so, when and how.
- The tasks set for public service broadcasting in the field of culture under the new competitive conditions in the media.

## **8. Relationship between training and cultural industries and cultural policies**

- Musical and media professions in transition;

## **9. Culture and market**

- New communication technologies and cultural impact;
- Cultural dependency and cultural imperialism;

- Culture in the economy;
- Macro-economic approach to the cultural sector: arts and crafts, and the cultural industries.

#### **10. Critical analysis of cultural goods and services**

- Critical review of media products and programming;
- Problems concerning reception and critical consideration of the mass media institutions;
- New media and communication technologies;
- Study of the media.

#### **11. Socio-political and economic context of media management**

- Regional media organizations (radio, television, film, print media);
- Management for artistic enterprises;
- Management for media enterprises;
- Models for the promotion of arts and culture;
- Acquaintance with the social environment, customs and habits;

#### **12. Regional, national and international legislation**

- Broadcasting legislation;
- Legal basis for private broadcasting (radio and television);
- Copyright and performance right for the producers of phonogrammes;
- Media legislation;
- Tax and insurance legislation;
- Techniques of negotiation;
- Clarification of juridical problems (questions concerning indebtedness, liquidation, etc.);
- The importance of legal principles in cultural management with regard to ethical values;

#### **13. Cultural and communication policies**

- Media policies;
- Communication and cultural policies;
- Aspects of cultural policy concerning the new media;
- Europe, its Culture and Regions;
- Promotion of culture as a socio-political challenge to the economy;
- On the difficulty of finding sponsors;

#### **14. Importance of research, discovering cultural attitudes by audience research**

- Audience research/analysis of target groups;
- Evaluation of relevant projects (ARSEC, Foundation Marcel Hicter);
- Methods of Evaluation.

## **II. Skill-oriented topics**

### **1. To make better products**

- Motivation of the audience
- Life significance - how to make people accept more cultural programmes
- Cultural practices and aspirations
- Psychological questions:
- Personnel guidance
- Management techniques
- Improving communication
- Definition and psychological elements of communication
- Components and networks of communication strategies
- Media communication
- Media pedagogics

### **2. Management/planning and implementation of cultural projects**

- Cultural work, media and publicity work;
- Development of programmes in cultural establishments;
- Planning techniques, methods of finding ideas, market surveys;
- The contribution by public and private fundings.

### **3. Commercial strategies of distribution**

- Financial procedures concerning cultural establishments;
- Accounting;
- Public relations work in general;
- The dynamics of broadcasting.

### **4. Educational Skills**

- Media pedagogics;
- Introduction to basic elements of human communication;

**5. Research and evaluation**

- Research methods in the social sciences;
- Evaluation of projects.



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## SECTION II

# EDUCATIONAL HANDBOOK FOR THE TRAINING OF PERSONNEL ENGAGED IN THE PRODUCTION AND DISSEMINATION OF CULTURAL GOODS AND SERVICES - BY N.N. PILLAI

### **THE MEDIATOR: Introduction**

This handbook for the training of personnel engaged in the production and dissemination of cultural goods and services will meet a greatly felt need throughout the world. It will be a useful guide to all those in charge of cultural distribution..

Culture is no longer primarily shaped by cultural policymakers or by people involved in traditional cultural institutions; it is shaped, perhaps, in a more pervasive manner, by a specific group of people entrusted with the task of running the standard institutions such as radio/TV, photography, film etc. They are known as the mediators and decide what is to be produced by these media and how and when to disseminate it; they also represent the other cultural development personnel who are engaged in various activities in the community which influence directly or indirectly the interests and attitudes of people towards various aspects of arts and life styles. The mediators are thus largely responsible for the form and content of culture that gets promoted in the society. This handbook is intended to provide guidelines for a holistic training for the mediators.

If culture promoted by these mediators is to be authentic, effective and progressive in the maintenance or change of social structures, the personnel should possess certain competences. Broadly, the following are the competences required:

- \* Cultural Competences
- \* Communication Competences
- \* Media Competences
- \* Management Competences/Marketing Competences
- \* Competence in comprehending and dealing with laws and codes which govern freedom of expression, media operations, production and dissemination of goods and services for promotion of culture etc.
- \* Socio-political competences.

The mediators should combine in themselves most of the above competences in varying degrees, if they are to contribute effectively to the promotion and appreciation of culture among the masses. But the situation is far from satisfactory in this regard. There are gaps in the competences of personnel at all levels. Those who have some knowledge of specific areas of culture lack skills in communication or management and vice versa, because no professional training which integrates all these competences is available. No university or training institute offers either integrated courses for pre-service people to enable them to take up professions as mediators or tailored courses for in-service personnel to upgrade their level of competence.

## **1. CONCEPT OF TAILORING ON DIFFERENT LEVELS**

Competence development courses have to be designed and made available to different categories of mediators so that they are enabled to contribute their best to the promotion of culture, which, in turn, contributes to the refinement and deepening of the sensitivity of the cultural consumer.

The handbook addresses itself to the needs of the following categories of mediators:

- 1.) People responsible for training programmes in secondary schools and other institutions who need the competence to introduce all the broad areas of culture in a general manner so as to inculcate an interest in the trainees to learn more.
- 2.) Scholars in mass communication institutions and cultural organisations who need adequate understanding of subjects relating to the areas of culture/management/marketing so that they get better equipped to be associated with cultural industries.
- 3.) The policy makers and media managers with organisational administrative/marketing skills who need to be sensitised to the cultural dimensions of their specific tasks so that they develop an intelligent appreciation of the impact of the goods they produce on the people;
- 4.) The cultural development personnel, programme makers, and media managers with knowledge and experience in specific cultural areas but without training in management/administrative/marketing skills;
- 5.) Leaders and animators associated with non-formal agencies engaged in the promotion of culture and in the promotion of new ideas and practices among the people in developing societies through traditional media such as dance, theatre, music etc. or with the modern technological mass media who need training in specific areas or culture as well as management/organisation/administration.

## **2. DIFFERENCE IN TRAINING FOR PERSONNEL ENGAGED IN THE PRODUCTION AND DISSEMINATION OF CULTURAL GOODS AND SERVICES**

The situation calls for immediate attention and appropriate action.

A holistic approach to culture, relevant to the understanding of society and the world, and to the cultivation of a scientific attitude to the task of spreading culture to the different segments of society has to be developed in the mediators.

As the existing educational institutions offer neither a complete education programme which would meet the needs of people who aspire to take up professions in this area nor tailored courses to upgrade the skills of in-service personnel, two types of institutional arrangements can be made.

- 1) A complete, integrated course is to be prepared which will meet the needs of people who aspire to take a degree or diploma in the production and distribution of culture. This requires the establishing of institutions with multidisciplinary facilities.

- 2.) Institutions having one or more of the courses related to the areas of competence may be linked so that both the integrated and the tailored courses can be offered with the pooled resources available at different centres.

With the unprecedented media and communication explosion and rapid growth of cultural industries it has become imperative to establish training institutions offering both integrated courses and tailored courses.

What are the courses that have to be offered for a complete education for the profession of mediator?

How can the tailored courses be drawn from the integrated course to meet specific purposes?

We need a well defined curriculum that helps to link culture, the arts, society and the media in its various courses to give an allround training to the mediators.

The purpose, however, is not to develop "global recipes" or "paedagogical stencils" but to define specific training requirements so as to sensitise the media personnel to the cultural dimensions of their task and the culturally trained personnel to the communication and management dimensions.

## **TAILORING OF THE COURSES - ON DIFFERENT LEVELS**

As stated earlier, there is no course anywhere which provides all the inputs required for the making of a mediator. Better institutions have to be set up which have either the facilities for offering the multidisciplinary course leading to a degree/diploma or the resources that will help to pool the teaching of various disciplines available with different institutions. While the multidisciplinary course will prepare pre-service candidates for a profession in cultural management, the in-service people will have to be provided skill-upgrading training in the areas they choose according to their professional requirement. The handbook outlines the contents of the courses falling under various disciplines which together constitute the complete course for the pre-service training. Courses can be tailored out of the full programme which is flexible enough to allow a need-based combination for in-service candidates.

Tailoring may be required on the basis of:

- 1) The level of responsibility in the hierarchical situation of the candidates in a particular industry/institution.

A senior executive of a cultural industry may need only a brief exposure exclusively to art appreciation so as to assess certain categories of production proposals. Because of his experience and other accomplishments, a longer course or exposure to other areas may not be required. A junior person, on the other hand, may need a more comprehensive exposure. The tailoring therefore has to be based on the level of responsibility.

- 2) The particular area of interest of the candidate (what he does now and what he hopes to do and the specific field of art he wishes to pursue).

Producers of drama on TV, for instance, may like to upgrade their skills by getting exposed to music & dance. In which case they should be able to take only these two courses.

- 3) Socio-cultural differential (because of distinctive variation in art forms according to the regions in the country)

For instance a mediator may be familiar with only one of the two regional systems of classical music of India or only one of the four regional styles of classical dance. He should be able to get proper understanding of any other system if he so desires. While these systems based on regional and linguistic areas thrive in their respective areas, there is increasing interest and need for a cross-regional appreciation of such arts.

- 4) The nature and scope of projects which trainees would want to do.

At universities and other institutions of learning, students and scholars who engage in cultural research and project studies may want to gain better insight into certain specific aspects of culture. They may like to take up two or three areas simultaneously.

Working on projects calls for adequate knowledge of theoretical data relevant to the topic as well as a thorough understanding of the practical aspects of the topic. This entails a judicious combination of theory and practice in the content of the courses offered for the mediators. For instance, for doing a project on the relation between the particular time of the day and a particular melody in Indian music one should have the knowledge of the theory of the dominant feeling associated with the time blocks of the day and the anatomy of the melody - the notes and their combination - which produce the particular mood. It is obviously impossible for any one to appreciate the scientific aspects and finer points in this respect unless one has a full grasp of both theory and practice. Similar is the case with regard to the projects relating to the field of drama or any other form of art.

Even folk arts which are more flexible in form than classical arts are governed by certain theoretical principles, without understanding which one cannot appreciate them properly. The project itself determines the training requirements.

A suitable tailoring should be possible if a comprehensive course is available which encompasses different aspects of culture.

Tailoring the courses to suit the need of mediators, whatever their specific duties in the media, should be possible if institutional programmes for multidisciplinary training are made available for pre-service education in media training.

Accordingly to course offered to meet the needs by projects has to be tailored out of the detailed contents of the full (pre-service) course described in the handbook.

### **3. COMMON CORE: Attitude, Knowledge, Skills**

The training curriculum for different roles in the production and dissemination of cultural goods and services takes care of the triangular unity of culture, communication and education and covers four major areas in terms of:

- 1) providing a common core of values, ethics, awareness for the environment, laws and regulations governing the production and dissemination of cultural expressions etc.
- 2) imparting knowledge of a competence in the various components of culture like the arts, theatre, the fine arts, cinema, radio, TV, etc.



- 3) training in the management, promotion and administration of enterprises engaged in cultural communication.
- 4) imparting skills to prepare the trainees to be professionally competent in the production and distribution of materials for media (TV/film/photography etc.).

The handbook is a guide for the institutions which train mediators and also for the trainees to identify and understand the individual topics and their dimensions to be covered in the training programme. Because of the huge variety of cultural activities and the rapid expansion and diversification of cultural industries, it is not possible to prepare a curriculum or handbook which is exhaustive.

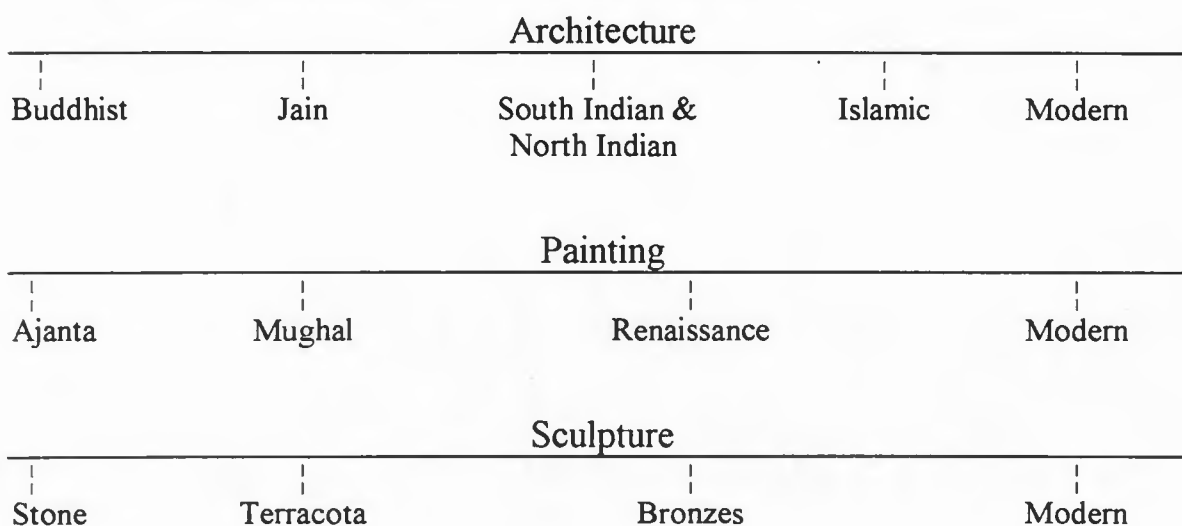
Accordingly, this handbook contains a syllabus for the training of mediators covering all the four areas and detailed contents of each topic under each of those areas.

#### **4. DIMENSION OF COMPETENCE: CURRICULUM CULTURAL COMPETENCE**

##### **A. STRUCTURE: FIRST COURSE - COURSE CONTENT**

###### **BLOCK I: ART APPRECIATION**

- 1) Fundamentals of Art
- 2) Principles of Art
- 3) History of Art
  - a) Indian Art (Early Civilisation, Medieval, Modern)



- b) European Art (Ancient, Medieval, Renaissance and Post-Impressionism)
- c) Oriental Art (South-East Asia, Nepal and Tibet, China and Japan)

**BLOCK II: HISTORY OF RELIGIONS WITH SPECIAL EMPHASIS ON THE RELIGIOUS INFLUENCE ON ART**

**BLOCK III: THEATRE APPRECIATION**

- a) Principles of Drama Criticism
- b) Indian Theatre (Classical, Modern, Traditional and Contemporary Theatre Trends)
- c) Western Drama Survey (Greek Drama, Roman Comedy, Elizabethan, Modern and Contemporary Drama)

**BLOCK IV: CRITICAL EVALUATION OF FILMS, TV AND RADIO PROGRAMMES**

- a) Principles and Norms of Media Appreciation
- b) Writing Short Reviews

**BLOCK V: LANGUAGE STUDY (TWO INTERNATIONAL LANGUAGES BESIDES ONE'S NATIVE LANGUAGE - SANSKRIT, GERMAN, FRENCH, SPANISH, ENGLISH)**

**B. SECOND COURSE**

**BLOCK VI: APPRECIATION OF DANCE AND MUSIC**

- a) Theory of Music (European, Orient and Indian)  
European: Classic, Romantic, Baroque, Gothic and Byzantine  
Orient: Important music genres of the East  
Indian: Hindustani and Karnatak
- b) Theory of Dance (Western and Indian)
- c) History of Music and Dance

**BLOCK VII: SPECIALISATION IN ANY ONE OF THE COURSES OFFERED BELOW:**

**a) ARTS (PAINTING & SCULPTURE)**

Analytical Study of Modern and Contemporary:

- \* Indian Sculpture
- \* Indian Painting
- \* European Sculpture
- \* European Painting
- \* Analytical Study of Folk Paintings and Terracotta sculptures

- \* Analytical Study of European Architecture or the Modern Architectural Trends
- \* Analytical Study of the Arts of Early Indus Valley Civilisation
- \* Ancient Classical Greek Art
- \* Medieval European Art
- \* Indian Renaissance Art

#### **b) THEATRE**

- \* Natya Shastra with detailed Study of two Classical Sanskrit Plays
- \* Study of Contemporary Theatre Scene (Indian/European/American)
- \* Study of Experimental Theatre (Indian/European)
- \* Study of Traditional Theatre

#### **c) FINE ARTS.**

- \* Musicology (Indian Music/Western Classical Music)
- \* Western Aesthetics (Plato, Aristotle, Longinus, Berkeley, Kant, Hegel, Schopenhauer, Nietzsche, etc.)
- \* Oriental Aesthetics (Indian Arts based on Five Schools of Indian Aesthetics)

#### **d) CINEMA, TV AND RADIO**

### **BLOCK VIII: SOCIO-POLITICAL & ECONOMIC HISTORY**

#### **BLOCK IX: EXPOSURE TO HARDWARE**

Use of Camera, Recorders, Lighting Equipment, Editing Table, etc. and Training in Audio/Audio-visual Productions.

### **C. THIRD COURSE: PRACTICAL TRAINING: DRAWING, DESIGN, LETTERING AND POSTERS**

#### **BLOCK X: PRACTICAL TRAINING**

Specialisation in any one of the following two individual requirements (practical training)

#### **BLOCK XI: SCRIPT WRITING**

(Press, TV, Radio, Documentary & Films)

- \* Choreography (Dance/Dance-Drama)

- \* Direction (Plays), Stage Designing, Costumes, Theatre, Architecture

## **BLOCK XII: MANAGEMENT AND ADMINISTRATION OF PRODUCTION AND DISSEMINATION OF CULTURAL GOODS**

Communication Competence (Media Competence)

Management Competence

Design Competence

Legal Competence

(Copyright laws pertaining to expression, production and dissemination of cultural goods. Codes of conduct pertaining to advertising of goods, services and ideas.)

## **BLOCK XIII: SIGNIFICANCE OF CULTURE, COMMUNICATION AND CULTURAL POLICIES**

Short term courses for in-services personnel from the twelve options listed above as per requirement.

### **Courses for Production Assistant should relate to:**

1. Knowledge of hardware
2. Production processes
3. Data collection
4. Typing with knowledge of shorthand
5. Video/Audio Library Cataloguing
6. Storage in computer and retrieval

## **DETAILED COURSE SYLLABUS**

### **BLOCK I: ART APPRECIATION**

The objective of this course is for the Mediator to achieve overall refinement in his perception of art and to create in him the right kind of intellect as well as emotional cultivation to arrive at a level of appreciation of creativity in art forms.

Those who take the course in art appreciation can gain good knowledge and understanding of different art forms and this will help them in the task of administering art programmes.

The art appreciation course is intended to introduce the mediators to appreciate the arts of different times and different parts of the world. The emphasis is to be on the mediator's own national art - (as for example the Indian mediator will study in detail Indian art, the French mediator will study French art) besides the art of Near and Far Eastern Worlds, the Western World and modern international Art.

## I. FUNDAMENTALS OF ART:

This course provides basic instruction to lay the foundation for the specialisation courses (Block VII (a)).

This course lays emphasis on creating an awareness in the student of the principles of visual fundamentals and basic design experiences to prepare him/her for the specialisation course. It includes giving both theoretical and practical training in drawing, painting, design, clay modelling, geometry, and perspective.

**DRAWING:** Free hand drawing from objects, nature to human figure, sketching.

**PAINTING:** Theory of colours and painting from objects and nature-landscape, study of colours, form, perspective, line, and fixture.

**DESIGN:** Principles of design, distribution of space design as organised visual arrangement in different ways.

**CLAY MODELLING:** Develop 3-dimensional visual awareness, single composition in clay. Study of aesthetics of 3-dimensional forms.

**GEOMETRY & PERSPECTIVE:** Introduction to orthographic projections in simple positions, isometric projection, parallel and angular perspective.

## II. PRINCIPLES OF ART:

Among the agents or instruments of human evolution, art is supremely important. The aesthetic faculty in man has been the means of his acquiring and then refining consciousness. Form which organises all elements from a natural chaotic state into an organised state is given perception through artistic skill. The realisation of formal values is important for progress in human evolution. The realisation of formal values constitutes the aesthetic activity. There is no phase of art, from the Paleolithic cave paintings to the latest developments in modern art that is not an illustration of the aesthetic activity of man. This course on the Principles of Art will deal both with the basics of paintings, sculptures and architecture and relate to the historical development of art and the emergence of new sensibilities in different social contexts. This course includes the study of aesthetic (Oriental and Western) methods and material, theories relating to the works of art, theories relating to responses and appreciation.

### AESTHETICS (ORIENTAL):

Introduction to Indian aesthetics and its historical background; concept of beauty based on ancient Indian sculptures, concept of *Vyanjana* (suggestion), *Dhavanī* (dedication) and *Rasa* (mood) in painting and sculpture.

Theory of *Rasa* and kinds of *Rasa* in Hindu view of art.

**AESTHETICS (WESTERN):**

Nature of beauty (Plato, Aristotle, Longinus). Theories relating to Western art.

**METHODS & MATERIAL:**

Importance of the study of methods and materials. Nature and characteristics of drawing and painting media, folk arts, classification of colours; print making.

**THEORIES RELATING TO THE WORKS OF ART:**

Introduction to various aspects and techniques of drawing and painting (still life, life drawing outdoor). Theory of composition; theories of photography, print making, weaving, murals and etching.

**THEORIES RELATING TO RESPONSE AND APPRECIATION:**

What is art?

Appreciation, superstition, rituals and mysteries governing art.

Tribal art, religious art, folk arts (Madhuyani, Kalam Kari, Pat-Chitra, etc.)

Western Art (art of Greece - archaic, classical, early Christian, Byzantine, and Modern art).

**HISTORY OF ART:**

Art is different things to different people. Picasso said "Art is the tie that makes us realise the truth". The objective of teaching History of Art is to acquaint the mediator with the visual cultures from the earliest times to the present and with the varieties of creative expressions. The History of Art is divided into three parts - Indian Art, European Art and Oriental Art. This provides an introduction to different civilisations of the world and a chronological study of the development of world arts.

**INDIAN ART:**

This course will introduce the learners to appreciate Indian Art of different times - its architecture, sculpture, paintings, decorative arts, etc., and to understand varying works of art and aesthetics, and its appreciation and criticism.

This course gives an insight into Indian Art from prehistoric India to the Renaissance in Indian Art as seen in the 20th Century.

**Subjects to be covered:**

Indus Valley Civilisation

Mauryan and Sunga Period

Kushana and Gandhara Art  
 Gupta Period  
 Medieval Period in India  
 Mughal and Rajput Schools of Painting  
 Renaissance in Indian Art

### **EUROPEAN ART:**

This course deals with Hellenistic and classical periods of art in archaic Greece, with Byzantine, Romanesque and Gothic art, Italian Renaissance, Baroque, classicism of the 19th and 20th centuries, Modern Art.

#### **Subjects to be covered:**

##### **Ancient European Art**

- a) Archaic Phase of Greek Art (700 BC - 500 BC)
- b) Classical Phase of Greek Art (500 BC - 300 BC)
- c) Hellenistic Phase of Greek Art (300 BC - 100 BC)
- d) Greek Architecture
- e) Roman Architecture
- f) Roman Painting and Sculpture
- g) Byzantine Art
- h) Post-Byzantine Icon Painting

##### **Medieval European Art**

- a) Art in the Early Medieval Ages - (The Age of Faith)
- b) Romanesque Art and Architecture
- c) Gothic Art and Architecture (Sculpture & Painting)
- d) Late Gothic Art and Architecture
- e) The Birth of Islamic Art
- f) Islamic Art and Architecture (800 - 1500 AD)

##### **European Art: Renaissance to Post-Impressionism**

- a) Early Renaissance in Italian Art
- b) High Renaissance in Italian Art
- c) Great Masters - Leonardo Da Vinci, Michelangelo, Raphael, Titian
- d) The Baroque in Italy, Germany, Holland, Flanders, and Spain
- e) The Baroque in France and England
- f) The Modern Art - Neoclassicism

- g) The Modern Art - Romanticism
- h) Realism and Impressionism
- i) Post-Impressionism

### **ORIENTAL ART:**

This course takes the mediator into the art world of China, Japan, South East Asia, Nepal and Tibet.

### **Subjects to be covered:**

#### **1) Art of South-East Asia**

- a) Architecture and Sculpture - Pre-Angkor Indo-China
- b) The glory of the 12th century - Angkor Vat
- c) Pagan Art (Burma)
- d) Laotian Art and Architecture
- e) Art of Thailand
- f) Art in the Tivenese period

#### **2) Art of Nepal and Tibet**

History of Tibetan Art

#### **3) Art of China and Korea**

- a) Shang period (1600 - 1000 BC)
- b) Chou Dynasty (1000 - 256 BC)
- c) Primitive Chinese Art
- d) Age of Six Dynasties (265 - 518 AD)
- e) Sui Dynasty Art (518 - 618 AD)
- f) Age of Five Dynasties (907 - 960 AD)
- g) Yuan and Ming Dynasties
- h) Ching Dynasty (1644-1911)
- i) Art during Silla, Korya and Yi Period.

#### **4) Art of Japan**

- a) Archaic Art
- b) Early Classical Art
- c) Medieval Art
- d) Kankura Period



- e) Indigenous Art
- f) Art of the New Age

## **BLOCK II: HISTORY OF RELIGIONS WITH SPECIAL EMPHASIS ON RELIGIOUS INFLUENCE ON ART**

The history of man is closely related to the history of religions. Religion has been both a soothing influence on man and a perpetrator of conflict and tension among the people. Art is the best reflector of religious ideals and concepts. Hence an understanding of the history of religion closely related to the history of art will guide the mediator towards projecting the value of religion to art and towards promoting harmony, tolerance and cohesion among men and women. This course traces the history and teachings of different religions - notably Hinduism, Christianity, Islam, Buddhism, Jainism. The development of artistic sensibility and the evolution of man during the religious efflorescence through the art forms and other cultural expressions are given emphasis in this course.

### **Subjects to be covered:**

Hindu Architecture and Sculpture  
 Hindu Iconography  
 Buddhist Architecture and Sculpture  
 Buddhist Iconography  
 Jain Architecture and Sculpture  
 Jain Iconography  
 Ajanta Painting  
 Mughal Painting and related styles  
 Tantrik Art  
 Early Christian Art and its development in India as Christian Religious Art  
 Expansion of Buddhist Art to the Far East  
 Buddhist Art in China, Korea and Japan  
 Japanese Buddhist Sculpture & Painting  
 Egyptian Architecture and Sculpture  
 Greek Art (Hellenistic Period)  
 Roman Art (Sculpture, Painting & Architecture)  
 Christian Art (Byzantine and Medieval)  
 Renaissance and High Renaissance periods in Italian Art

## **BLOCK III: THEATRE APPRECIATION COURSE**

Theatre is the best medium for expressing existential, social, political, moral, and religious issues to bring about both an awareness and an enquiring mind among the people. The

mediators should have a special understanding of the theatre so as to harness its potential towards educating and enlightening the masses.

This course is intended to help the learner to apply logical and aesthetic standards to all facts, aspects and problems of theatre. It also aims at presenting the history of theatre and at providing the guidelines for appreciation and criticism of the theatre. The mediator must come to understand the theatre experiences between the East and the West, traditional and modern, tribal and urban practices.

### **PRINCIPLES OF DRAMA CRITICISM:**

In this study, the following areas are to be covered:

- a) Validity and significance of theatre criticism and the role it can play in the development of theatre.
- b) Principles and norms of drama criticism.
- c) Creative relationship between critics, performers and playwrights.
- d) Different kinds of theatre - Naturalistic, expressionist, epic, experimental, absurd, etc. Traditional theatre.

The mediator gets an insight into the principles governing theatre and theatre arts and learns to identify what is theatrically effective and what is not.

### **INDIAN THEATRE: (CLASSICAL, MODERN, TRADITIONAL, AND CONTEMPORARY THEATRE TRENDS)**

- a) History of Indian Drama, Origin and Sources
- b) Natya Shastra
- c) Panini and Patanjali's Grammar of Theatre
- d) Study of Bhasa's *Urubhangam* and Sudhrak's *MRICHHA-KATIKAM*
- e) Background to Modern Indian Drama 1
- f) Contemporary Indian Theatre Scene
- g) Study of Experimental Plays  
*Evam Indrajit & Andha Yug*  
*Hayavadana* and *GHASIRAM KOTWAL*

### **HISTORY OF INDIAN DRAMA:**

Origins, Sources, Areas of Rituals, Myth and Representation, Vedic Contribution to Dramatic Form, Panini's Natya Sutras.

### **NATYA SHASTRA:**

- 1) The concept behind the form, structure and content of classical Sanskrit drama - The Recitative, Dialogue, Narration and Music
- 2) Four types of Abhinay (Acting) *Anqik, Vachika, Satvika Aharya*
- 3) Study of Period Costume

**MODERN INDIAN DANCES:**

The objective here is to create an awareness of our past tradition and our contemporary theatre trends. The course traces the development of Indian drama from Classical (through the traditional theatre) to contemporary practice in various regional languages.

**Courses to be covered:**

- a) Background to modern Indian drama - why it is called "modern".
- b) To study the general norms of play analysis.
- c) Play reading style.
- d) Contemporary theatre scene - emergence of an indigenous theatre, concept of a natural theatre, interrelation of theatre with other art forms - painting, sculpture, dance, and music.
- e) Regional theatre development.

**WESTERN DRAMA SURVEY:**

(Greek Drama, Roman Comedy, Elizabethan, Modern and Contemporary Drama)

This course deals with the history of Western Drama and movements in Western drama. The subject will be related to dramatic literature, history and visual presentations.

- a) Concept of Mime
- b) Greek Drama
- c) Roman Comedy
- d) Elizabethan Stage
- e) Modern Drama
- f) Naturalism and Ibsen
- g) Epic Theatre (Brecht)
- h) Contemporary Realism (Osborne)
- i) The Theatre of the Absurd.

**CONCEPT OF MIME (REALISM):**

Greek Drama and Euripides (the first of the realists)

Roman Comedy (Plautus)

Elizabethan Drama - Shakespeare and Marlowe, growth of naturalism in modern drama with special reference to Ibsen.

**MODERN DRAMA:**

- a) Absurd Drama

- b) Brecht and the theory of alienation
- c) Contemporary realism and John Osborne
- d) Tragedy as a special Western genre
- e) Acting - theory of *Rasa* and the nature of art and acting. Study on Bherata's concepts of acting, Brecht and Stanislavsky

#### **BLOCK IV: FILM APPRECIATION COURSE**

Cinema is one of the most powerful of all communication media. Although TV and video provide the much sought after entertainment within the home, cinema is still an attraction for people. It is the most persuasive among all forms of art. Seeing provides the most direct communication to the mind and a film can be enjoyed to some extent despite the viewer's ignorance of the language used for narration. But because of its potential communicability, it can also adversely affect the people - especially young children, adolescents and others who react to the portrayal of evil, sex and violence on the screen. The media disseminator has to be selective, judicious and knowledgeable about films before he can screen them for general viewing. This course is intended as an introduction to the cinema which will include the study of theories about the nature of cinema, short film genres, sociology of popular cinema, study of music as applied in film, production methodology, screenplay writing, and film appreciation.

#### **STUDY OF THEORIES ABOUT THE NATURE OF CINEMA:**

- a) Study of cinematic theories (Eisenstein, Bazin, Kracauer, Balazs, Metz, and others)
- b) How films are made (from idea to the screen)
- c) Concept of mise-en-scene and montage
- e) Basics of screen grammar  
(visual components  
audio components  
editing components)

#### **EDITING:**

#### **SHORT FILM GENRES**

This will introduce the learner to documentary cinema Verité, educational film, newsreel, compilation films, motivational film, ad films, science film, TV film, etc.

#### **SOCIOLOGY OF POPULAR CINEMA:**

- \* Survey of the evolution of arts leading to the advent of cinema.
- \* Dimensions and development of cinema in relation to its role in bringing about social, attitudinal changes.

- \* Events of contemporary and modern history from the French revolution onwards to trace the link between socio-political developments and various philosophical and artistic movements.
- \* Development of human society from the primitive times to contemporary times with special reference to the socio-economic transformations.
- \* Development of dramatic art over the ages, history of international cinema, film and TV as communication media.

### **STUDY OF MUSIC AS APPLIED IN FILMS:**

Theoretical knowledge sufficient to make appreciation possible. The student is introduced to basic concepts in music - *Swara* (note), *Saptak* (octave), pitch and volume.

### **APPLIED MUSIC:**

Aesthetics of music and film music. This introduces the learner to background music in films, how music is made to relate to the visuals (endorsement, counterpart and comment). Introduction of the student to music composition, orchestra, instruments etc. Knowledge of orchestra will enable the learner to know about musical instruments as well.

### **PRODUCTION METHODOLOGY:**

Organisational structure of film industry, objective of film production, need for production management, film production process from script to screen, budgeting, production, distribution, and presentation of films, legal formalities, codes and copyright registrations.

### **SCREENPLAY WRITING:**

Nature of cinematic writing - its essential components (images, sounds and rhythm).

Structuring of scenes/sequences.

Idea to realisation (the progression).

Reality and realism, motivation, idealism, abstraction and stylisation.

Plot and characteristics.

Behavioural and analytical psychology with reference to human conduct.

### **FILM APPRECIATION:**

History of cinema.

Classification of different film genres.

Film analysis.

Technical criteria of classification.

Criterion of communication (entertainment film, motivational film, informational film).

Discussion of representative works of important directors of different periods from different countries.

## **BLOCK V: LANGUAGE STUDY**

Unless there is a working knowledge of one or two European/Oriental languages other than one's native language, it will be difficult to appreciate the art and civilisation of other nations.

## **BLOCK VI: APPRECIATION OF DANCE & MUSIC**

Fine arts and performing arts reflect the aspirations of humanity in search of form, expression and affirmation. This course enables the learner to gain a working knowledge of the theories of music and dance and of the history of these two arts throughout the world.

### **APPRECIATION OF DANCE AND MUSIC:**

Theory of Music - Indian, and European

### **INDIAN MUSIC THEORY (MUSICOLOGY):**

- a) General discussion of musical terms - Nada, Swara, Shruti, Jati, Raga, Vadi, Gamaka etc.
- b) Classification of Ragas, Talas and Deshaprana
- c) Biographies of important musicians, composers and musicologists.
- d) History of music - ancient and medieval to Sarangadeva, post-Sarangadeva to modern times
- e) Aesthetics
- f) Theory of Rasas

## **BLOCK VII: EUROPEAN MUSIC**

## **BLOCK VIII: LAND AND THE PEOPLE**

### **1) PHYSICAL BACKGROUND:**

Physical factors like climate and how they have influenced the way of life of the people.

### **2) CULTURAL BACKGROUND:**

Contribution of Sanskrit, Vedas, Upanishads, Classics, etc. to India's culture.

**3) DEMOGRAPHIC BACKGROUND:**

Population

Literacy

Health Status

**4) NATIONAL SYMBOLS:**

History of national flag, state emblem, national anthem, national calendar, national animal, national bird.

**5) THE POLITY:**

Meaning of sovereign, socialist, secular/democratic republic constitution, fundamental rights, fundamental duties, directive principles of state policy, the executive, legislative and administrative set-up.

**6) STATES:**

Language of each state, significant historical and cultural aspects of the personality of each state (classical and folk dance, music, architecture)

**7) FREEDOM MOVEMENT:**

Leaders, martyrs, reformers.

Leading lights in contemporary cultural scene.

**8) EDUCATION: SCHEMES FOR PROMOTION OF CULTURE**

Nature and extent of assistance to agencies and educational institutions for promotion of culture/art/values and innovative programmes.

**THE SPECIFIC OBJECTIVES OF THE SCHEMES:**

- a) To strengthen cultural inputs in educational context and process;
- b) to strengthen teaching in school system;
- c) to implement pioneering or innovative programmes for inculcating values at school age.

**ASSISTANCE UNDER THE SCHEMES GIVEN FOR:**

- 1) Development of learning material, instructional aids;
- 2) meetings, conferences, seminars to promote innovation and experiments;
- 3) teacher training;
- 4) innovative and experimental projects of national importance;

- 5) activities/programmes interlinking education with culture/art/value education activities;
- 6) assistance for development of infrastructure in schools for innovative programmes.

**SOCIO-POLITICAL AND ECONOMIC HISTORY:**  
**GOALS AND VALUES OF INDIVIDUALS AND SOCIETY**

Values are of two categories: Personal values which form the foundation of character of an individual such as honesty, compassion etc., and social values which govern the individual's attitude and behaviour as a citizen. The former is primarily one's own concern while the latter is also the concern of other citizens and the state. The latter forms an integral part of the larger goals of society.

For example, the **Preamble to the Constitution of India and Directive Principles of State Policy** describes the goals and values of the society India is seeking to achieve. The mediator has to know social values through a study of his country's Constitution. For example, the goals of Indian society as enshrined in the **Preamble to the Constitution** which embodies the resolve of the people are: to secure for all citizens social, economic and political justices, liberty of thought, expression, belief, faith and worship; equality of status and of opportunity and to promote among them all fraternity assuring the dignity of the individual and the unity of the nation. The form and content of cultural goods should conform to these goals.

**The Preamble** is reinforced by the Directive Principles of State Policy which, though not justiciable, are fundamental in the governance of the country. It is the duty of the state to apply these principles in making laws. These lay down that the state shall strive to promote the welfare of the people by securing and protecting as effectively as it may a social order in which social, economic and political justice, shall prevail in all institutions of national life.

In the economic sphere, the state is to direct its policy in such a manner as to secure distribution of ownership and control of material resources of the community to serve the common good and to ensure that the operation of economic system does not result in a concentration of wealth and means of production to the common detriment. Fundamental rights and fundamental duties of citizens enshrined in the Constitution indicate the means for realising the goals. The mediator has to be instructed in fundamental rights and fundamental duties.

**FUNDAMENTAL RIGHTS:**

For example, the Indian Constitution offers all citizens, individually and collectively, some basic freedoms. These are guaranteed in the Constitution in form of six broad categories of fundamental rights which are justiciable. These are:

- i) right to equality;
- ii) right to freedom of speech and expression;



- iii) right against exploitation, prohibiting all forms of forced labour, child labour and traffic in human beings;
- iv) right to freedom of conscience and free profession, practice and propagation of religion;
- v) right of any section of citizens to conserve their culture, language or script and right of minorities to establish and administer educational institutions of their choice, and
- vi) right to constitutional remedies for enforcement of fundamental rights.

### **FUNDAMENTAL DUTIES:**

By the 42nd Amendment of the Indian Constitution, adopted in 1976, fundamental duties of citizens have also been enumerated. These enjoin upon a citizen, among other things, to abide by the Constitution, to cherish and follow noble ideals which inspired our national struggle for freedom, to defend the country and render national service when called upon to do so and to promote harmony and spirit of common brotherhood amongst all people of India transcending religious, linguistic and regional or sectional diversities.

Besides these there are other values that arise out of the responsibility of a citizen to the world as a responsible member of the community. Issues of race, gender and class deeply affect the world in which we live and it is imperative that we integrate our attitudes to these issues in our cultural framework as social values.

Besides the fundamental rights and fundamental duties enshrined in individual constitutions, the mediator should know global values. For example, the United Nation's Charter provides a set of social, political and economic values, that citizens throughout the world should adopt and promote. Building of peace within the mind with the awareness of the hazards of an arms race is the best defence against war and yet another extension of values at the international level.

The objectives and roles of various specialised U.N. agencies such as WHO, UNICEF, ILO, FAO, UNESCO, etc., as they relate to certain values and human needs for whose fulfilment the state and the society should strive. They have made man conscious of a set of new ethics such as the promotion of health care especially among mothers and children, elimination of infant mortality, popularisation of universal education, population control, eradication of poverty, etc. All this offers many opportunities to voluntary and non-governmental agencies for popular initiatives and the participation in development programmes. The mediator has to study and understand the values and goals of his/her society through an awareness of fundamental rights and fundamental duties of citizens and the U.N. Charter.

**BLOCK IX TO XI: PRACTICAL TRAINING AS GIVEN IN THE SYLLABUS ON  
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**BLOCK XII: MARKETING COMPETENCES**

**1) MARKETING APPROACH - IN COMMUNICATION**

Four factors contribute to successful marketing: The product itself (how good it is, how much needed by people, etc.), the price (whether the price is reasonable, competitive, etc.), places of distribution (distribution channel) and promotion (communication, sales promotion, personal selling, etc.).

Though communication is only an element of one of the four factors, it is very important because it is communication which informs the prospective buyers of the availability of the product and persuades them to buy. The most effective method of influencing and informing determines the communication strategy and approach.

Communicating in terms of the needs and interest of the consumer/audience rather than the interests of the seller is the essence of a marketing approach in communication. It is the whole business seen from the point of view of its final result, that is from the customer/audience is reconciled to the idea of interest of the seller of goods or services or ideas, the chances of the customer acceptance become greater. Central to any marketing effort is the need to communicate the availability of market items to the consumer they will serve. The marketing approach is the most rewarding method in designing the communication strategy as it directly links the product or service on offer to the needs and interests of the potential or actual user.

**2) SOCIAL MARKETING (SOCIAL CAUSE MARKETING; IDEA MARKETING)**

Social marketing is the design, implementation and control of programmes seeking to increase the acceptability of a social cause or idea in a target group. It uses concepts of market segmentation, consumer research, concept development, communication facilitation, incentive and exchange theory to maximise target group response.

Major approaches in producing social changes are the legal, technological, economic, and informational. The roots of social marketing lie in the informational approach, in the form known as social advertising. A properly designed social advertising campaign can influence attitudes and behaviour.

The message has to be adequately researched to make sure that it is relevant and understandable to the target.

A mass communication has limited direct influence on behaviour because of selective perception, distortion etc.; it has to be made as effective as possible and appealing to the opinion leaders who, as intermediators, transport forward the message.

Social advertising has evolved into a broader approach known as social communication. Much of the current social marketing has moved from a

narrow advertising approach to a broad social communication/promotion approach to accomplish its objectives. Social communicators make greater use of personal selling and editorial support in addition to mass advertising.

Recently social marketing has replaced social communication as a larger paradigm for effecting social change. Social marketing adds at least 4 elements that are missing in a pure social communication approach:

1. Sophisticated marketing research to learn about the market and the probable effectiveness of alternative marketing approaches. Social advertising is tantamounted to a shot in the dark unless it is preceded by careful marketing research.
2. Product development.
3. Use of incentives, to increase motivation.
4. Facilitation - to make social communication easier, by involving all 4 "P"s, i.e. Pride, Product, Promotion and Places of distribution.

Social marketeers participate in the organisation's planning. They advise what products will be acceptable to target publics, what incentives will work best, what distribution system will be optimal, and what communication programmes will be effective.

The more the conditions of the social campaign resemble those of a product campaign, the more successful be the social campaigns will be.

## **COMMUNICATION COMPETENCE/MEDIA COMPETENCE**

This seeks to present communication theory, in terms of one way process, interpersonal communication and multi-step communication. It also enables the learner to recognise the communicator's task of what to communicate and how to communicate or deliver the message to make the greatest possible impact on an audience. Mass communication work demands from its practitioners broad knowledge of mass media, media effect, ethical and social responsibility and adequate knowledge of the basic techniques of production.

The mediator's study should focus on:

- \* Definition of communication (mass communication, interpersonal communication).
- \* Media scenario - availability and range of radio; TV, film, newspaper, traditional media.
- \* The role of the media in mass communication.
- \* The role of the media in public service announcements/campaign, advertisements.
- \* Effect theory (the hypodermic needle model, two-step flow of communication and recent trends in communication).
- \* Development communication models - meaning of development; areas of development.
- \* Communication research.

- \* Scripting news, documentaries, features, etc., for mass communication through the different media.

### TECHNIQUES OF MEDIA: POSSIBILITIES

Cultural goods and services are mostly produced for and through communication media which fall under three categories that have certain attributes in common but have unlike physical characteristics. These groups are:

- 1.) **Traditional Media:** These are the ethnic folk art forms of music, drama and theatre still popular throughout the world. In developing countries they continue to be the traditional sources of entertainment and communication, whereas in developed countries they have lost their communication function but retain the artistic appeal.
2. **Print:** Newspapers, magazines and books. They are influential sources of entertainment and information.
3. **Electronic Media and Film:** Radio, recordings, television motion pictures, and video. These media are competing with the traditional and print media and also among themselves for audiences/viewers.

### TRADITIONAL MEDIA

These are the tools of popular communication belonging to the pre-mass media period which continue to be in vogue in rural areas of developing countries. With large sections of people in developing and underdeveloped countries remaining illiterate, and the majority of people living in rural areas not exposed to any media regularly - either because they cannot afford to possess any mass media receiver or because they are outside the reach of mass media - a large number of villages depend for entertainment and information on the traditional folk art forms - theatre, puppetry, dances, songs, etc.

Being the products that have evolved out of the creative experience of generations of people, these art forms are the expressions of their thoughts, aspirations, complaints, and comments. They are in the language, idiom and imagery of the common people and form part of the social system.

Both as art forms of great entertainment value and as communication media which carried messages of human values, character, social behaviour, etc., through historical, mythological and didactic stories, the traditional media have a considerable hold on the people even today and therefore suitable innovations are tried to be made in form and content.

These folk art forms are important to the mediators in two respects:

1. The rich artistic variety of ethnic music, dance and theatre elements of these traditional media offer challenging opportunities to the mediators for innovative and creative productions. Appreciation of and the market for such productions cut across linguistic and geographical frontiers.

2. The communication potential of these media is still high among large sections of people in rural areas in developing countries where the mass media have not yet displaced the traditional media. They are, therefore, used as the channels of communication, especially for social marketing campaigns. This also offers a challenging scope for mediators who are interested in producing communication-oriented cultural goods.

For the training of mediators in different aspects of the traditional media, the institutions should have documentation in the form of all the important folk art forms in the country. Exposure of these will help the mediators to choose particular items for study, research, production, etc.

Documentation in audio-visual and print form will help those who are engaged in doing project work. Courses on traditional media with the emphasis on particular ethnic forms of music or theatre may need to be tailored to suit the requirements of people. There are increasing varieties of creative and innovative productions of traditional music and dance for cultural industries like recordings, TV, films, radio.

### **DISTRIBUTION NETWORKS**

The expansion of world telecommunication has brought about a communication explosion. Telecommunication takes place through the air, through land and oceanic cables and via satellite. More than 110 communication satellite systems of national, regional or broader scope were in operation in 1984. Intelsat oceans. Intersputnik was created by the Soviet Union in agreement with the countries of Eastern Europe, Cuba and Mongolia. Many countries have their own domestic and regional satellite systems. Knowledge of these systems is a prerequisite for a mediator. International broadcasting systems are another way of promoting cultural understanding globally. Cable television, direct broadcast satellite (DBS), use of special dish antennae, questions relating to the peaceful use of outer space, etc., are other areas a mediator should be exposed to. Exchange of documentary, educational and training films for use in education and industry is another important aspect of distribution network. The involvement of UNESCO with mass communication is mandated in Article 1 of its constitution which states that the organisation shall collaborate in the work of advancing the mutual knowledge and understanding of all peoples. Development of technology and dissemination problems are to be covered in this field.

### **MANAGEMENT COMPETENCE: EFFECTIVE MANAGEMENT**

Management is the process by which managers create, direct, maintain, and operate purposive organisations through systematic, coordinated and cooperative human efforts so as to achieve the organisation's objectives through the effective use of human and material resources.

The management functions are planning, organising, leading (or motivating), and controlling. These are considered central to a management process and are relevant, regardless of the type of organisation or level of management with

which one is concerned, because achieving results in any enterprise is the task of employing human and material resources which calls for handling transactions and situations with skill, vision and professional competence. Without suitable training it would be difficult to lay down goals, identify the means to achieve them efficiently and compare performances with objectives. Training in four essential areas of management may provide the required managerial accomplishment to the mediators:

1. Principles of Management
2. Marketing Management
3. Financial Management
4. Personnel Management

### **I. PRINCIPLES OF MANAGEMENT**

1. Principles and functions of management; techniques of management and their relevance to different types of organisations.
2. Planning - deciding in advance what actions to take and when and how to take them. Its relevance and importance; different types of planning - schedule planning, profit planning, product planning, strategic planning, long term/short term/medium term planning.
3. Decision making - the process of evaluating various approaches and alternatives to choose the best among the alternatives which will fulfil the objective of the organisation with no or least adverse consequences. Alternative approaches; evaluation of each approach decision; understanding what it could mean to the individual, department and organisation, as the persons have to operate within a span of fixed resources and constraints; the process; behavioural aspects of decision making and risk analysis.
4. Motivating - encouraging to strive for general and often internalised goals. Needs, wants and goals orientation, human needs, work and motivation; morale; theory of X and theory of Y; job enrichment, other motivation theories.
5. Leading - influencing others to work towards a goal. Managing people and relationships; meaning of leading; different leadership models; leadership styles and managerial grip; interpersonal and group dynamics.
6. Communicating - understanding the effectiveness of superior as a communication; human behaviour and communication, formal/informal communication and barriers to communication.
7. Controlling - plans can be successfully implemented only with certain controls which provide a means of checking the progress of the plans and of correcting any deviations that may occur.
8. Time Management - listing activities and assigning priorities. Importance of PERT and CPM.

## **II. MARKETING MANAGEMENT**

Only those elements of marketing management which would directly help in the organisation, management and promotion of cultural industry would be offered.

1. Evolution of marketing concepts, role of marketing in business management.
2. The marketing strategy - elements of a comprehensive marketing plan; rural marketing - innovation .
3. Brand management - products and consumer; sales forecasting; channels of distribution; sole selling agency, distributor stockist, wholesaler; marketing strategy - its advertising strategy. Test marketing - its functions and objectives; sales and profits; growth - budget and budgeting controls. Launching a product, product life cycle. Social marketing. Role of consumer behaviour study in marketing.
4. Export marketing - market promotion measure; legal aspects.
5. Business law - law of contracts; the sales of goods act, law of partnership; the companies act - formation of a company; management of a company.
6. Business economics - demand analysis - cost analysis; demand forecasting; pricing decisions under different marketing structures; cost/benefit analysis.
7. Sales promotion - types of sales promotion. Situations in which consumer sales promotion schemes are launched. Possibilities and limitations of sales promotion.
8. Marketing research - functions and scope of marketing research; primary and secondary data; methods of data collection; research procedure.

## **III. FINANCIAL MANAGEMENT**

The purpose is not to make financial wizards, but to enable the mediator to appreciate the functions relating to financial aspects of management and to be able to contribute to the stability and progress of the enterprise.

1. Functions of financial management; capital budgeting techniques; dividend policy and internal financing, short term finance, intermediate term funds, long-term funds.
2. Working capital management; management of cash receivable and inventory.
3. Financial accounting; financial statement - balance sheet and profit and loss account, reports and reporting.

## **IV. PERSONNEL MANAGEMENT**

The purpose is to bring home to the mediators the importance of the human factor in management and the methods of dealing with administrative, organisational, disciplinary, labour and industrial relations matters.

1. Concept, importance and scope of personnel management.
2. Personnel policies and procedures.
3. Organisational design. Principles; organisation forms, leadership styles; informal organisation; morale; discipline.
4. Personnel development - nature of human resources, HR planning, job evaluation, overview grievance handling; counselling; performance appraisal.
5. Labour management and industrial relations - code of discipline; grievance procedure; laws in industrial relations; employment and industrial disputes; wages and wage policy; bonus, the law of bonus.

## **LEGAL COMPETENCE: LAWS RELATING TO CULTURAL INDUSTRIES**

Legal knowledge has become a keenly felt requirement for those who manage industries, because every enterprise has to reconcile its own interests with the interests of others including several categories of its publics. This reconciliation is governed by certain legal provisions, codes of conduct, etc. Human, economic, commercial, and political factors play decisive roles in the transactions of these industries, which may raise legal issues depending on the nature of the industry. In the case of cultural industries these problems are even more complicated as they relate to the promotion of arts and ideas and have to take into account the restrictions and limitations imposed by legislation on the freedom of expression and distribution.

Expression does not confine itself to the spoken or written word; it is also effected through signs and gestures as well as through audio visual media. Freedom of expression is recognised as essential for the all-round development of the citizens of a country, but has not been generally regarded as an absolute value. It is generally conceded that freedom of expression must be counterbalanced by competing values. How much weight is to be attached to each of those values is to be determined by each society, as evidenced in democratic societies, on the one hand, and dictatorships of various hues, on the other.

In democratic countries like India, with written constitutions, freedom of expression is a right guaranteed by the constitution (fundamental right). The constitution, however, provides that the state can impose by law reasonable restrictions on the right of expression in the interest of "the sovereignty of the State, friendly relations with foreign states, public order, decency or morality, or in relation to contempt of court, defamation or incitement to an offence". These are the permissible heads of restriction on freedom of expression. It is essential, therefore, that those who manage cultural industries should be aware of the restrictions on expression imposed by legislations and codes of conduct so that they avoid the risk of having to face the consequences of a violation of those provisions.

Among the laws which are relevant in this context are.:



1. The Indian Penal Code which lays down the offence under general law, and
2. special acts on statutory offences directly concerning those engaged in communication and cultural industries.
3. Laws applicable to business traditions under industry and commerce.
4. Advertising laws.

### **1. INDIAN PENAL CODE**

Important offences laid down in the IPC relevant to cultural industries are:

- a) Sedition
- b) Creating enmity between different groups
- c) Imputing anything against national integrity
- d) Making false statements in connection with election
- e) Obscenity
- f) Defamation
- g) Contempt of court.

### **2. THE CULTURAL MEDIATOR MUST ALSO KNOW THE SPECIAL ACTS**

They are:

#### **a) THE PRESS AND REGISTRATION OF BOOKS ACT**

The study should comprise:

- \* Description of the term press; registration of newspapers.
- \* Provisions governing shops, and establishment act and factories act and their applicability to cultural industries.
- \* Liability of printer and publisher; the provision regarding declaration; penalty for printing and publishing newspaper without conforming to rules; penalty for violating different provisions.

#### **b) DRAMATIC PERFORMANCE ACT**

For the purpose of ascertaining the character of any intended public dramatic performance, the state government or such officer as it may specially empower may ask the author, proprietor or printer for information about the place in which it is intended to be performed and the relevant facts. Whoever is so asked is bound to furnish the information to the best of his ability.

**c) THE EMBLEMS AND NAMES (PREVENTION OF IMPROPER USE) ACT**

The Act prevents the improper use of certain emblems and names for professional and commercial purposes (Any emblem, seal, flag, insignia, coat-of-arms or practical representation specified in the schedule, such as the names, emblems or official seals of the government of India, the UNO, the state govts, and a number of international organisations).

**d) REPRESENTATION OF THE PEOPLE ACT**

Deals with responsibility in election communication through print and other media. Those who engage themselves in election communication should take note of the provisions.

**e) DRUGS AND MAGIC REMEDIES (OBJECTIONABLE ADVERTISEMENT) ACT**

An act to control advertising for drugs in certain cases and to prohibit advertising for certain remedies alleged to possess magic qualities.

**f) THE JOUNG PERSONS (HARMFUL PUBLICATIONS) ACT**

An act to prevent the dissemination of certain publications harmful to young persons.

The act is levelled against "horror comics" and penalises the advertisement, sale, distribution, circulation, etc., of harmful publications which means any publication which consists of stories with or without the addition of any written matter portraying the committing of crimes or acts of violence or cruelty or incidents of a repulsive nature in such a way that the work as a whole would tend to corrupt a child or young person in whose hands it might fall.

**g) COPYRIGHT ACT**

With the development of the new technological marvels such as radio and television broadcasting enhanced by satellite and cable distribution system, audio and video recording, compact discs for production of sounds with a near perfect fidelity, reprography in all its forms and computers linked with these technologies, it has become essential to understand the evils of commercial piracy and illegal production of creative works. Hence those engaged in the dissemination of cultural goods have to be fairly conversant with the copyright laws governing the protection of literary and artistic works. What a man produces by the application of his labour, intellect or skill is his property. The law of copyright creates a further statutory, intangible right of property in respect of such products if it is an original work. The copyright law applies to works published in India as well as to works published outside India, but the provisions differ. Dimensions of the meaning of copyright include the rights

with reference to reproduction, translation adaptation, performance, filming, recording, etc.

The copyright laws that have to be studied should relate to all the different categories of creative works that include

- \* Printed and audio-visual works
- \* Phonographs
- \* Works of architecture
- \* Works of applied art
- \* Dramatic works
- \* Works of visual art
- \* Choreographic works; and
- \* Musical works

The Cultural disseminators should be able to interpret the various provisions of copyright law and apply them in a flexible but consistent manner, taking into account all the new developments that have taken place in the technological and social spheres.

**The study comprises 6 elements:**

#### **ELEMENT I: HISTORY OF COPYRIGHT LAWS AND REGULATIONS**

From the Berne Convention of 1886 for the Protection of Literary and Artistic Works to the Geneva Convention of 1986 organised by WIPO (World Intellectual Property Organisation).

#### **ELEMENT II: INTERPRETATION OF BERNE CONVENTION**

Understanding the basic principles of copyright law that applies to all nations; the main factors of copyright protection in various legal systems; definition and variety of "work" (literary, dramatic, musical or artistic), meaning of "adaptation", "translation" and "abridgement" of a work; role of the Berne Convention in respect of the promotion of indigenous creativity.

#### **ELEMENT III: TECHNOLOGY AND COPYRIGHT**

Focus on piracy or illegal reproduction and technological development.

#### **ELEMENT IV: COPYRIGHT LAWS IN DEVELOPING COUNTRIES**

Basic concepts and characteristics of copyright legislation in developing countries; the future prospects of copyright laws internationally.

### **ELEMENT V: COPYRIGHT LAW AND NEIGHBOURING RIGHTS**

Definition and legislation of neighbouring rights, (i.e.) rights relating to performing artists (actors, musicians, dancers etc.) and to producers of audio/video cassettes and compact discs as well as to broadcasting organisations.

### **ELEMENT VI: INTELLECTUAL PROPERTY IN COMPUTERS**

Copyright law governing software piracy involving computer programmes.

The disseminators of culture should develop copyright consciousness so that they protect rights of intellectual and cultural artists on whom the social interest in cultural programmes is dependent.

### **3. LAWS APPLICABLE TO BUSINESS TRANSACTIONS IN INDUSTRY AND COMMERCE**

Cultural industries are also governed by another set of laws which are applicable to business transactions in industry and commerce. They include:

- \* Law of Contract
- \* Sale of Goods Act
- \* Negotiable Instruments Act
- \* Partnership Act
- \* Companies Act 1956
- \* Shops and Establishments Act
- \* Factories Act
- \* Payment of Wages Act
- \* Bonus Act
- \* Workmen Compensation Act
- \* ESIC Act
- \* Industries (Development and Regulation) Act; and
- \* Tax Laws.

Those who are in the cultural industries should be aware of the provisions of these acts as relevant to the particular industry.

### **ADVERTISING LAWS**

Advertising is an important and legitimate means used by the seller to awaken interest in his goods or services or ideas. The success of advertising depends on public confidence in the claims made by the seller about the qualities of the advertised product or service or idea through the advertising message. The public confidence should not be allowed to be created by fraudulent or

distraught promises or claims because it is likely that the unsuspecting consumer may fall a prey to the attractive promises when they come via mass media. Mediators are concerned with advertising because all media today depend heavily on advertisement for financial support and without a sufficient amount of such support no medium can function. They should, therefore, be aware of the rules that govern advertising and the legal and moral conditions that the advertisements should satisfy before they would be allowed to pass through their media. Ads which violate legal provisions cause serious problems to the media if they get published or broadcast.

Not only the provisions of the Indian Penal Code and Law of Contract, but a large number of enactments deal with the business practices of the advertiser, the advertising agency and the media.

The following are the important enactments which govern advertising in India:

1. The Law of Contract
2. The Law of Torts
3. The Law of Copyright
4. The Law of Trade and Merchandise Marks
5. Drugs and Magic Remedies (Objectionable Advertisements Act)
6. The Indian Penal Code
7. The Criminal Procedure Code
8. The Emblems and Names (Prevention of Improper Use) Act
9. The Essential Commodities Act
10. The Defence of India Act
11. The Legal Tender (Inscribed Notes) Act
12. The Prevention of Insults to National Honour Act
13. The Prevention of Food Adulteration Act
14. The Patents Act
15. The Prevention of Publication of Objectionable Matters Act.
16. The Indian Post Office Act
17. The Contempt of Court Act
18. The Prize Competition Act
19. The Young Persons (Harmful Publications) Act
20. The Drugs and Cosmetics Act
21. The Drugs Control Act
22. The Trades and Merchandise Marks Act
23. The Pharmacy Act
24. The Consumer Protection Act
25. The Indecent Representation of Women (Publication) Act.

Though laws are there to deal with misleading advertisements, legal action against the offenders may cause delay and disgust because of endless interpretations of legal provisions and the cumbersome procedures. In view of this a number of professional bodies of advertisers, advertising agencies and newspapers, besides radio and TV, have prescribed Codes of Conduct for their members and clients. More important among them are the Codes of Conduct prescribed by the Advertising Council of India (formed in compliance with a recommendation by the First Press Commission), the Indian Newspapers Society (the organisation of newspapers), the Advertising Agencies Association of India, All India Radio and Television.

All these Codes aim at protecting the interests of the consumer vis-à-vis the manufacturer and advertising people and at ensuring that the members of the respective organisation abjure the uses of false and misleading tactics in advertising.

Though the Codes have been having some healthy impact on the advertising industry, they are far from satisfactory in the absence of a machinery to enforce the prescribed discipline.

The codes of Conduct of AIR and Television, on the other hand, have been effective because, being government media, they do not depend on advertisements for their survival. The media authorities insist on screening each advertisement before scheduling it. The Code has been found useful in ensuring healthy advertising as well as good programming. Whether one is working in radio/television or one is engaged in producing commercials for these media, it is essential that one is well aware of the provisions of the Code so that the risk of violating the rules and of wasting precious resources can be avoided. The standards of conduct are laid down in order to develop and promote healthy advertising practices in radio and TV which are government owned. Responsibility for the observance of these rules rests equally upon the Advertiser and the Advertising Agency. The Mediator has to be well conversant with these Codes. We give a sample of the AIR/TV Broadcast Code in India.

#### **GENERAL AIR/TV BROADCAST CODE**

1. Criticism of friendly countries;
2. attack on religions or communities;
3. anything obscene or defamatory;
4. incitement to violence or anything against maintenance of law and order;
5. anything amounting to contempt of court;
6. aspersions against the integrity of the President and judiciary;
7. anything affecting the integrity of the nation; and
8. criticism by name of any person.
9. Any such effects which might startle the viewing public must not be incorporated in advertisements. For example, and without limiting the scope, the use of the following sound effects will not be permitted:

Rapid gunfire or rifle shots;  
sirens;  
bombardments;  
screams;  
raucous laughter and the like.

10. Any pretence in advertising copy must be avoided and such copy shall not be accepted by AIR, Television Kendras. The "simulation" of appearance or voice of a personality in connection with advertisements for commercial products is also prohibited, unless bona fide evidence is available that such personality has given permission for the simulation and it is clearly understood that stations telecasting such announcements are identified by the advertiser or advertising agency and possible legal action.

#### **RELATING TO ADVERTISING AND CHILDREN:**

11. No advertisement for a product or service shall be accepted if it suggests in any way that unless the children themselves buy or encourage other people to buy the products or services, they will be failing in their duty or lacking in loyalty to any person or organisation.
12. No advertisement shall be accepted which leads children to believe that if they do not own or use the product advertised they will be inferior in some way to other children or that they are liable to be condemned or ridiculed for not owning or using it.
13. Any advertisement which endangers the safety of children or creates in them any interest in unhealthy practices, shall not be accepted, e.g. playing in the middle of the road, leaning dangerously out of a window, playing with match boxes and other goods which can cause accidents.
14. Children shall not be shown begging or in an undignified or indecent manner.

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15. No advertisement likely to bring advertising into contempt or disrepute shall be permitted. Advertising shall not take advantage of the superstition or ignorance of the general public.
16. No advertisements of talismans, charms and character reading from photographs or such other matters as well as those which trade on the superstition of the general public shall be permitted.
17. Advertising shall be truthful, avoid distorting facts and misleading the public by means of implications and omissions. For instance, it shall not mislead the consumer by false statements, as to:
  - \* the character of the merchandise, i.e. its utility, materials, ingredients, origin, etc.;
  - \* the price of the merchandise, its value, its suitability or terms of purchase;
  - \* the services accompanying purchase, including delivery, exchange, return, repair, upkeep, etc.;

- \* personal recommendations of the article or service;
  - \* the quality or the value of competing goods or the trustworthiness of statements made by others.
18. Testimonials of any kind from experts etc., other than government recognised standardisation agencies shall not be permitted.
  19. No advertisement shall be permitted to contain any claim so exaggerated as to lead inevitably to disappointment in the mind of the public.
  20. Methods of advertising designed to create confusion in the mind of the consumer as between goods by one maker and another maker are unfair and shall not be used. Such methods may consist in:
    - \* the imitation of the trademark or name of competitor or the packaging or labelling of goods; or
    - \* the imitation of advertising devices, copy, layout or slogans.
  21. Indecent, vulgar, suggestive, repulsive or offensive themes or treatment shall be avoided in all advertisements. This also applies to such advertisements which in themselves are not objectionable books, photographs or other matters and thereby lead to their sale and circulation.
  22. No advertisement in respect of medicines and treatments shall be accepted which is in contravention of the Code relating to standards for the advertising of medicines and treatments.

### **GENERAL BOARD OF FILM CERTIFICATION**

Feature films as well as documentaries, can be publicly shown only after they have been certified by the Central Board of Film Certification. The Central Board examines films for certification in accordance with the provisions contained in the Cinematograph Act 1952, the Cinematographic (Certification) Rules 1983 and the guidelines issued by the central government.

**FILM CERTIFICATION APPELLATE TRIBUNAL (1984):** hears appeals against the decision of the Central Board of Film Certification.

**HOW FILMS ARE CERTIFIED:** Mediators should know how films are certified just as producers/directors of films should be aware of the principles which guide the Board in sanctioning films for public showing.

1. The objective of film certification is to ensure that:
  - \* the medium of film remains responsible and sensitive to the values and standards of society;
  - \* artistic expression and creative freedom are not unduly curbed; and
  - \* certification is responsive to social change.
2. In pursuance of the above objectives, the Board of Film Certification shall ensure that:
  - \* anti-social activities such as violence are not glorified or justified;



- \* the modus operandi of criminals or other visuals or words likely to incite the committing of any offence are not depicted;
  - \* scenes showing involvement of children in violence, either as victims or as perpetrators, or showing child abuse or abuse of physically and mentally handicapped persons are not presented in a manner which is needlessly prolonged or exploitative in nature;
  - \* pointless or avoidable scenes of violence, cruelty and horror are not shown;
  - \* scenes which have the effect of justifying or glorifying drinking and drug addiction are not shown;
  - \* human sensibilities are not offended by vulgarity, obscenity and depravity;
  - \* a) visuals or words depicting women in ignoble servility to man or glorifying such servility as a praiseworthy quality in women are not presented;
  - \* b) scenes involving sexual violence against women, such as attempted rape, gang-rape, murder or any other form of molestation, or scenes of a similar nature shall be avoided and if for any reason such scenes are found to be inevitable for the sequence of a theme they shall be properly scrutinised so as to ensure that they do not create any adverse impression on the viewers and the duration of such scenes shall be reduced to the shortest span;
  - \* visuals or words contemptuous of racial, religious or other groups are not presented;
  - \* visuals or words which promote communal, obscurantist, anti-scientific and anti-national attitudes are not presented;
  - \* the sovereignty and integrity of India is not called in question;
  - \* the security of the state is not jeopardised or endangered;
  - \* friendly relations with foreign states are not strained;
  - \* public order is not endangered; and
  - \* visuals or words involving defamation or contempt of court are not presented.
3. The Board of Film Certification shall also ensure that the film:
- \* is judged in its entirety from the point of view of its overall impact; and
  - \* is examined in the light of contemporary standards of the country and the people to which the film relates.
4. Films that meet the above-mentioned criteria but are considered unsuitable for exhibition to non-adults shall be certified for exhibition to adult audiences only.

## BLOCK XIII: CULTURE - SIGNIFICANCE OF CULTURE

Mediators should have a broad understanding of the meaning of culture, in terms of traditional culture and mass culture, communication and cultural policies.

### CHARACTERISTICS OF TRADITIONAL CULTURAL PERFORMANCE

Man's susceptibility to tradition is just like the bondage he bears with his mother's womb through the umbilical cord. On the material plane that bondage does not persist as it was at the time of birth. It is subject to change and transformation. But spiritually that attachment never vanishes. It lives with the inner being and remains beyond time and place. The traditional performing arts and other art forms which have been handed down through generations carry the culture created and enriched by the community - music, dance, handicrafts, decoration patterns, spectacles, all providing pleasure and aesthetic satisfaction.

The traditional arts being the product of the ingenuity and creative talents of a society which was rural, simple, uncomplicated, and non-mechanical are the spontaneous expressions of their ideas of the relationship between man and nature, the seen and the unseen, and the individual and the community, and also the vehicles of their thoughts, their moral and ethical concerns, the correct and incorrect ways of material life - all put into such popular style and idiom that go well with the life style of the people and into their minds and hearts. These traditional culture performances contributed to the shaping of their values and norms, their concepts of virtue and evil and also their response patterns to social relations. Traditional performing arts in India are the three types:

Ritualistic, i.e. integrated into religious rites;

mythological, historical themes presented in a dramatic and idealistic way.

The secular performances which are entertaining presentations intended to educate the community by exposing it to positive attitudes and social criticism. Secular traditional performing arts continue to be the only means of entertainment in rural societies, but also their source of information and opinion on contemporary issues.

In India every region has a variety of secular performing arts which the government communication agencies and non-government organisations utilise for the promotion of new ideas and practices. Stories with development topics are written to suit the mould of these performing arts.

These media are effective for rural communication because of:

1. the paucity of electronic media in rural areas where people cannot afford them;
2. large sections of the population are illiterate and therefore media like newspapers do not have any impact on them;

3. communication being a social process, the media which are part of the social milieu are more intelligible and therefore more acceptable to the community;
4. almost every traditional performing art has a built in mechanism in the form of Sutradhar - the narrator or chorus for bringing contemporary social issues spontaneously into focus.

The government has the declared policy of carrying the message of economic and social development to the people in the language and idiom of the common man so as to elicit their participation in development. The Department of Song and Drama of the government of India is exclusively devoted to developmental communication through the media of the traditional performing arts. Research studies have established beyond doubt the effectiveness of the traditional media in rural communication, especially in persuasive campaigns.

### **MASS CULTURE: ENTERTAINMENT VIS-A-VIS CULTURE**

Mass culture, the culture that has evolved as the result of the interplay between the mass media and society is distinctively different from the traditional culture.

With the breaking down of the upper class monopoly of culture due to political democracy and public education, business enterprises found a profitable market for cultural goods and services among the newly awakened masses. Modern technology created new media and also permitted the cheap production and distribution of books, periodicals, music, movies, TV, and other audiovisual material in sufficient quantities to satisfy this market. This has resulted in the growth of mass culture. New forms of cultural expression emerged to satisfy the taste of the masses, for the appreciation of which unlike for high culture, no prior initiative was required on the part of the audience. This is the genesis of mass culture.

Western sociologists have understood mass culture and have evolved their theories about it on the basis of the structure and dynamics of Western societies which do not have the strong urban-rural divide that exists in developing countries, especially in countries like India, where age-old traditions and modernity coexist. In Western societies the socio-economic characteristics, such as the media exposure rate and the educational level of the people, are almost identical in urban and rural areas, unlike in India, where the urban population with a high literacy rate and a high rate of exposure to radio, TV, film and newspapers absorb some of the lifestyles projected through the mass media and share certain ideas and practices leading to the emergence of what can be called a homogeneous mass culture. This relates mostly to the life styles rather than to values of life which are the deeper elements of culture or behaviour.

The understanding of mass culture depends on what culture means to us. The concept of mass culture refers to a wide range of popular activities and artefacts - to music, dance, drama books, films, etc. - but has become

identified with the typical content of mass media, and especially with the fictional and entertainment material they provide.

In India, mass culture is really what prevails in villages where 77% of the population live, who are not exposed to mass media to the extent of being influenced by them. Life in rural India flows at the traditional unhurried pace; norms and values continue to be the same as handed down by the earlier generations, rituals and festivals are celebrated with the same devotion and gaiety as the villages witnessed generations ago.

The culture propagated in the urban areas by the mass media is not the culture of the majority of the population which prevails in the villages. Mass media spearheaded by cinema promote a synthetic culture which conforms to the main features of mass culture as it is understood by Western sociologists.

Mass culture as it is understood by Western sociologists has three main features:

1. Popularity among all classes, particularly among the working class in industrial societies.
2. Mass production, mass distribution, mass consumption.
3. As the fare which gives shape to mass culture is aimed at a mass market, the aesthetics or literary standards of mass culture are low compared with the elitist culture which is usually appreciated only by the initiated.

The critics of mass culture consider that the art forms of the new culture of the mass media are best described by the expressive German word "Kitsch". The German verb from which "Kitsch" is derived means "to make cheap".

While one section of scholars considers mass culture as cheap and vulgar, there is another section which regards it as the worthwhile product of democratisation and growing participation of common people in cultural processes which once used to be the preserve of the higher strata of the society. These scholars maintain that with the newly gained social, political and economic freedoms and awareness and the growing opportunity to expose themselves to the mass media because of the increasing amount of leisure they get, larger numbers of people are capable of self-expression in various forms and give shape to their own culture. The controversy continues.

## **CULTURAL POLICY**

Yet another area of study relates to the cultural and communication policies of governments and societies whose purpose is the development of people as individuals. Education is not the only input required for the purpose. The creative artists and writers give shape and form to the various facets of a society's life styles and contribute to the allround development of the individual. The state cannot create culture, but can create a suitable climate for all forms of cultural pursuits and the infrastructure for encouraging creativity. It should thus perform a promotional role, nourishing and fostering culture.

The cultural policy of a country, as diverse in its languages, regional histories and local life styles as India, has also to reconcile and incorporate all its complexities. Many countries in Europe and almost all the countries in Asia and the Far East are placed in the same situation. All these countries have not only a hallowed heritage, but also a complex mosaic of living cultures - classical, folk as well as tribal. This composite culture is now facing the challenges of modernisation which tend to distort the existing cultural pattern. Sometimes certain art forms may die away under the impact of the rapid socio-economic changes which accompany all modernisation. Thus both the cultural complexity and the challenges of modernisation are taken care of by the national cultural policy.

Some of the measures which are integral and basic to a national policy on culture:

- a) The nature and need of state interventions in the field of culture, emphasising cultural development.
- b) Watching the slowly emerging distortions and the death of cultural patterns and documenting and salvaging such of them which are faced by extinction and/or distortion.
- c) Fostering the heritage of diversity and plurality in the cultural patterns.
- d) Specially recognising the cultural patterns of the weaker sections and in particular of the tribal communities.
- e) Finding a dynamic balance between traditional structures in culture and the need for innovation and experiment.
- f) Recognising the need for, along with attention to cultural heritage, such as monuments and sites, the documentation of folk and tribal cultural traditions that face the dangers of distortion and even extinction.

An important policy on culture relates to the preservation of our man-made heritage, particularly the monuments and sites. While the cultural and state governments together look after hundreds of monuments and complexes, thousands all over the country which are not protected by the government agencies have to be looked after by voluntary agencies and the community. The cultural policy, therefore, encourages people's initiative in the protection of monuments and sites and also documentation, recording and other means of ensuring the preservation of folk and tribal arts including oral literature, songs and dances, theatre, wall painting, and other painting traditions.

Another aspect of the policy is concerned with bridging the existing schism between the formal system of education and the country's cultural traditions. The preoccupation with modern technologies tends to sever the new generations from the roots in the country's culture and history. Educational policy provides for bringing about a synthesis between change-oriented technologies and the cultural heritage by establishing linkages between educational institutions and institutions of learning in various branches of culture.

The cultural policy takes into account the various measures that have to be initiated to make the educational system incorporate more of the cultural values and patterns.

The policy on culture, however, cannot be rigidly structured since it comprises vast areas such as tradition, heritage, life styles, education, arts and crafts, systems of thoughts and beliefs, and several aspects covering geographical, racial and linguistic factors. The specific policies encompass areas which contribute to the growth and extension of culture in its different forms and manifestations. Also policies are drawn up to encourage the growth and operation of institutions, media and methods which nurture aspects of culture such as national academies of letters, of fine arts, of music, dance and drama, and the media of radio, TV, film, traditional media, etc.

### COMMUNICATION POLICY

Communication policies are the sets of principles, priorities and norms established to guide the behaviour of communication systems. They are shaped over time in the context of the society's communication needs and its approach to the communication media. Communication policies of a State are shaped by its political ideologies, its social and economic conditions and attendant values and in turn, they strive to relate these to the real needs and the prospective opportunities of communication.

Communication policies exist in every society though they may sometime be latent and disjointed rather than clearly articulated and harmonised. They may be very general in the nature of desirable goals and principles or they may be formulated at many levels. They may be incorporated in the constitution or legislation of a country; in overall national policies, in the guidelines for individual administration, in the constitutions and operational rules of particular communication institutions.

Though certain principles and priorities concerning the communication media have been stated by the government spokesman in parliament or outside and certain official documents have enunciated certain priorities, there is no single document which clearly spells out a communication policy for India as a whole in the light of national goals. Similarly there is no document spelling out the areas of coordination among the various media of communication, modern or traditional.

The existence of separate communication set-ups at the central and state levels in India makes the task of developing and implementing a communication policy more complicated.

Since a communication policy cannot be divorced from political, economic and social goals, communication policies pursued by the centre and by some of the states which are governed by political parties other than the one/ones in power in the centre and the states.

Reasons in favour of a communication policy:

1. Communication is accepted as a powerful medium for providing national integration, mobilising people in national development programmes and providing national support to development projects. In order to perform these functions effectively, a policy defining the means to be employed to achieve certain objectives has to be prescribed.
2. There is a significant development of technology which has influenced the expansion of media reach. Satellite communication has caused a major breakthrough in this regard. This potential needs to be harnessed for development.
3. Press, feature films, traditional media are all outside government control. They can not be expected to strive towards the objectives of social welfare.
4. Imbalances in access to the media and in media reach between urban and rural area cause serious disparity in knowledge and understanding, the basis of human development.

Since the resources for investment in information are limited, a clearer enumeration of the principles and priorities of communication will work for more effective utilisation of resources and towards a result-oriented plan of action for the welfare of the society.

Social cohesion, political awareness and economic development are all interlinked and require the inculcation and promotion of certain attitudes and values through formal and non-formal education and communication for the people to accept and adopt ideas and practices conducive to allround growth and development.

## SUMMING UP

The handbook has been designed in close conformity with the guidelines set out by the group of specialists appointed by Mediacult in 1989. The paedagogical approach/methodology has been divided into 8 units to give a holistic training to media personnel engaged in the dissemination of cultural goods.

1) Concept of tailoring - on different levels.

This unit sets out in detail the different categories of media personnel who need the training which is designed in the handbook. The institutions where this training can be imparted can be state governed or autonomous institutions or private enterprises. Since the training comprises a number of disciplines varying from the arts, the fine arts to management of different types it is important for each individual nation to decide on public or private funding according to its resources and to the media ownership system of the country. This unit also gives a brief outline followed by a detailed course content. The content of curriculum is both value-oriented and skill-oriented. The latter is especially for those who are engaged as production assistants to mediators in the field of dissemination of cultural goods.

2) The differences in training is therefore on 2 levels - 1) those who need knowledge and competence in the production of various cultural goods and 2) those who need skills in operating and handling different equipment for media production such as recording, lighting equipment, computers, editing table, etc.

3) All this implies developing a common core of attitude, knowledge and skills in the media personnel at different levels.

4-6) These units have been thoroughly analysed in the curriculum (course content) set out in the handbook. There are 13 Blocks:

Block I: Art Appreciation

Block II: History of Religions with special emphasis on the religious influence on art

Block III: Theatre Appreciation

Block IV: Critical Evaluation of Films, TV and Radio Programmes

Block V: Language Study (Two international languages besides one's native language Sanskrit/German/French/Spanish/English)

Block VI: Appreciation of Dance and Music

Block VII: Specialisation in any one of the courses offered below:

Arts (Painting and Sculpture)

Theatre

Fine Arts

Cinema, TV and Radio

Block VIII: Socio-political and Economic History

Block IX: Exposure to Hardware

Block X: Practical Training

Block XI: Script Writing



## Block XII: Management and Administration of Production and Dissemination of Cultural Goods

### Block XIII: Significance of Culture

#### 7) Link between research and training:

The enormous growth of media and entertainment industries has brought about a communication explosion by which even the remotest villages have been brought within the range of media exposure. Further the fast expansion of social and commercial marketing in the second half of the twentieth century has resulted in an increasing need for better knowledge of the attitudes, opinions and behaviour of various sections of people in various contexts. Radio, film, TV, theatre, etc., while catering to the entertainment needs of the people, create certain attitudes and opinions in the audience/listeners as the direct and indirect consequences of their impact. The impact can be on the desired lines; it can also be far from that. It is essential to know what has been the result of a particular programme and understand what methods should be adopted to achieve a particular sort of result. This knowledge is obtained through research which is the scientific study of behaviour of human being calling for the gathering of primary quantitative information about the target population, their socio-economic characteristics, the media, the message, the response pattern, etc. Specific fields of research include readership/listenership/viewership studies, graphics research, market research, public opinion research, content analysis of media material, and processes and effects research.

Being behavioural research, it is interdisciplinary with scholars having varying interests delving into different areas - consumer behaviour, audience response to programmes, media habits, cultural impact, cost-benefit aspects, etc.

Depending upon the need of the researcher any of the three research methods - survey research, field study and field research - may be applied to practically any problem.

Survey research - a scientific sample is studied to gather demographic information or sociological facts as well as psychological information - opinion and attitudes. Survey research gathers both factual information and the opinions of subjects. The research is able to talk about the relationships among variables - for example, the relationship between educational level and media usage, or between sex and opinion in regard to various issues. Survey research plays an important role in all aspects of audience study such as cultural attitudes encompassing the attitude of people to different components of culture - their liking, preference, etc.

It is important that those who manage the communication/cultural industries should be able to know the liking, preference, etc., of their targets, the potential market for their products and services, the product improvement possibilities, effective methods of communicating with the public, the nature and extent of the impact of their products and services on the people, etc.

Mediators should have basic training in research methods so that they can directly undertake or understand research programmes to decide the what, how, when and why of several issues.

Research findings are rarely fed into action programmes, as research and programme production are usually kept as watertight compartments. The findings are lost in the voluminous research reports and not brought to the notice of programme people in the language and format they can comprehend. There are hundreds of studies which contain useful guidelines for programmes, programme producers and programme administrators with regard to:

- \* The present and prospective consumer of different products and services.
- \* Why people buy, what they buy.
- \* Competitors and their position in the market.
- \* Need and possibilities of product improvement.
- \* Need and advisability of revision of price, distribution system and communication strategy.
- \* Impact of the programme (socio-economic characteristics).
- \* Possibilities of extending business/operations.

There should be a regular arrangement between production-oriented institutions and research organisations to supply relevant survey findings and also to undertake practical research studies.

#### 8) Formal and informal training:

Formal training is essential for production assistants. Informal training, though not wholly recommended in the case of producers, may still suffice where fully developed institutions are not available. Informal training will include lectures and media exposure, exposing media personnel to varied forms of arts, music, dance, painting, film, and TV to sensitise them to the audio-visual sectors. Those who have specialised in the administrative, technical and commercial areas will be given cultural exposure and those who have cultural competences will be given short-term lectures on the areas of marketing and management.

### TOPICS

- 1) Block XIII gives a brief analysis of the significance of culture and the different aspects of cultural and communication policies. The mediators have to be given a good grounding in the twin aspects of culture - the traditional culture and the contemporary media culture.
- 2) **The role of intermediary organisations:** Each nation has its own cultural policies shaped by governmental and private organisations. Hence it will be left to the individual nations to identify and exemplify the role of intermediary organisations in conformity with their respective government policies.

Topics 3-14 have all been included in the course content, except topic 5. This topic relates to the choice of individual nations. While the new world information order is in the process of being fully established, the appropriate media technology is to be decided by individual nations.

Hence this topic has to be formulated on the basis of cultural and communication guidelines of respective individual nations. The impact of new technologies upon

communication practice and social change has to be understood by all mediators. Low-cost hardware and software is essential to less developed countries to leapfrog into some sort of dynamic equilibrium with the more developed countries. This topic should give mediators knowledge about development communications models.

### SKILLS

The communication technology revolution is widened with the development of 5 types of technology - press (movable type), camera (film), transmitter (vacuum tube), transistor (picture tube) and communication satellites. Hence there is a need to develop a new class of people who can use the new technology. This also means a new class of audience who need to be motivated to use this technology to gain information and knowledge besides entertainment. Hence this part (skills) is meant both for producers and production assistants who should be able to motivate people, to help them cope with the "acceleration of history". Management and implementation of cultural projects, commercial strategies and distribution will help in achieving the "mobilisation of the periphery". For the educational use of the media, we need to train mediators who are skilled broadcasters and teachers. Another facet of training is towards research and evaluation of feedback.